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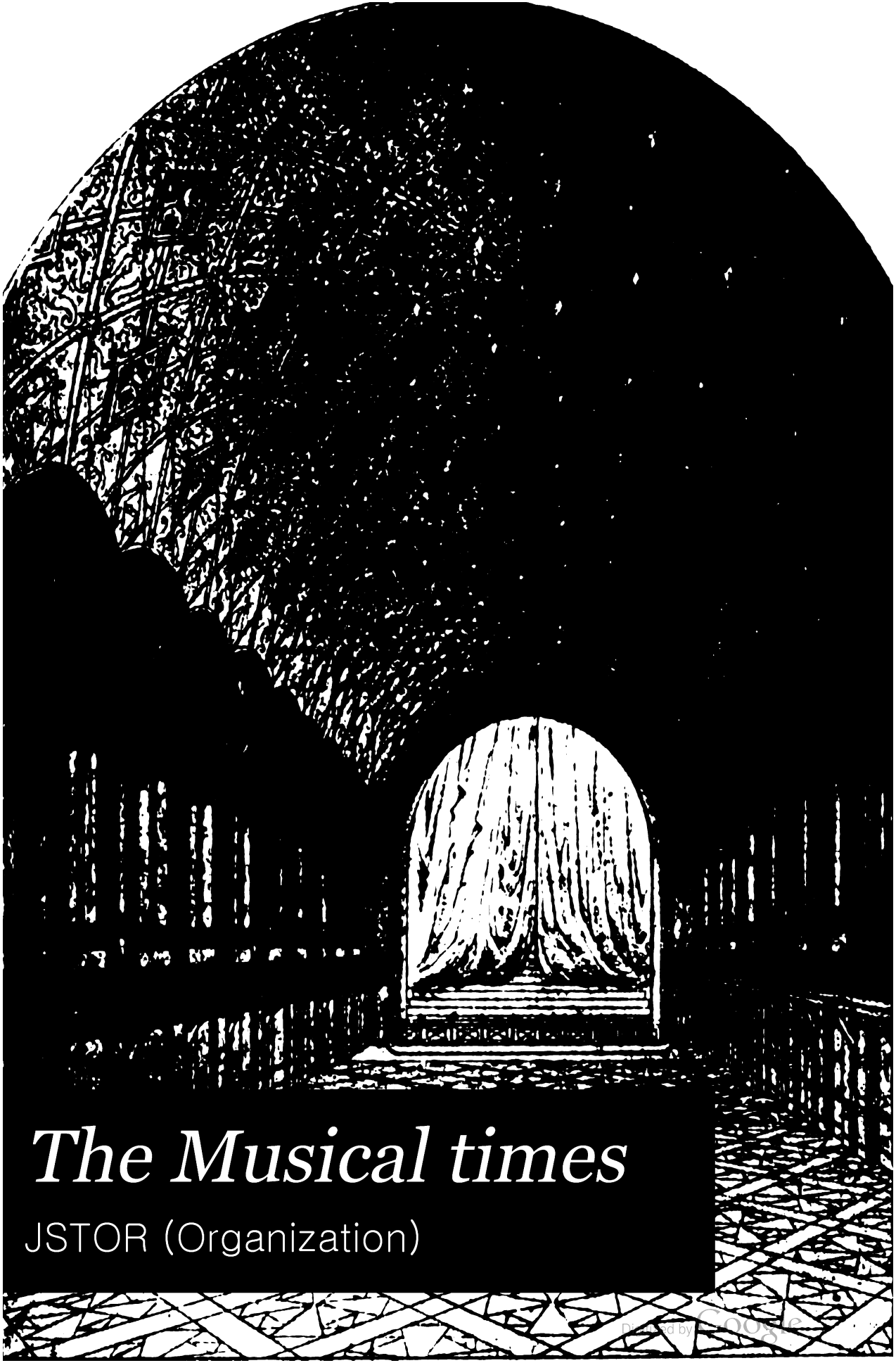

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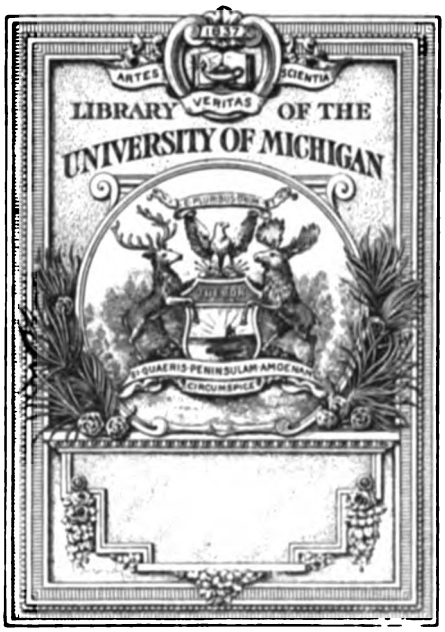

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MUSICAL TIMES

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AND

SINGING-CLASS CIRCULAR.

(FOUNDED IN THE YEAR 1844.)

VOLUME 44.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

1903.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 719.—Vol. 44. JANUARY 1, 1903. *Price 4d.; Postage, 1½d.*

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LENT TERM begins Monday, January 12. Entrance Examination, Thursday, January 8, at 2.

LECTURE by W. W. Starmer, Esq., A.R.A.M., Wednesday, January 28, at 3.15, on "Bells and Bell Tones."

Prospectus, Entrance Forms, and all further information of—

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Extract from *The Northern Whig*, October 15, 1902.

"Mr. Samuel Masters won favour at once with his fine, pure, bright tone, his declamatory powers and vigorous style. He gave first 'Preislied,' from 'Die Meistersinger,' and showed a mastery and power over Wagner's trying vocal music that was admirable. . . . . 'Lend me your aid' suited the artist's voice and style to perfection, and he gave a capital rendering of it. . . . . At the close of the second part Mr. Masters sang 'Onaway, awake, beloved,' with great expression."

Extract from *The News Letter*, October 15, 1902.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1903.

RICHARD STRAUSS.

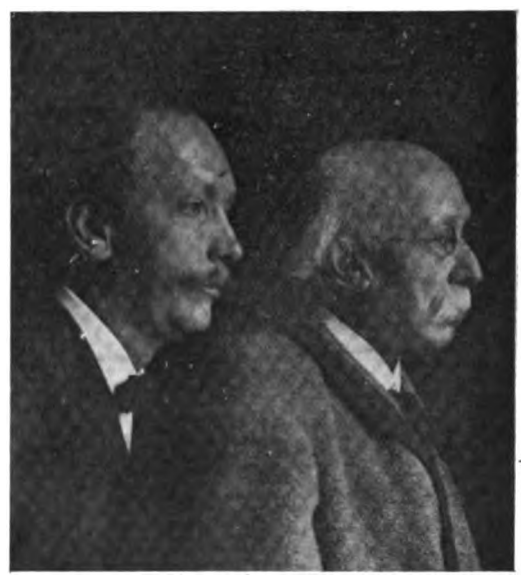
The Man of the Hour and New Year's Day synchronise with a certain appropriateness. Every new year brings with it new men and new methods. How was it a hundred years ago? In the year 1803 a young man started on 'a new road,' to use his own words, in the writing of *his* 'Heldenleben,' a masterpiece which we all know and love as the 'Eroica' Symphony. What happened at the first rehearsal of that epoch-making work? When Ferdinand Ries, standing by his master the composer at the conductor's desk, suggested that the horn-player had 'come in wrong,'—everyone knows the place—the young gentleman narrowly escaped a box on the ear from Beethoven! 'Harmony wrong; tonic and dominant seventh chords sounding together,' cried the shocked theorists then and long afterwards. And did not London critics of olden time sneer at the length of the 'Eroica,' and regard the 'Minuet' as 'ill-suited?' But we now listen to it without wishing to lose a single note, and as for that 'false' entry of the horn, do we not look forward with real delight to its freakish interpose?

These thoughts and questionings may serve as a preamble to a biographical sketch of the foremost musician in Germany, Herr Richard Strauss, who, during his recent brief and hurried visit to London, most kindly spared an hour of his precious time in order to relate some particulars of his career specially for THE MUSICAL TIMES. 'I have never before done such a thing,' laughingly remarks the distinguished composer as he throws himself into an arm-chair in a house only a stone's throw from where Handel lived, and worked and died.

Richard Georg Strauss was born at Munich, June 11, 1864. His father, Herr Franz Strauss (born February 26, 1822) was a member of the Court orchestra at Munich, and one of the finest horn players in Europe. He has written a number of studies and other compositions for his instrument, 'but,' adds his son, 'he could play most of the instruments in the orchestra.' Although Herr Strauss, senior, came under the influence of the Wagner furore, he stoutly refused to become a Wagnerian. On one occasion after he had most exquisitely performed the first horn part in one of Wagner's works, the composer facetiously remarked: 'I fancy after all, Strauss, you cannot be such an anti-Wagnerian as they make out, seeing that you play my music so beautifully.' 'What has that got to do with it?' replied the unrelenting horn player. Master Richard received his first lessons at the age of four and-a-half from his mother—*née* Pschorr, a daughter of the great brewer of that name. At a later period he took further pianoforte lessons of Herr August Tombo, a harpist, and received instruction in violin playing from Herr Benno Walter.

EARLIEST COMPOSITIONS.

At the age of six he composed a polka ('Schneiderpolka'). This was followed by a Christmas song, of which he wrote down only the notes; the words had to be written in by his mother, as the boy's pothooks were too large to be placed under the notes. A goodly array of songs, pianoforte pieces, sonatas, and even of overtures for orchestra rapidly followed. The precociousness of the boy-composer is amusingly shown in a reminiscence of his father, which Herr Strauss senior has kindly contributed specially for this article. He writes: 'I well remember that Richard's mother used to cover his school books with blank music-paper, and that the boy would use the coverings for scribbling his musical ideas during the progress of a French lesson.'



RICHARD STRAUSS AND HIS FATHER.
(From a Photograph taken in December, 1901.)

His first professional music teacher was Hofkapellmeister Fr. W. Meyer, of Munich, who took his young pupil through a course of strict counterpoint. The boy composed music to a chorus in the 'Electra' of Sophocles, for men's voices and small orchestra, and it was performed at a school function. The year 1880, when the youthful composer was sixteen, witnessed the first public performance of any of his compositions — three songs, interpreted by the opera singer Frl. Meysenheim. In the following year—March 16, 1881—the string quartet in A was performed by Benno Walter's

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Quartet, to whom the work is dedicated. A few days later—March 30, 1881—a symphony in D minor, in four movements (still in MS.) was produced by Hermann Levi, an event which drew much attention to the sixteen-year-old composer, and the possibilities of his future creative career. During the years 1882 and 1883 Richard Strauss studied at the University of Munich.

GROUNDING IN THE OLD MASTERS.

In regard to the formative period of his life Herr Strauss gives us some interesting information. 'My father,' he says, 'kept me very strictly to the old masters, in whose compositions I had

RICHARD STRAUSS'S MOTHER.
(Photograph by F. Müller, Munich.)

a thorough grounding. You cannot appreciate Wagner and the moderns unless you pass through this grounding in the classics.' On this point the composer of 'Ein Heldenleben' speaks with unmistakable emphasis. 'Young composers,' he adds, 'bring me voluminous manuscripts for my opinion on their productions. In looking at them I find that they generally want to begin where Wagner left off. I say to all such: "My good young man, go home and study the works of Bach, the symphonies of Haydn, of Mozart, of Beethoven, and when you have mastered these art-works come to me again." Without thoroughly understanding the significance of the development from Haydn, *viâ* Mozart and Beethoven, to Wagner, these youngsters cannot appreciate at their proper worth either the music of Wagner or of his predecessors. "What an extraordinary thing for Richard Strauss to say," these young men remark, but I only give them the advice gained by my own experience.' And not to composers only does Herr Strauss offer this wholesome advice, but to all students of music. Such an emphatic deliverance from so 'advanced' a composer is of the utmost importance; it is greatly needed in these days when youths in their teens affect an ultra-modern cult and sniff at the old masters. A Mozart sonata is far too small for them, and yet that master of melody has no more enthusiastic champion than Richard Strauss. 'I have just come from playing, with my hostess, a sonata of Mozart's for pianoforte and violin,' were the words with which he greeted us on visiting him the other day.

A PROTÉGÉ OF HANS VON BÜLOW.

To return to matters biographical. The winter of 1883-4 was passed in Berlin, where Radecke produced an Overture in C minor (MS.) by Strauss, performed by the Royal orchestra. The great event in his life, however, shaped itself through his Serenade in E flat (Op. 7) for wind instruments — 2 flutes, 2 oboes, 2 clarinets, 4 horns, 2 bassoons, and contra bassoon (or bass tuba)—dedicated to his teacher, Fr. W. Meyer. (This work, by-the-way, had been preceded by five pieces for the pianoforte, a pianoforte sonata, and a sonata for pianoforte and violoncello.) Hans von Bülow took a great fancy to this Serenade, and showed his practical interest in the young man by performing it at many concerts during the journeyings-oft of the famous Meiningen Orchestra, then under the conductorship of the redoubtable Hans. The influence of Bülow proved to be of the greatest importance to the young musician. He rapidly developed under what may be termed the guardianship of that very extraordinary man of remarkable personality. Bülow led him to the shrine of Brahms — witness the F minor symphony of Strauss (first performed at New York, under Theodore Thomas, December 13, 1884), the pianoforte quartet which gained the prize offered by the Berlin Society of Tonkünstler, and especially the 'Wanderer's storm-song,' performed at the Sheffield Musical Festival of last October.

FIRST CONDUCTING EXPERIENCES.

'Bülow, who was very fond of my father,' says Herr Strauss, 'interested himself in me, and I have much to thank him for. He started me on my conducting career. My first experience of standing before an orchestra was in connection with the performance of a suite, in four movements, for wind-instruments I had composed at his request, and which is still in manuscript. Bülow made me conduct it without any rehearsal!' This was at Munich. After this début Bülow engaged him as assistant conductor

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at Meiningen. Such an important field of labour proved to be invaluable to this enthusiastic young fellow of twenty-one. He had fine scope for the development of his conducting, into which he threw himself heart and soul. About this time he made his only public appearance as a pianist, when he played (under Bülow) the C minor concerto of his beloved Mozart. In November, 1885, Bülow resigned his Meiningen conductorship, and Strauss succeeded him in that important post.

THE PARTING OF THE WAYS.

Strauss had already come under the influence of Alexander Ritter (1833-1896), a violinist in the Munich Orchestra who had married a niece of Wagner's. Ritter, like Bülow, was a man of strong magnetic personality, and both were warm-blooded Wagnerians and Lisztians. As boys they listened to that wonderful performance of Beethoven's Choral Symphony given by Wagner at Dresden in 1849, and the two young gentlemen schoolfellows used to doff their caps every time they passed the master's windows in the Ostra-Allee. 'Ritter was exceptionally well read in all the philosophers ancient and modern, and a man of the highest culture. His influence,' says Herr Strauss, 'was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia "Aus Italien" is the connecting link with the old and the new methods.' This outcome of the parting of the ways originated in a journey to Rome and Naples in the spring of 1886. In connection with this work—which represents a conflict between the old and the new creativeness of its composer—Herr Strauss relates an amusing incident. 'A few days ago,' he says, 'I was conducting this symphony at Brunswick, when a policeman appeared on the scene and stopped the performance because, as he said, some condition had not been complied with. Soon after, however, another policeman came and said the concert might proceed. This unwarrantable interruption caused great uproar and the audience shouted anathemas against the police. At the close of the symphony I turned to the audience and said: "You see, ladies and gentlemen, in this Italy there are no anarchists!"'

CONDUCTING DEVELOPMENTS.

In the autumn of 1886 Strauss was appointed third Kapellmeister at Munich, under Levi and Fischer. Although he only conducted small operas, yet he learned his business thoroughly, and his three years' experience enabled him to ripen into an operatic conductor of high attainment. Moreover in his compositions he began that remarkable series of tone-poems which have made him famous as a creative genius. 'Macbeth' was the first, although it bears a higher opus number than 'Don Juan'; but he partly re-wrote the former work before incurring the responsibility of print. 'Macbeth,' appropriately dedicated to Alexander Ritter, was first performed under Bülow in Berlin.

In the year 1889 Strauss accepted the post of Court Kapellmeister at Weimar. There he worked very happily amidst more congenial surroundings from October 1, 1889, to June, 1894, producing not only 'Lohengrin,' 'Tristan,' and the 'Meistersinger,' but many works of the younger German school—Hans Sommer, Felix Mottl, and his friend Alexander Ritter. But not the theatre only was influenced by the strength and independence of the rapidly rising musician. The programmes and performances of the Hofkapelle concerts were raised to a high standard through his energetic directorship. At Leipzig, too, his influence as a concert-conductor was felt at the Liszt Society, and he did much

MASTER RICHARD STRAUSS,
AT THE AGE OF THREE AND-A-HALF.

to popularise the works of Berlioz and Liszt. To the Weimar period belong the 'Don Juan' and 'Tod und Verklärung' tone-poems.

'GUNTRAM' AND MARRIAGE.

The overwork consequent upon all these activities resulted in an illness which nearly terminated his career. In the spring of 1892 he had a severe attack of inflammation of the lungs, and for a week he hovered between life and death. Upon his recovery he took a year's tour through Greece, Egypt and Sicily. This recuperative journey resulted in the composition of the three-act opera 'Guntram,' up to that time his most important work, the libretto by himself. The

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first act was written in Upper Egypt, the second in Sicily, and the third at Marquartstein, in Upper Bavaria, the entire opera being completed in nine months, an instance of his creative facility and untiring industry. 'Guntram,' dedicated to his parents, received its first performance at Weimar on May 12, 1894. Herr H. Zeller took the title-rôle, and the part of the heroine *Freihild* was interpreted by Fräulein Pauline de Ahna, the daughter of a Bavarian General. After the first performance of 'Guntram' Herr Strauss became engaged to Fräulein de Ahna, and the marriage took place in 1894. Frau Richard Strauss, it should be added, is a fine dramatic singer, and she took the part of *Elizabeth* in the first performance of 'Tannhäuser' given at Bayreuth, conducted by her husband in the summer of 1894.

In the year of his marriage he was appointed Kapellmeister of the Court Opera at Munich and, in succession to Bülow, to the conductorship of the Berlin Philharmonic Society. At Munich he conducted a series of model performances of Mozart's operas. The score of the 'Till Eulenspiegel' tone-poem, dedicated to Arthur Seidl, is dated 'Munich, 6 May, 1895.' This work soon made the round of the concert-halls not only in Germany, but in England, its first performance here having been at the Crystal Palace, under Mr. Manns, March 21, 1896. At the close of the performance Mr. Manns, in the course of a little speech to the audience, declared that 'Till Eulenspiegel' was the most difficult work he had ever undertaken to produce.

The next year was devoted to the composition of 'Also sprach Zarathustra,' the score of which is dated 'Begun Feb. 4; finished Aug. 24, 1896. Munich.' So much has been said in regard to the strictly musical interpretation by Strauss of Nietzsche's great work, that the composer's own words in this connection may be quoted. Writing in 1896, he said:—

> 'I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey musically an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Uebermensch.'

It may be stated here that Herr Strauss considers 'Also sprach Zarathustra' to be his most difficult work.

FIRST VISIT TO ENGLAND.

The fame of our composer rapidly spread beyond his own country. In 1896 he conducted concerts, mostly of his own works, at Brussels, Liége and Moscow, and the following year he paid similar visits to Amsterdam, Barcelona, Brussels, London and Paris. His first appearance in England took place at Queen's Hall, December 7, 1897, when he conducted one of the Wagner Concerts organised by Mr. Schulz-Curtius. On that occasion the programme consisted of the following works:—

PART I.

Serenade (Eine Kleine Nachtmusik) For Strings only	Mozart.
Symphonic Poem, 'Tod und Verklärung' (First time in England.)	Richard Strauss.
Symphonic Poem, 'Till Eulenspiegel's lustige Streiche'	Richard Strauss.

PART II.

Prelude to 'Tristan und Isolde'	Wagner.
Prelude to 'Die Meistersinger'	Wagner.
Charfreitagszauber from 'Parsifal'	Wagner.
Overture to 'Tannhäuser'	Wagner.

Zurich and Madrid were visited in 1898, the year in which, at the early age of thirty-four, he was appointed to the important office of Kapellmeister of the Royal Opera, Berlin, the blue ribbon of musical appointments in Germany; this post he still worthily holds.

The chief published productions of Herr Strauss during the last four years have been the music accompanying the recitation of Tennyson's 'Enoch Arden,' the much discussed 'Ein Heldenleben,'—produced at Frankfort-on-Main, March, 1899, and performed under the composer's direction for the first time in England at Queen's Hall on the 6th ult.—and the one-act opera 'Feuersnot,' produced at the Royal Theatre, Dresden, November 21, 1901.

AN ENGLISH APPRECIATION.

Before referring to the personality of the subject of this sketch, we may mention the fact that one of the earliest appreciations—if not, indeed, the first—of him in an English journal appeared in the columns of THE MUSICAL TIMES. Two extracts from the report of the Lower Rhenish Musical Festival of 1896, held at Düsseldorf, may be quoted from our issue of July, 1896:—

> The second day's programme opened with Richard Strauss's symphonic poem 'Don Juan.' Here we had a work which was calculated to set the enemies of musical progress by the ears! To begin with, they might have disliked the subject. A few lines from Lenau's poem, put into the mouth of his delectable 'hero,' will indicate its main idea:—
>
> Den Zauberkreis, den unermesslich weiten,
> Von vielfach reizend schönen Weiblichkeiten
> Möcht ich durchzieh'n im Sturme des Genusses,
> Am Mund der Letzten sterben eines Kusses.
>
> Strauss handles such a subject in no half-hearted manner. His music simply glows with unfettered passion and tremendous, restless energy; his orchestration is unprecedented for richness, variety, and novel effects; and conception and execution alike are daring, strong, and masterly.
>
> It was, however, after the performance of 'Till Eulenspiegel,' which, like 'Don Juan,' was played under the inspiriting direction of the composer in the most perfect manner imaginable, that the enthusiasm of the packed audience broke forth like a veritable torrent. The applause was deafening; the orchestra indulged in the strange but exhilarating cacophony called a 'Tusch';

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the ladies of the choir, to whom the young master, with the slight figure, the pale, sensitive face and soulful eyes, was, no doubt, an exceptionally interesting object of admiration, threw their bouquets and nosegays at him, and an extraordinary scene continued till the blushing and bewildered hero of the ovation by signs conveyed his intention of making a speech. He forthwith expressed, in a few well-chosen, unaffected words, how great an honour it had been for him to be permitted to present his 'modest' art to so kind and friendly an audience, that he thanked them from the bottom of his heart, &c. Whereupon he stepped off the conductor's platform and embraced and kissed his colleague, Herr Buths, *coram publico*, amid great laughter and another outburst of cheering on the part of the audience.

'EIN HELDENLEBEN.'

Herr Richard Strauss gives one the impression of a man of might and yet extremely modest. He refrains from speaking of himself or his doings, unless induced to do so, but goes about his work with an alertness and an earnestness that is eminently characteristic of strength of purpose. He is in the prime of life, and the amount of work he gets through would cause a less wiry man to collapse. He recently conducted fourteen different concerts in the same number of towns on consecutive days. At the rehearsal of his 'Heldenleben' he told an English friend that the composition of this his last great tone-poem occupied him a year and-a-half from start to finish, and that the violin solo in it is a portrait of Frau Strauss, his wife! 'You have never met the lady,' he said, 'but *now* you know her quite well after having heard the work, and when you come to Berlin you will be able to verify this!' After the Queen's Hall orchestra had played through 'Heldenleben' he said he was 'more than satisfied with the magnificent rendering of the music,' and that he would be content to let it rest until the concert; but 'as they were only holding a *rehearsal*, he felt obliged to repeat a few passages,' at which the members of the orchestra laughed. And here, in justice to Mr. Henry J. Wood and his excellent players, we may record the remarks made by the composer in the course of conversation. In terms of highest appreciation, uttered in no uncertain tones, Herr Strauss testified to the excellent manner in which the eminent Queen's Hall conductor and his orchestra had prepared 'Heldenleben' for performance. 'Splendidly done,' he says.

ARTISTIC ASPIRATIONS.

It is beyond the scope of an article that aims at being strictly biographical to attempt a critical estimate of Herr Strauss as a composer. And are we not too near him to dogmatise on the wisdom or folly of his methods? One thing however may be said, he is thoroughly in earnest. No composer could be less of the make-believe species than Richard Strauss. 'What I have written, I have written,' he can say with all the strength and seriousness of deep-rooted conviction. Not a note is set down without careful thought and premeditated design. To bring against him a charge of formlessness is a false accusation. 'I have always "form" before me when composing, as a matter of course,' he says; but the form is always subservient, though not antagonistic to the strong poetic basis which underlies his remarkable creations. He is before everything a poet, and his tone-poems—whether they be liked or disliked—are the natural outcome of the artistic truth that is in him. It must not be supposed that a full orchestra is necessary to the interpretation of all the music composed by our recent distinguished visitor. Has he not written nearly one hundred songs? And do they not range

FRAU RICHARD STRAUSS
(*née* PAULINE DE AHNA.)
(*Photograph by Gebr. Lützel, Munich.*)

from strains quite simple to settings which make large demands upon the singer? His fine lyrical temperament unmistakably shows itself in these masterly productions. His modernity is amusingly exampled in a foot-note appended to the song 'Wenn' (Op. 31, No. 2) which reads thus:—

> Should any singers think of singing this song, while the nineteenth century is still in existence, the composer would advise them to transpose it from this point, a half-tone lower (*i.e.* into E flat), so that the composition may thus end in the key in which it began!!!

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Considering that Herr Strauss is still under forty, his career has been quite remarkable, even judged from the practical side of the art. Such important and coveted official posts as Kapellmeister at Meiningen, Weimar, Munich and Berlin—the chief positions in Germany—have come to him quite naturally and unsought for. He will soon have as much written about him as Wagner, in fact, there is already in existence a complete bibliography of Straussiana! No composer has been more eulogised, or more condemned.

Before taking leave of Herr Strauss we ask him to furnish information in regard to any works he has 'on the stocks.' To this request he willingly responds: 'I am writing a song for a deep bass voice, with orchestral accompaniment—a setting of Uhland's poem "Das Thal" which may suit singers of the *Qui sdegno* order. Then you may mention a setting of Uhland's "Taillefer" for three soloists, chorus and orchestra, to be performed at a Festival to be held at Duisburg in April next. As at these large Festivals there are generally huge orchestras employed, I do not see why the wind-instrument players should merely double their parts. Therefore I intend to write independent parts for them all, and I have ordered from Paris some special manuscript paper of forty staves! Lastly, my next tone-poem will illustrate "a day in my family life." It will be partly lyrical, partly humorous—a triple fugue, the three subjects representing papa, mamma, and the baby!' A hearty hand-shake accompanied by a cordial *Auf Wiedersehen!* brings to a close a pleasant hour spent in the company of one of the most distinguished composers of the present day.

The following list of Herr Richard Strauss's compositions may prove useful:—

A LIST OF PUBLISHED WORKS COMPOSED BY HERR RICHARD STRAUSS, WITH DEDICATIONS AND SOME DATES OF THEIR FIRST PERFORMANCES.

OPUS.

1. Festival March for orchestra. Dedicated to his uncle, Georg Pschorr.
2. String Quartet in A. Produced March 16, 1881, by Benno Walter's Quartet, to whom the work is dedicated.
3. Five pieces for pianoforte solo. In B flat, E flat minor, C minor, A flat, and D flat.
— (There is no opus 4.)
5. Sonata in B minor for pianoforte. Dedicated to Josef Giehrl.
6. Sonata in F for pianoforte and violoncello. Dedicated to Hans Wihan.
7. Serenade in E flat for 13 wnid instruments: 2 flutes, 2 oboes, 2 clarinets, 4 horns, 2 bassoons, contra fagotto (or bass tuba). Dedicated to his teacher, Fr. W. Meyer.
8. Concerto in D minor for violoncello and orchestra. Dedicated to Benno Walter.
9. Stimmungsbilder, five pieces for pianoforte solo. (1) Auf stillem Waldespfad, (2) An einsamer Quelle, (3) Intermezzo, (4) Träumerei, (5) Haidebild.
10. Eight songs.
11. Concerto for horn and orchestra. Dedicated to Oscar Franz.
12. Symphony in F minor. New York, under Theodore Thomas, December 13, 1884; in England, Crystal Palace, under Mr. Manns, November 28, 1896.
13. Quartet in C minor for pianoforte and strings. Gained the prize offered by the Berliner Tonkünstler-Verein. Dedicated to his Highness George II., Duke of Saxe-Meiningen.
14. Wandrer's Sturmlied. Words by Goethe. Six-part chorus and orchestra. Dedicated to Dr. Franz Wüllner. First performed in England at the Sheffield Musical Festival, October 2, 1902.
15. Five songs for a medium voice.
16. Symphonic Fantasia 'Aus Italien.' In England, first and third movements at London Symphony Concerts, under Mr. Henschel, St. James's Hall, November 28, 1889.
17. Six songs for a high voice.
18. Sonata in E flat for pianoforte and violin. Dedicated to his cousin, Robert Pschorr.
19. Six songs (Lotosblätter).
20. Don Juan. Tone-poem for orchestra. Dedicated to Ludwig Thuille. At Berlin, under Hans von Bülow, 1888. In England, Richter Concert, St. James's Hall, May 24, 1897.
21. Five songs (Schlichte Weisen).
22. Four songs (Mädchenblumen).
23. Macbeth. Tone-poem for orchestra. Dedicated to Alexander Ritter.
24. Tod und Verklärung. Tone-poem for orchestra. Dedicated to Friedrich Rösch. At Eisenach, June, 1890. In England, at Wagner Concert, Queen's Hall, December 7, 1897, under the composer's direction.
25. Guntram. An opera in three acts. Dedicated to his parents. Weimar, May 12, 1894.
26. Two songs (Lenau).
27. Four songs. Dedicated to his wife, '10 September, 1894.'
28. Till Eulenspiegel. Tone-poem for orchestra. Score dated 'Munich, 6 May, 1895.' Dedicated to Arthur Seidl. In England, at Crystal Palace, under Mr. Manns, March 21, 1896.
29. Three songs.
30. Also sprach Zarathustra. Tone-poem for orchestra. 'Begun Feb. 4; finished Aug. 24, 1896. Munich.' First performed Museum Concert, Frankfort-on-Main, November, 1896; in England, at Crystal Palace, under Mr. Manns, March 6, 1897.
31. Four songs.
32. Five songs.
33. Four songs with orchestral (or pianoforte) accompaniment.
34. Two anthems for 16-part mixed choir, *à capella*. Dedicated to Professor Julius Buths.
35. Don Quixote. Fantastische Variationen über ein Thema ritterlichen Characters. Score dated 'Munich, 29 December, 1897.' Dedicated to Joseph Dupont.
36. Four songs.
37. Six songs.
38. Enoch Arden (Tennyson). Melodrama with pianoforte accompaniment. Dedicated to Ernst von Possart.
39. Five songs.

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40. Ein Heldenleben. Tone-poem for orchestra. Score dated 'Berlin-Charlottenburg, 27 December, 1898.' Dedicated to Wilhelm Mengelberg and the Concertgebaum-Orchester of Amsterdam. First performed, Museum Society, Frankfort-on-Main, March 3, 1899; in England, Queen's Hall, London, December 6, 1902, the composer conducting.
41. Five songs.
42. Two choruses for male voices.
43. Three songs.
44. Two songs for a low voice: (1) 'Notturno,' with pianoforte and violin accompaniment; (2) with orchestral accompaniment.
45. Three choruses for male voices.
46. Five songs.
47. Five songs.
48. Five songs.
49. Six songs.
50. Feuersnot. Opera Dresden, November 21, 1901.

WITHOUT OPUS NUMBER.

Burleske in D minor, for pianoforte and orchestra. Dedicated to Eugene D'Albert.

A Soldier's song, male chorus.

BRITISH MUSIC IN THE GREAT NORTH-WEST.

AN IMPORTANT PROPAGANDA.

Next March one of the great ocean liners will be speeding her way across the Atlantic having on board a distinguished British musician. Sir Alexander Mackenzie will be the voyager, and his baggage will include a portmanteau full of British compositions. The Principal of the Royal Academy of Music has been kind enough to tell us something about his approaching expedition to that portion of the Empire known as the Great North-West. 'The conception of the scheme,' says Sir Alexander, 'is due to Mr. Charles E. Harriss, of Ottawa. He came to me with the request that I should conduct a series of concerts in Canada and the adjoining colonies. After some consideration I said I would go, but only on one condition: that all the music performed should be the handiwork of British musicians. Mr. Harriss agreed, and he is financing and managing the enterprise with right good will and artistic intent.'

The reader may be disposed to ask: 'Who is this well-intentioned gentleman hailing from Ottawa?' We will endeavour to answer this question. Mr. Charles Albert Edwin Harriss is a composer and organist who was born in London—*the* London, not its namesake in Canada—on December 15, 1862. At the age of eight he was a chorister of St. Mark's Church, Wrexham, where his father held the post of organist. He then became the Ouseley scholar at St. Michael's College, Tenbury, in 1875. On leaving that pleasant Worcestershire retreat, Mr. Harriss held the following organistships in the old country: St. Giles's, Reading (assistant); at Welshpool; and private organist to the Earl of Powis. Since 1883 he has resided in Canada, first as organist and *regens chori* at Christ Church, Montreal, and later at the church of St. James the Apostle, famed for its excellent music, in the same city. His compositions include a cantata, 'Daniel before the King' (1890); an Opera, 'Torquil' (Montreal, 1896); in addition to many smaller works. He has recently composed a Mass which is to be performed under his direction at some of the proposed concerts.

Mr. Charles Harriss has now retired from the profession, and for the last two years has been working out the great scheme—his pet hobby—which he has so generously organized. To judge from some remarks he recently made on the other side, this tour should have far-reaching consequences. These are his words:—

> I hope to make these Festivals self-supporting and of yearly occurrence, when each year we can have a great composer come amongst us and musically help us to place Canada, not alone first as a wheat producer, a country abundant with minerals and all good things, but as a nation second to none in the realm of music.

Recent information received from the other side is to the effect that the scheme has now come to be regarded as 'a series of Festivals to celebrate the Coronation year in the Dominion of Canada,' and that it is being recognised officially by some of the Municipal authorities. Moreover, His Excellency the Governor-General has accepted the Presidency of the entire series of Festivals throughout the Dominion.

'The tour,' says Sir Alexander, 'will occupy six weeks and I shall conduct performances at St. John (N.B.), Moncton, Halifax, London, Woodstock, Hamilton, Toronto, Ottawa, Montreal, Winnipeg, Victoria, Vancouver, New Westminster, and Brandon. At Toronto, Ottawa and Montreal three concerts will be given in each city, one of which will consist entirely of my compositions. "The Dream of Jubal" is down for four performances. For the concerts given in Canada I shall have the invaluable co-operation of the famous Chicago orchestra, who will meet me at Detroit for preliminary rehearsals; from there we shall start on our journey together.

'Not the least important feature of the scheme is the attention that will be given to choral music. When I tell you that from 3,000 to 4,000 choristers will be rehearsing the works to be performed, you may form some idea of the widespread interest that will be aroused in the various cities included in the itinerary. Here is a list of leading musicians—men who are doing excellent work—who have kindly consented to act as Associate Conductors in preparing the choral works:—

Dr. Torrington, Director of the Toronto College of Music, and Conductor of the Toronto Festival Chorus.

Dr. Edward Fisher, Director of the Toronto Conservatory of Music.

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Mr. A. S. Vogt, Conductor of the Mendelssohn Choir of Toronto.
Mr. A. D. Tripp, Conductor of the Male Vocal Society of Toronto.
Dr. Ham, Mus. Doc., Oxon.
Mr. Humphery Anger, Mus. Bac., Oxon.
Mr. Edgar Birch, Conductor of the Ottawa Choral Society.
Mr. C. E. B. Price, Conductor of the Ottawa Amateur Orchestral Society.
Mr. Max Weil, Director of the Weil School of Music and Conductor of the Halifax Symphony Orchestra.
Mr. E J. Chadfield, Mus. Bac., Oxon., Woodstock.
Dr. C. L. M. Harris, Director of the Conservatory of Music, Hamilton.
Mr. E. Fraser, Brandon.
Mr. Rhys Thomas, Winnipeg.
Mr. George Taylor and Mr. H. Russell, Conductor of the Arion Club, Victoria.
Mr. A. E. White, New Westminster.
Mr. F. Dyke, Vancouver.
Mr. G. H. Brown, Moncton.
Mr. James S. Ford, St. John.
Mr. Roselle Pocock, London Oratorio.
Mr. Horace Reyner, Conductor of the Oratorio Society, Montreal.
Mr. G. Conture and Mr. Charles Harriss.

The three gentlemen last named have undertaken to prepare the vocal forces at Montreal.'

'Do you take your own soloists, Sir Alexander?' 'Yes; they are Miss Ethel Wood (soprano), Mr. Wilfrid Virgo (tenor), and Mr. Reginald Davidson (bass), while Mr. Charles Fry will recite the lines in the "Dream of Jubal," as he did in the first performance of that work and has done many times since.'

'Have you definitely settled upon the compositions you intend to perform?' 'Yes, here is the list':—

WORKS (ENTIRELY BY BRITISH COMPOSERS) TO BE PERFORMED IN CANADA DURING APRIL, 1903.

ORCHESTRAL WORKS.

Cliffe	Ballade (from Symphony in C minor).
Corder	Overture, 'Prospero.'
Cowen	Scandinavian Symphony.
Elgar	Prelude and Angel's Farewell from 'Gerontius.'
German-MacCunn	Gipsy Suite.
	Overture, 'Land of the Mountain and the Flood.'
Mackenzie	Suite, 'London day by day.'
	Ballade, 'La Belle Dame sans Merci.'
	Two Scottish Rhapsodies.
	Overture, 'Cricket on the Hearth.'
	Overture, 'Britannia.'
	Coronation March.
Stanford	Irish Rhapsody, No. 1.
	Irish Symphony.
Sullivan	Overture, 'Di Ballo.'

CHORAL WORKS.

Coleridge-Taylor	'The Death of Minnehaha.'
Cowen	Coronation Ode.
Elgar	'The Banner of St. George.'
	Coronation Ode.
Parry	'St. Cecilia's Day.'
	'Blest pair of Sirens.'
Mackenzie	'The Dream of Jubal.'
	'The Cottar's Saturday Night.'
Stanford	'The Revenge.'
	'The Battle of the Baltic.'
Sullivan	'The Golden Legend.'

SONGS, ETC. (AMONG OTHERS).

Coleridge-Taylor	'Onaway, awake.'
Mackenzie	Three Shakespeare Sonnets for baritone.
Sullivan	'How sweet the moonlight sleeps' (duet from 'Kenilworth').
	'Come, Margarita, come' ('Martyr of Antioch').
Goring-Thomas	'Mignon.'

This selection of compositions speaks for itself. The preparation of all these works, the conducting of the concerts, and the fatigue of travelling, will make large demands upon the energies of Sir Alexander Mackenzie, but he will assuredly rise to the occasion, and it goes without saying that he will spare no pains to worthily maintain the cause of British music.

Finally, we understand that the Canadian musicians have expressed their great satisfaction at the prospect of welcoming Sir Alexander Mackenzie, and have already intimated their desire to meet him at receptions arranged for that purpose.

In wishing Sir Alexander Mackenzie *bon voyage* and all the success which so interesting an enterprise deserves, the question may naturally be asked: Will not someone in the old country show as much enthusiasm in the cause of British Music? There is plenty of scope for a Mr. Charles Harriss on this side of the water.

THE 'MESSIAH.'

BY WILLIAM H. CUMMINGS.

More than a hundred years have passed away since this magnificent work was designated Handel's 'immortal' oratorio: how truly it was so named time has proved, notwithstanding the many vicissitudes the music has had to go through. The 'Messiah' was not published during the lifetime of the composer; he only permitted it to be performed under his own personal direction, for which the manuscript copies sufficed: and although they failed accurately to represent Handel's intentions as to the details of performance, that was then of no consequence, because the composer was on the spot and able to explain and arrange all those minute modifications of notation and nuance which his ardent and artistic genius would inevitably suggest.

These personal teachings were well known to and understood by J. C. Smith, John Stanley, Handel's blind assistant, Dr. Randall, and Dr. Burney, but, unfortunately, not one of them, excepting Randall, communicated the traditions he possessed to his successors. Randall commenced his career as a chorister boy in the Chapel Royal, and was one of the original

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singers in Handel's 'Esther,' in 1731; he afterwards officiated as viola-player in Handel's orchestra. He therefore was very familiar with Handel's methods and wishes, and it is of great importance to remember that the Handel traditions were personally transmitted by him to Dr. Stephen Elvey and to Dr. Crotch. Their testimony will be referred to later.

Handel died in 1759, and the score of the 'Messiah' was first published in 1767. Unfortunately, Handel's autograph manuscript is none too clear; it therefore needed an expert musician to correct the printed proofs. This evidently was not done, and the resulting serious mistakes are very numerous and greatly to be deplored. Naturally, they passed without question into the various editions of every subsequent editor and printer. The most notable edition of the 'Messiah' was that prepared by Mozart in the year 1789 for the Baron von Swieten. For the exigencies of performance, Mozart added various orchestral accompaniments: he had only the defective printed score above referred to as a guide, and as a matter of course copied the impure text. It must, however, be remembered that at the present time we are not able to determine with accuracy how much of the additional accompaniments now attributed to Mozart were actually his; certainly many of their worst features must be credited to the less-gifted head and hand of Johann Adam Hiller, Mozart's contemporary.

The only important full score for performance of the 'Messiah' published since Mozart's is that of Robert Franz, issued from the press in 1885. In his preface he alluded to the numerous imperfections and deficiencies of the Mozart edition, and assumed that he had rectified these. How signally he failed in his purpose need not further be discussed here; readers of THE MUSICAL TIMES will find the subject fully investigated by the present writer in the issue of December, 1885.

The score of the 'Messiah' just published by the German Handel Society, edited by Dr. Chrysander, is welcome as a volume for the study, but is in no sense an edition for performance, being an exact reproduction, barring numerous typographical errors, of Handel's manuscripts. That these did not fully represent the composer's intentions was well understood by Dr. Chrysander, who had prepared for publication an edition which would embody the necessary revisions for public performance.

Lovers of music, especially Handelians, have for many years entertained the hope that a committee of experts would take the 'Messiah' in hand and put forth a version of the text which should not only be accurate and reliable as regards notation and other technicalities, but should also be made available for public performances, and at the same time include and exhibit sympathetically genuine Handel traditions. The spirited enterprise of Messrs. Novello has now rendered this unnecessary. By engaging Dr. Prout they have secured the services of the man best fitted to accomplish this most difficult and delicate task. Dr. Prout's knowledge and memory of Handel's scores, and of their individual ramifications, surpasses that of any living musician. His expert skill also qualifies him to solve with certainty any occasional knotty or doubtful point. We must not forget, however, that there are two classes of musicians, one comprising those who cry aloud for a revival in every respect of the 'Messiah' as performed under the composer himself. They would have every note and every bar exactly as they appear in Handel's manuscript, and would flatter themselves that they had then secured what they asked for. I have already shown that Handel did not write with exactitude all that he required, but obtained his wishes by personal communication with the performers. It has been well said, 'The modern system of literal exactitude, at the cost of spiritual fidelity, ignores tradition, and stiff and clumsy are the results.' Moreover, there were certain features of Handel's performances which it would be impossible to reproduce to-day. Handel had no female contralti in his chorus, they were all *male* altos; the reverse obtains now. Handel's orchestral instruments were all (excepting the trumpet) of a coarser quality than those at present in use; his harpsichords are gone for ever; his organs with few stops and no pedals have also disappeared. The places in which he performed the 'Messiah' were mere drawing-rooms when compared with the Albert Hall, the Queen's Hall, and the Crystal Palace.

The other class of musicians comprises those who desire a pure text, with such filling-up of the harmonies as Handel intended should be so filled; they also recognise the fact that as some of the instruments used in Handel's day are no longer obtainable, their places must be judiciously supplied by the most appropriate and fitting instruments of the present time. To this class Dr. Prout's new edition will give ample satisfaction; he has not only replaced the wrong notes by the right ones, but he has also restored Handel's marks of expression, and has revised the time notation in accordance with the Handel traditions which have come down to us through Randall and Crotch. The notation is a most important matter. It is well known that composers of Handel's and of Mozart's time were not in the habit of writing double-dotted notes or double-dotted rests; when they were required they were supplied by the performers in accordance with long-established tradition. This fact is noted by Leopold Mozart, father of the composer, in his 'Violin School.'

It will be well now to make one or two comparisons of the orchestral scores of Mozart and Prout, when it will be seen that the former, who had a defective copy to work from, and, moreover, was not very familiar with Handel's works, failed in realising the nobility and perfection of Handel's composition; whereas

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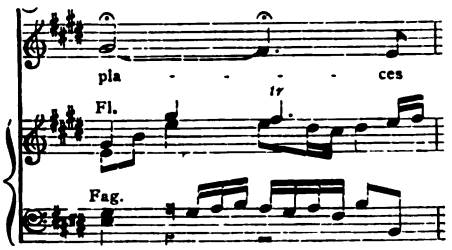
in the case of Prout, he had a wealth of material for reference, and a most intimate knowledge of Handel's style and manner, and could therefore bring his labours to a most successful issue.

In the Mozart score, at the end of 'Comfort ye,' we find the following passage which, though ingenious, is most un-Handelian, and worst of all almost impossible of performance:—

At the commencement of the chorus 'And He shall purify,' Mozart has for several bars left the voices wholly unsupported, although Handel's figured bass demands harmony; this Prout has supplied in a sympathetic organ part. Similar restorations will be found in later numbers of the work. All musicians remember and admire the exquisite additional accompaniments written by Mozart for the air 'The people that walked in darkness.' Beautiful though they are, it cannot be denied that they are not Handelian; Prout has therefore given the whole movement with Handel's original accompaniment, printing in a small type the Mozart additions. It is to be hoped and recommended that, as a general rule, the original version will be adhered to in public performance. In the 'Pastoral Symphony' we find the essential F sharp which belongs to the bass passage leading from the first to the second parts of the movement duly inserted in Prout's edition. Of course it is required for the modulation from C to G; but the first printed copy left it out, and so did Mozart and every editor since. We therefore recover an important sharp which has been missing for more than a century. A careful and minute inspection of Handel's autograph will show that he intended the passage as now restored. The additional accompaniments to the chorus 'All we like sheep,' to be found in the Mozart score—probably they were not his—have always seemed to me (I have heard them played many hundreds of times) like a lot of worried sheep trotting into the market-square—indeed, almost comic, and quite opposed to all Handel tradition. These blemishes Prout has removed, and instead supplied dignified chords in consonance with the vocal parts and the figured bass.

The chorus 'He trusted in God' presents important evidence that Handel's autograph score does not contain all the instrumentation he employed in performances of the work; the manuscript gives only parts for strings and organ, whereas in the separate instrumental parts supplied by Handel to the Foundling Hospital there are special copies for bassoons and oboes, in addition to the strings. Professor Prout has rightly incorporated these in his score; of course they do not appear in Mozart's copy. 'The trumpet shall sound' was ruthlessly cut up by Mozart; it has now been restored to its original proportions by Professor Prout.

In conclusion, a few words may be said respecting the use of trombones in the 'Messiah.' It is extremely probable that Handel, when he could get these instruments, was only too glad to be able to make use of them. It was not customary then, nor indeed long after, for composers to write the trombone parts in the score; they were written on separate sheets. We find this in the works of Haydn, Rossini, and others. The full score of Haydn's 'Creation' was published in 1800, and we find the trombone parts printed separately and bound up at the end of the volume, where they would be useless to the conductor in performance, but of course valuable to copy from for the trombonists.

It is likely, therefore, that Handel's trombone parts were either written on loose sheets, or that the players were supplied with vocal parts *specially marked*. Handel could not have had trombones in Dublin, there were none; but in London he could, if he wished, get them from the King's Band, and considering the high estimation in which Handel was held by the King, it is very probable that on occasions he would ask and receive permission to employ his Majesty's players. There is an interesting autograph of Handel's in the British Museum, in which he requests delivery to the bearer of the Large Tower Drums, he having permission to use them in his oratorio performances.

Handel was a great man with grand ideas, and approved of performances on a grand scale; but he was emphatically a man of resource. If he could not have all he wanted, he was content to make the best and most effective use of what he could get. The absence of instrumental performers or solo singers did not disconcert him. He was ready to transpose or re-write an air intended for any particular class of voice to fit it for some other wholly dissimilar; he would cut out an air and substitute a recitative, or turn a chorus into a solo; indeed, he would submit to any change in order to produce his work effectively. All these statements can be verified by an examination of the scores of the 'Messiah' which Handel wrote and used. The vitality of the 'Messiah' is wonderful. The music has been persistently incorrectly printed and performed, but in spite of this it has never failed to awaken the deepest and best emotions of the souls of those who have listened to its inspired strains; these may have been performed by a limited cathedral choir of six men and eight boys, or thundered out by the stalwart thousands at the Crystal Palace. Let us hope that the new edition just published will stimulate more patient study and more perfect performance of the masterpiece of the giant Handel.

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Occasional Notes.

MANY HAPPY RETURNS OF THE DAY TO—

David Bispham	January 5.
Ben Davies	,, 6.
Max Bruch	,, 6.
Xaver Scharwenka	,, 6.
Jean de Reszke	,, 14.
Andrew Black	,, 15.
Fred Walker	,, 17.
Madame Antoinette Sterling	,, 23.
Jan Blockx	,, 25.
Frederick Corder	,, 26.
Arthur Hervey	,, 26.
Albert Lister Peace	,, 26.
Frederic H. Cowen	,, 29.
Louis Ries	,, 30.
Michael Maybrick	,, 31.

The recent visit of the King and Queen and Princess Victoria to Gopsall Hall, Leicestershire, as the guests of Earl Howe, has brought that Leicestershire mansion into special prominence. Built by Charles Jennens, the friend of Handel and compiler of the words of the 'Messiah,' Gopsall welcomed the great composer on more than one occasion. On the Sunday of the Royal visit last month divine service was performed in the private chapel, with a choir of six voices (three boys and three men) from Lichfield Cathedral, and Mr. C. W. Perkins, of Birmingham, at the organ. Lichfield is only about twenty miles from Gopsall, and is it not quite probable that Handel may have visited the stately Cathedral of the Staffordshire city? If only some of the predecessors of Mr. John B. Lott had been of the Pepysian cult, and their diaries had been preserved, we might be in possession of some interesting reminiscences of the great composer.

The enthusiasm and enterprise of many provincial choirs are among the most gratifying features of our national musical life. It is easy to adopt a superior pose and to depreciate the value of much of this activity on the ground that it appears to be stimulated only by competition and prizes. But the undeniable excellence of the artistic results so frequently achieved in this way do not suggest either sordid motives or vanity; rather, they display a laudable desire to attain a high ideal in execution, a willingness to submit to the disciplinary pains and penalties essential to this end, and a perfectly legitimate pride in publicly exhibiting the results of skilful and strenuous endeavour before a responsive and critical audience. This appreciation is suggested by the recent visit of several provincial choirs to the Queen's Hall on the occasion of a competition of male-voice choirs, reported elsewhere in our columns. The prize of £50 fell to the Southport Vocal Union, who, under their highly capable conductor, Mr. J. C. Clarke, gave excellent performances of the test-pieces. Some particulars regarding this choir and of the arrangements made for their brief visit to the metropolis will serve to illustrate the spirit with which the organisation is worked. The choir is drawn from the middle and working classes, the latter predominating. The expense of conveying the fifty or so members to and from London was £70. Each member contributed 22s. on the condition that a return was to be made if the choir won the prize, and the remainder was made up by local friends. All the wage-earning members also gave up a day's pay and their out-of-pocket expenses. The choir left Southport at 8.50 a.m., and arrived at the Queen's Hall at 6 p.m. After singing last of the seven choirs, they awaited the tediously delayed adjudication, and then left St. Pancras at 12.15 midnight, arriving at Southport at 6.30 a.m. A week or so later the choir united with their better halves to give a highly creditable performance of 'The Golden Legend'; so practice for the competition cannot be said to have starved the choir musically. We have singled out this instance of the bracing effect of competition as typical. The members of the Southport Union were prepared to make a pecuniary sacrifice equal at least to a season's subscription to a 'fashionable' choral society in order to prove their ability, and at worst learn a lesson. But the other provincial societies represented on this occasion, from Swansea, Cardiff, and Oxford, deserve quite as much credit for their courage and enterprise. They may return to their furrow poorer in money and perhaps sadder in spirit, but yet they have gained an abiding lesson. Defeat to the best spirits is the path to victory.

The prospectus of the thirteenth Morecambe Musical Festival and Competition — to be held between April 29 and May 2—has been issued. The document shows that the spirit of enterprise which so eminently characterises the efforts of Canon Gorton and his excellent colleagues is well sustained. The conductors and adjudicators include the names of Dr. Elgar, Dr. McNaught (a well-tried favourite, although a judge, at Morecambe), and Mr. Percy Pitt. All particulars of this valuable educational institution may be obtained from the secretary, Mr. H. Powell, Euston Grove, Morecambe.

Welcome to another Festival — Middlesbrough! This music-making is announced to be held on April 22 and 23, the orchestra to consist of members of Dr. Richter's Manchester band, and eminent soloists with Madame Albani at their head have been engaged. The chief features of the scheme up to the present are Elgar's 'Dream of Gerontius,' Bach's 'Sleepers, wake,' Sullivan's 'Golden Legend,' and the first performance in England of Fritz Volbach's cantata 'The Page and the King's daughter,' a work to which reference was made in our biographical notes on the composer in THE MUSICAL TIMES of October last. We shall watch the development of this Festival new-comer with interest; in the meantime we wish it all the success it deserves. The fact that so competent an enthusiast as Mr. Kilburn will conduct is a sufficient guarantee that everything will be carried out in a manner both thorough and artistic.

An interesting Weber manuscript, from the Sir George Smart collection, was sold by Messrs. Sotheby last month. It is Weber's last composition —a setting of Moore's words 'From Chindara's warbling fount I come' ('Lalla Rookh'). Weber composed the music in London for Miss ('Kitty') Stephens, who sang it at his benefit concert given at the Argyll Rooms, Regent Street, May 21, 1826. It is said that a Mr. Ward, a Member of Parliament for the City, gave the composer £25 for this song. Weber did not write down the accompaniment; this was subsequently supplied by Moscheles. He, however, feebly accompanied the song at his concert, and after he had played it he was so exhausted that his friends had to lead him to a sofa in the ante-room. Fourteen days later he was found dead in his bed at Sir George Smart's house, now numbered 103, Great Portland Street. The manuscript realized £13 5s., and was bought by Mr. E. Speyer.

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'A Recital of British-Irish Harpsichord and Pianoforte Music from the 16th to the present century,' formed the scheme of the second Historical Concert given in the University Music Class Room, Edinburgh, on the 10th ult. The following comprehensive programme, drawn up by Professor Niecks, was admirably interpreted by Miss Fanny Davies:—

First Period:—WILLIAM BYRD (b. about 1538, d. 1623):—
Pavana, 'The Earle of Salisbury.'

JOHN BULL (b. about 1563, d. 1628):—
'The King's Hunt.'

ORLANDO GIBBONS (b. 1583, d. 1625):—
Galiardo in C major.

Second Period:—JOHN BLOW (b. 1648, d. 1708):—
Chacone in G minor.

HENRY PURCELL (b. 1658, d. 1695):—
(*a*) Toccata in A major.
(*b*) Ground in C minor.

Third Period:—JAMES NARES (b. 1715, d. 1783):—
Two movements from the Sonata in B flat major.
(*a*) Larghetto.
(*b*) Allegro.

THOMAS AUGUSTINE ARNE (b. 1710, d. 1778):—
Sonata in B flat major.
(*a*) Introduction.
(*b*) Gavotta.

Fourth Period:—JOHN FIELD (b. 1782, d. 1837):—
Nocturne in A major.

Fifth Period:—WILLIAM STERNDALE BENNETT (b. 1816, d. 1875):—
(*a*) Capriccio in A minor, No. 2 of Op. 28.
(*b*) 'The Lake' and 'The Fountain,' Nos. 1 and 3 of 'Three Musical Sketches,' Op. 10.

Sixth Period:—ALEXANDER CAMPBELL MACKENZIE (b. 1847):—
'Reminiscence,' No. 3, of Op. 20, 'Six Pieces.'

CHARLES VILLIERS STANFORD (b. 1852):—
Scherzo (MS.).

S. COLERIDGE-TAYLOR:—
Characteristic Piece.

EDWARD WILLIAM ELGAR (b. 1857):—
Concert Allegro (written for and dedicated to Fanny Davies).

FREDERIC H. COWEN (b. 1852):—
Scherzo.

DONALD FRANCIS TOVEY:—
Andante.

PERCY PITT:—
Etude mignonne.

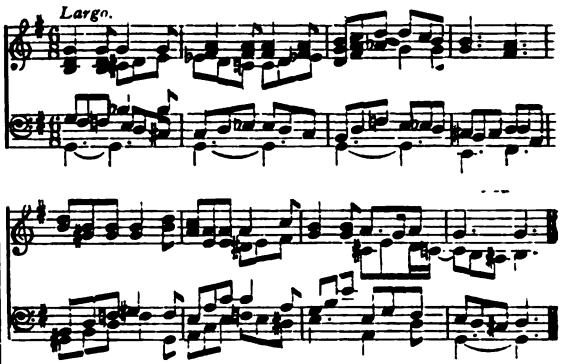
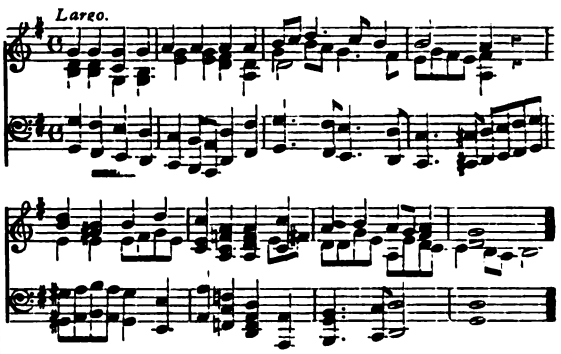
NORMAN O'NEILL:—
Allegretto grazioso.

ARTHUR SOMERVELL:—
Concert Study (dedicated to Fanny Davies).

In his interesting 'Introduction to the Programme,' Professor Niecks said:—

'In more recent times the British and Irish composers have been too busy with chorus and orchestra, in cantata, oratorio, opera, and symphony, to find leisure to occupy themselves with the poor and humble pianoforte. Notwithstanding this general neglect of the clavier by the composers in these parts, there exists, however, a great deal more of interesting, pleasing, and sterling music of this sort than most people are aware of. In fact, the hearers of the music enumerated in the accompanying programme will very probably come to the conclusion that if the British composers have neglected the clavier, the British public have still more neglected their composers for the clavier.'

Mr. A. J. Hipkins has written an instructive pamphlet on 'Dorian and Phrygian reconsidered from a non-harmonic point of view,' in which he shows a thorough mastery of a subject upon which he is so well qualified to discourse. The brochure is printed for private circulation, but we understand that Mr. Hipkins (100, Warwick Gardens, Kensington) will be pleased to supply a copy to anyone who may write for it, so long as the edition holds out.

'The Travels and Eccentricities of little Miss Bo-peep: by C. W. C., Ch. Ch., Oxford,' is the title of a *jeu d'esprit* by Dr. Corfe, known as the 'Corfe-mixture' organist of Christ Church. This amusing little skit, dated 'June, 1881,' when Dr. Corfe was in his sixty-seventh year, consists of eight variants of the familiar nursery tune. No. 1, in simple harmony, is headed 'Miss Bo-peep's feelings on leaving England.' When 'she arrives in Germany' (No. 2) the harmonic form becomes more Teutonic and less tonic (and dominant). Then 'she meets with and admires Spohr,' and this is how she does it:—

We may pass over Nos. 4, 5, and 6,—'She flirts with Mr. Acis,' 'Falls foul of Miss Galatea,' and 'is greatly excited in consequence'—all of which are cast in familiar Handelian moulds, and give No. 7, 'She becomes serious and rather religious':—

The last variant, in the minor key, is headed:—

'Pines away and ultimately dies, leaving a melancholy *tale* behind her.'

The 'Dream of Gerontius' of Dr. Elgar, which is now in rehearsal at Aix-la-Chapelle, Cologne, and Danzig, is also under consideration for performance at Wiesbaden and Mainz. Dr. Elgar's 'Orchestral Variations' are announced for second performances at Cologne, Mainz and Wiesbaden, and are under consideration for production at Frankfort, Danzig, and Buda-Pest. Sir Hubert Parry's 'Blest pair of Sirens' has been accepted for this year's Lower Rhine Festival at Aachen (conductor, Professor Schwickerath), as well as for the Festival to be held at Duisburg (Rhenish Prussia) in celebration of the fiftieth anniversary of the foundation of the local 'Gesangverein.' Musik-Direktor Walter Josephson, the conductor, has prepared an excellent translation of Milton's Ode, and the above Society will have the honour of first presenting this masterpiece of English music to a German audience.

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In the year 1840 Mendelssohn, who in 1829 had shown his reverence for Bach by the performance of the 'St. Matthew' Passion at Berlin, desired to raise money for the erection of a monument to the great master at Leipzig, in the neighbourhood of the now demolished St. Thomas's School, where Bach lived and laboured. Mendelssohn drew up a circular announcing his intention to give for that purpose a 'Bach' recital in St. Thomas's church, and to play some of the great organ works. Those who wished to purchase tickets were requested to add their names, together with the number of tickets they required. The document, which has been discovered in the archives of the Gesellschaft der Musikfreunde at Vienna, contains over 120 signatures. The amount subscribed was 235 thalers, 20 groschen. Among the names we find those of four great publishing firms: Dr. Härtel and his brother Raimund, C. F. Peters, Fr. Hofmeister, and F. Whistling; the composers, J. J. H. Verhulst and Kiel; C. Voigt, organist of St. Thomas's; H. Schleinitz, for many years director of the Leipzig Conservatorium; Dr. Petschke, member of the executive committee of the Gewandhaus concerts; the famous writer Rochlitz, whom Beethoven on his death bed designated as the man whom he wished for his biographer; Robert Schumann; and L. Schumann, probably the composer's uncle. Mendelssohn mentions the concert in a letter written to his mother on August 10, 1840; also that after paying expenses he had 300 thalers left towards the monument, equal to about £50 in English money. It may be of interest to give the programme:—

Introductory. Phantasie (Mendelssohn).
Fugue in E flat—most probably the St. Ann's.
Phantasie on Choral, 'Schmücke dich, o liebe Seele.'
Prelude and Fugue in A minor.
Passacaille in C minor.
Pastorella in F.
Prelude and Toccata in A minor.
Phantasie on Choral, 'O Haupt voll Blut und Wunden' (Mendelssohn).

The recital commenced at six o'clock on a lovely summer's evening. The notice of the performance in the *Neue Zeitschrift für Musik* of August 12, 1840, speaks of the 'master interpreting the master,' adding, as a kind of doxology, 'Praise and honour to the old and to the young; and' adds the writer, 'if I mistake not, Mendelssohn worked into the last piece on the programme a fugato on the name of Bach.'

Old letters are often instructive and amusing. In reading through a number addressed to the late Dr. Rimbault we came across one from Dr. S. S. Wesley, written from Leeds, in which he invoked Rimbault's aid in gaining information for some lectures he (Wesley) contemplated writing on Church Music. Wesley writes: 'I want much to know something more about the sacred music of Marenzio, of Monteverde, of Carissimi, of Scarlatti. Do you know of any very celebrated specimens of these? I am not learned in Italian music, what little I have seen has not tempted me to read much more. Any nice account of when the Italians first neglected the old models and began the sugar and cream style of Graun the German, and others, Jomelli and such. I have not yet looked into this point.' Victor Schoelcher asks Rimbault: 'What is the difference between *fagotto* and *bassoon?*' In justice to Schoelcher, however, a postscript to his letter should be quoted: 'Relating to my question about fagotto and bassoon, I thought they were the same, but I find in the Water Music (Handel) both altogether.' Another interrogation is very amusing: 'What is the difference between the hornpipe and the bagpipe?' The biographer of Handel adds: 'I will be very akknowledged for any answer to these inquiries.'

The volume containing the 'Proceedings of the Musical Association'—the record of its achievements during the twenty-eighth session — has just been issued. This collection of essays admirably fulfils the objects and aims of this learned Society—'the investigation and discussion of subjects connected with the art and science of music.' We give a list of the papers read during the session 1901-2, with names of the lecturers:—

Orchestral and Choral balance	Mr. John E. Borland.
Bells and bell tones	Mr. W. W. Starmer.
The philosophy of our tempered system	Mr. Joseph Goddard.
The development of national opera in Russia	Mrs. Newmarch.
Sullivan as a national style-builder	Dr. Charles Maclean.
Hamlet and the recorder	Mr. Christopher Welch.
Coronation Music	Mr. J. S. Shedlock.

Sir Alexander Mackenzie's 'Scotch' Pianoforte Concerto was performed in Berlin at a concert given by Mr. Frederick Dawson on November 28, with the Philharmonic Orchestra, and conducted by Professor Karl Klindworth. The solo part in this fine work was splendidly played by the gifted English pianist, and the success of the important novelty was emphatic. A criticism on the event from one of the Berlin newspapers may be quoted:—

The work appeared to us the best which we have so far heard of English music in Berlin. The opening *Allegro maestoso* produced a strong impression. The mighty outlines of the Highlands seem pourtrayed in the powerful themes given to the strings. Horn calls resound from the ravines and from the heights, and the mountains and the clouds passing over them are mirrored in the clear and lovely lakes. The Scottish Highlands as Ossian, Scott and Burns have described them, were brought vividly before our eyes. The movement gradually merges into a characteristic, beautifully-written *Lento*, founded on a deeply-felt folk-tune. The third movement is similarly based; it is wonderfully exhilarating and full of burlesque (pawky) humour, which the composer presents in very many guises.

Mr. J. S. Shedlock gave a course of three lectures at the Royal Academy of Music on Wednesdays the 3rd, 10th, and 17th ult. His subject was the 'Clavier Music of the immediate predecessors of Bach and Handel.' He spoke about the Suite and Variations, illustrating his remarks by pieces played on a fine harpsichord kindly lent by Messrs. John Broadwood and Sons. Among the composers represented were: Italy, Pasquini; France, Chambonnières and Couperin; Germany, C. F. Witt, Johann Bernard Bach, Krieger, and especially Kuhnau; and England, Dr. Blow and Henry Purcell. The subject was one profitable to the students, while several of the pieces played exist only in manuscript. The lecturer gave three reasons for choosing this particular subject: first, that it was important in the history of the evolution of the art; secondly, that it was interesting in itself; and thirdly, that knowledge of the men and music of the period in question helped to a better appreciation of the genius both of Bach and Handel.

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The performance of the 'Messiah' recently given in Birmingham, and to which reference is made in the letter of our correspondent from that city, was stated to be thoroughly Handelian—nothing up to date, but strictly of the 1742 order. But why, oh why, that modernisation of the text-compiler's name in the word-book of the oratorio? Charles Jennens, good antiquaries, not Jenn*ings*!

Sir Frederick Bridge has been appointed the first King Edward Professor of Music in the University of London.

The Sheffield Musical Festival of 1902 has resulted in a net profit of £1,036 4s. 3d. The invested capital fund now stands at the substantial sum of £2,464 14s. 5d. Excellent!

It is generally the poor country critic (or journal) that furnishes commentable material of the 'lighter vein' type. The following is, however, from a London newspaper! It records a suburban performance of 'Elijah':—

> Without a doubt Mendelssohn reserved his finest efforts, apart from the concerted numbers, for the character of the Prophet, the envy and often despair of every ambitious baritone. Mr. —— sang the music with a splendid appreciation of its possibilities. His delivery of 'Who may abide?' with its succeeding 'For He is like a refiner's fire,' was particularly good, and a warm encore was the result.

In spite of the obvious mixing up of two oratorios—the 'Messiah' and 'Elijah'—in the foregoing criticism, one cannot help admiring the use of the adjective '*warm*' in the encore awarded to 'For He is like a refiner's *fire*.' But who may abide such inaccuracy?

ST. JAMES'S HALL.

SOME HISTORICAL NOTES.

The news that this shrine of music in Regent Street might be devoted to other purposes came as a shock to many lovers of the art, especially to those who have known the building ever since its erection forty-four years ago. One can recall hours of untold delight in listening within its walls to music-makings of the highest artistry—the Pops, Philharmonic, Musical Union, Henry Leslie's Choir, Oratorio, Richter and other concerts, now things of the past, but leaving behind them a pleasant memory.

The hall was designed by Owen Jones (1809-1874). He formerly held the post of superintendent of works for the Great Exhibition of 1851, and designed the decorations of the Alhambra, Egyptian, Greek and Roman courts in the Crystal Palace. He also distinguished himself as an illustrator of books. From an article by the late Mr. William Chappell in Grove's 'Dictionary of Music and Musicians' we learn that the building was initiated by two music-publishing firms, namely, Messrs. Chappell and Cramer, Mr. T. F. Beale and Mr. William Chappell becoming tenants of the Crown and holding it in trust for the Company. The capital was fixed at £40,000, because the original estimate for the building was £23,000, but the apparently ample margin of £17,000 was soon to disappear. Regent Street and Piccadilly were the ancient boundaries of Thorney Island, with its various strata of sand and blue clay, with land springs and deep wells. This condition of affairs was not discovered till building operations had begun, consequently the ground had to be covered with a solid foundation of concrete. Instead of £40,000, the actual cost ran up to £70,000, and subsequent expenditures have made up the sum to £120,000.

The scheme of decoration included the names of various composers inscribed on scrolls, sustained by Monti's group of angels, in the niches over the windows. Those on the south (Piccadilly) side represented the masters of sacred music: those on the north (Regent Street) the great lyrical composers. Here is the list (the dates are omitted):—

SACRED COMPOSERS.	LYRICAL COMPOSERS.
Palestrina	Cimarosa
Purcell	Gluck
Bach	Mozart
Handel	Weber
Haydn	Spohr
Beethoven	Rossini
Cherubini	Meyerbeer
Mendelssohn	Auber

Beneath the windows were printed in letters of gold on red panels the names of the lesser masters, according to the judgment of the architect, or his adviser:—

SOUTH SIDE.	NORTH SIDE.
Tallis	Josquin des Prés
Byrde	Adrian Willaert
Farrant	Orlando di Lasso
Wilbye	Festa
Morley	Marenzio
Bennet	Gastoldi
Weelkes	Monteverde
Dowland	Carissimi
P. Phillips	Stradella
Bull	Leo
O. Gibbons	Durante
Rogers	Pergolesi
H. Lawes	Lulli
M. Lock	Mehul
Arne	Boieldieu
Croft	Paisiello
Greene	Bellini
Boyce	Donizetti
Shield	Clementi
Dibdin	Dussek
Bishop	Hummel

These names, and indeed the building itself, came under the critical lash of Mr. J. W. Davison, who, in a leading article which appeared in the *Musical World* of April 24, 1858, just after the opening of the Hall, delivered his opinion on 'The St. James's Music Hall' in this Davisonesque strain:—

'ALL MEN ARE BRETHREN—CAINS AND ABELS.'

This maxim or aphorism (alas! may we not even say this 'axiom'?) rose upon our minds the other evening as we sat in St. James's Hall, illumined, like devout Islamites, by the small chandeliers that, in mosque-like fashion, dangled from the roof. The Hall was bright and beautiful—statues of Cupids or male Muses, such as might have sprung from the hand of Phidias or of Madame Tussaud, smiled down upon us, and dissipated our Moslem fancies. We pondered, also, on the names of the musical immortalities painted on the panels that adorn the upper part of the room, and some of these we worshipped with a full knowledge of their deserts: others we revered in the spirit of faith; for with the nature of their claim to

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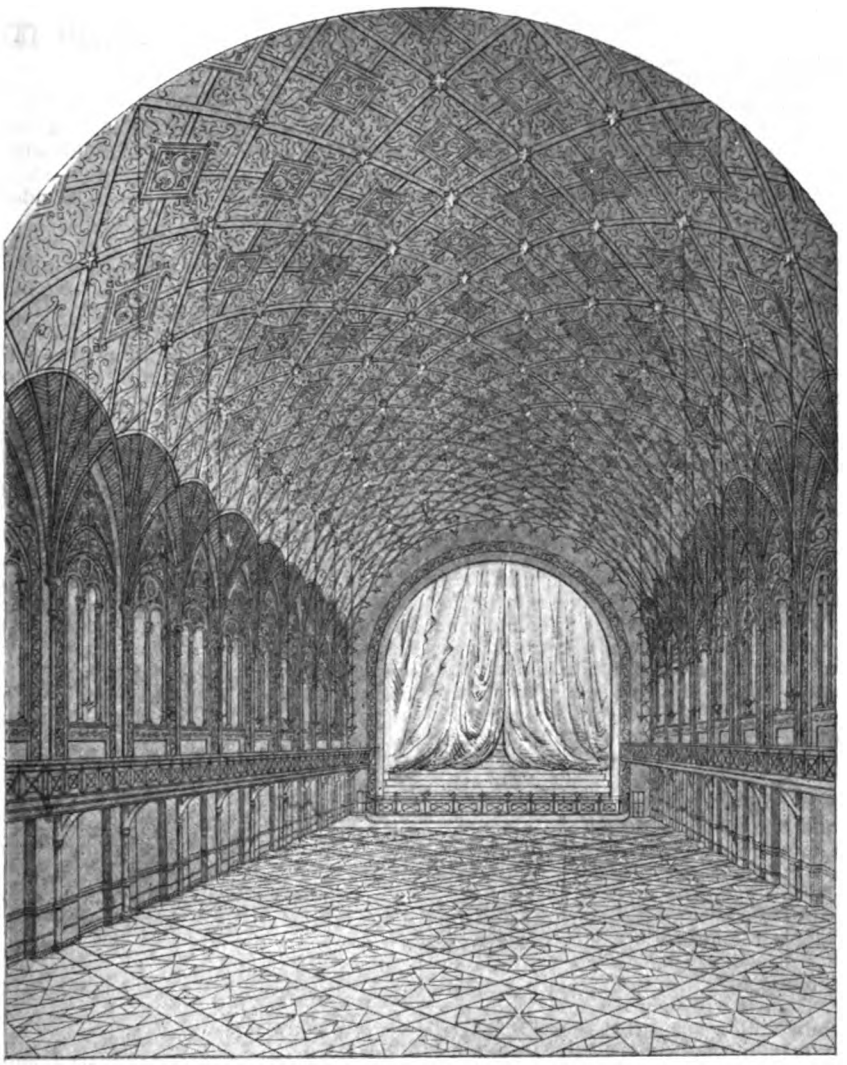
the unfading laurel we were but imperfectly acquainted. And we said, truly immortality is, in some respects, like death. For whereas death puts the high and the low into one common earth, so doth immortality write the names of the renowned and the obscure on one common tablet, and that tablet is at St. James's Hall.

The hall, although called a Music Hall, was made to be looked at, not to be a temple of sound. Therefore purpose contemplated by the manufacturer of Peter Pindar's razors. What's in a name? I' faith, a great deal. The musical properties of St. James's Hall lie in its name, and nowhere else.

A marked feature of St. James's Hall has been its fine acoustic properties. This *sine quâ non* of a perfect music-room was recognised at the outset by Sir George Smart, who wrote the following letter to



ST. JAMES'S HALL, LONDON.
(From a print at the time of its opening in 1858.)

was a portion of the edifice fashioned like the alcove of a French bedroom, that the muses of melody and harmony might slumber therein, and not disturb the devotions offered by the faithful to the genius of architecture. Truly, the *Musical World* is not fit to appreciate the merits of the St. James's Music Hall—the only journal to which it is addressed is the *Builder*.

. . . . . .

St. James's Music Hall! Thus is there a place in London called the 'Cider Cellars,' at which cider is the only drink not consumed. Thus was shaving the last

John Ella, when the latter transferred his Musical Union concerts from the Hanover Square Rooms to the new building:—

91, Great Portland Street, 10th April, 1858.

My dear Sir,—I congratulate you upon the result of the 'private reception to view St. James's Hall' on Thursday last. My visit there was to *hear* the performance, having previously been satisfied with the *view* of this magnificent hall. When I saw the music-desks placed in the *centre* of this large space, I had my fears as to the sound filling it, but these fears were entirely

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removed after a few bars of Spohr's Quintet. I was then in the gallery. The effect of Mendelssohn's Duet for the pianoforte and violoncello was equally satisfactory; I listened to it *under* the gallery. I heard every note of Mozart's 'Adagio con Sordini' at the upper end of the hall near the orchestra, in which the vocalists were judiciously placed.

My impression therefore of the capability of St. James's Hall for musical sound is decidedly favourable, as I tested it in all parts.

I am, yours faithfully,

GEORGE T. SMART.

St. James's Hall was inaugurated on Thursday, March 25 and Saturday, March 27, 1858, by 'Two grand musical performances, in aid of the funds of the Middlesex Hospital'—thus charity had the first claim upon the building. The programme, entirely of sacred music on the first occasion, opened with The National Anthem, to which followed Mendelssohn's 'Hymn of Praise,' Handel's 'The King shall rejoice,' Spohr's 'God, Thou art great,' and some miscellaneous pieces. Henry Smart was at the organ and Benedict conducted. The only surviving soloist of that occasion is Mr. Santley, and of those who similarly participated in the second concert, Madame Arabella Goddard. It is interesting to learn, from an account of the first concert, that 'His Royal Highness Prince Albert attended the concert and remained to the end.'

The conservatism of the British Public showed itself in its attitude to the new edifice. Therefore, in order to make use of the Hall and to bring it before the public, Messrs. Chappell, on the advice of Mr. J. W. Davison, inaugurated the Monday Popular Concerts in 1859, the outcome of 'Three Popular Concerts' given in December, 1858, during the Cattle Show then held at Baker Street. Ten years later the Philharmonic Society migrated from the Hanover Square Rooms, and gave their first concert amid new surroundings on March 10, 1869, conducted by the late Sir W. G. Cusins. On that occasion analytical programmes — most ably written by the late Sir George Macfarren—were introduced at the Philharmonic for the first time. In noticing this concert the ever-entertaining 'J. W. D.' said: 'The statement that this will be the first performance [at the second concert] of Mendelssohn's "Wedding of Camacho" overture is not exact, seeing that it is to be played to-day at the Crystal Palace.' Catch 'G.' letting any one get the start of *him!*

The concerts of Henry Leslie's Choir (the first on December 14, 1860); the Oratorio Concerts given by Messrs. Novello, when the French pitch was used for the first time in this country (begun February 5, 1869); and the Richter Concerts (started May 5, 1879) are some of the outstanding features, in addition to those already named, in the history of the building.

The original organ, and which stood there for ten years, was built by Messrs. Gray and Davison. This fine-toned instrument consisted of only *one* manual! Here is the specification:—

	Feet.		Feet.
1. Sub Bourdon	16	10. Flute...	4
2. Double Open Diapason ...	16	11. Furniture (3 ranks).	
3. Open Diapason	8	12. Twelfth	3
4. Flute à Pavillon	8	13. Fifteenth	2
5. Salicional to C	8	14. Flute Harmonic	8
6. Bourdon	8	15. Flute Harmonic	4
7. Mixture (3 ranks).		16. Contra Fagotto	16
8. Octave	4	17. Trombone	8
9. Gemshorn	4	18. Clarion	4

PEDAL ORGAN.

19. Open Diapason	16	21. Fifteenth	4
20. Octave	8	22. Bombarde	16

Coupler, Manual to Pedal.
3 Composition Pedals.

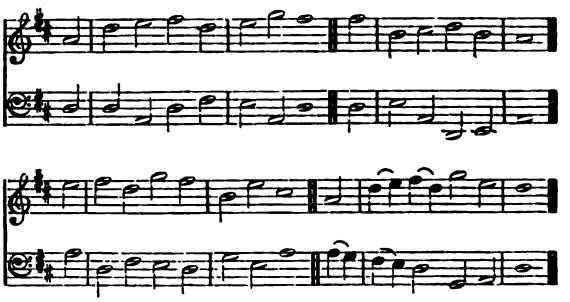
The present writer well remembers the feelings of boyish delight with which he pulled out every stop of this organ, and the thrill resulting from playing a few handful-chords till the blowers let the wind out! No account of St. James's Hall can omit kindly reference to Mr. Ambrose Austin, now a veteran, but for many years the genial manager of the familiar and pleasantly-reminiscent shrine of music in Regent Street.

DOTTED CROTCHET.

Church and Organ Music.

THE TUNE 'ST. JAMES.'

It is not without interest that two standard common metre tunes—stately melodies which have stood the test of a couple of centuries—should be named after two adjacent parishes in London, St. Anne's Soho, and St. James's, Westminster.

The tune 'St. James' is said to have been first published in 'Select Psalms and Hymns for the use of the Parish Church and Tabernacle of St. James's, Westminster, 1697.' It is contained in a 12mo book, and appears without the name of the composer. We give the tune from the sixth edition (1704), the only difference in the title being the substitution of the word 'Chappel' for 'Tabernacle' in the earlier issue. The music, originally printed in diamond-shaped notes, is the same. Its extremely high key—a fourth higher than that in which the tune is now sung—will not escape notice, nor will the four crotchets in the last strain. Probably the first editor to omit these ornamental notes was Dr. Samuel Arnold, who with Dr. Callcott edited a Psalmody which appeared in 1791; but they were retained by Webbe (1808) and Crotch (1836), and also by so redoubtable an opponent of editorial tinkering as the Rev. Henry Parr in his 'Church of England Psalmody.' Probably very few organists and members of church choirs are aware of the original form of this time-honoured melody:—

Although 'St. James' appeared anonymously, it has with good reason been assigned to Raphael (or Ralph) Courteville—variously spelt Courtaville, or Courtivill. The date and place of this gentleman's birth are unknown, but he was a Chapel Royal chorister and either a son or grandson of Raphael Courteville, a Gentleman of the Chapel Royal, who died in 1765.

St. James's Church, Pickadilly (to adopt the old spelling), was consecrated July 13, 1684, and constituted a parochial church, carved out of the parish of St. Martin-in-the-Fields, in the following year. Sir Christopher Wren was the architect of the church; but the tower and spire were subsequently erected by a carpenter residing in the parish, a Mr. Wilcox, his design being preferred by the vestry to that submitted by Sir Christopher Wren!

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At a meeting of the vestry held on April 17, 1690, and at the suggestion of the rector, the Rev. Dr. Tenison, a petition to the Queen was drawn up humbly praying Her Majesty to grant unto the parish of St. James's the gift of the great organ of the Chapel Royal, Whitehall, an instrument erected for James II. by Renatus Harris. Five months later the rector had the satisfaction of reading the following letter in which the Queen granted the request:—

> Whereas the Queen's Maje hath beene graciously pleased to give ye Greate Organ wch is in ye Greatte Chappell at Whitehall wch heretofore ye Papists possessed unto ye Parish of St. James to be sett up in ye Parish Church. I doe therefore authorize & give Leave unto Dr. Tenison to take and remove the said Organ, and to employ whomsoever he shall thinke fitt to doe ye same. Given under my hand this 24th day of August 1691. In the 3rd year of their Majies Reign.
>
> DORSETT.

Father Smith was employed to remove and set up the organ in St. James's Church, and the Princess Anne of Denmark (afterwards Queen Anne), a member of the congregation, gave the sum of twenty guineas towards the cost (£150) of rebuilding the instrument. Immediately on the completion of the organ, Henry Purcell and Dr. Blow were engaged to examine it, with the result that Father Smith was employed to further improve the organ at a cost of £50. The inscription in gold letters on the gallery front stated:—

> This organ was given to the parish by Her Most Excellent Majesty, and erected at the charge of several of the inhabitants, *anno Domini* 1691.

The specification may be given as showing the scope of a large parish church organ at the end of the seventeenth century:—

GREAT ORGAN (CC to C, 49 notes).

1. Open Diapason.	6. Fifteenth.
2. Stopt Diapason.	7. Sesquialtera (4 ranks).
3. Principal.	8. Cornets to Manual (5 ranks).
4. Principal.	9. Trumpet.
5. Twelfth.	10. Clarion.

CHOIR ORGAN (CC to C, 49 notes).

1. Open Diapason.	4. Flute.
2. Stopt Diapason.	5. Fifteenth.
3. Principal.	6. Cremona.

ECHO (C to C, 25 notes).

1. Stopt Diapason.	3. Cornets (2 ranks).
2. Principal.	4. Trumpet.

Two and-a-half rows of keys.

On September 7, 1691, Mr. Raphael Courteville was appointed first organist of St. James's Church, at a salary of £20 per annum and £4 for a blower! It has been assumed that this Raphael Courteville lived till early in June, 1772; if so, he held the post of organist for eighty-one years. On the other hand, it is said that he was succeeded in 1735 by his son of the same name, although the change of organistship is not recorded in the vestry minutes. Certain it is that in the year 1735 a Raphael Courteville, Junior, was in the flesh, as there is a monument in the church to his wife, who died May 27 in that year. Four months later, Courteville is stated by a writer in *Notes and Queries* (Series II., x., 496) to have married a lady named Miss Lucy Green with a fortune of £25,000. Against this comfortable dowry may be quoted the following, discovered by the present writer in the *Morning Chronicle* of March 16, 1813:—

PARISH OF ST. JAMES'S, WESTMINSTER.—If the next of kin of Jane Courteville, late of Marshall Street, Carnaby Market, spinster, who died in the workhouse, on the 30th day of January last, will apply to Mr. Rice, solicitor of the Guardians of the Poor of this Parish, at the Parochial Office, Poland Street, they will hear of something to their advantage. The said Jane Courteville appeared to be between 50 and 60 years of age, her father was several years organist of St. James's Church, and resided on The Terrace, Market Lane, St. James's Market.

The vestry minutes show that Courteville (father or son) was threatened with dismissal unless he attended personally to the duties of his office. Later on a Mr. William Richardson was appointed assistant organist; but when it came to the knowledge of the vestry that Courteville gave his deputy only a quarter of his salary for doing the entire duty, he was thereupon ordered to share the payment with Richardson, who, on the death of Courteville, succeeded to the post. The Courteville to whom the tune 'St. James' is assigned was the author of six 'Sonatas of two parts composd and purposley contriv'd for two flutes,' published by Walsh, and other compositions printed and in manuscript which have long been forgotten.

Raphael Courteville—whether Senior or Junior we cannot say—was the reputed author of the 'Gazetteer,' a paper written in defence of the Government. For this production he probably received the nick-name of 'Court-evil.' He is described as 'Organ-blower, Essayist, and Historiographer.'

As a small though new contribution to the *pros* and *cons* of two successive organists of St. James's Church named Raphael (or Ralph) Courteville, father and son, we may direct attention to a volume of Italian music in the Bodleian Library ('Music School MSS., 26489') which was owned in the eighteenth century by 'R. Courtivill, junior, in Bury Street, St. James', London.'

The fine old tune which has handed down the name of Raphael Courteville to posterity forms the theme of a fantasia for the organ composed by the late Charles Edward Stephens. Will any modern editor of a hymnal have the courage to restore the original crotchets?

AFTER THE GOSPEL.

The Rev. Edward Husband, vicar of St. Michael's Church, Folkestone, writes:—

It is customary in many churches to sing an ascription of praise before and after the reading of the Gospel at the Holy Communion Service. The words 'We thank Thee, O Christ, for this Thy Holy Gospel' come in most harmoniously at the close of all the Gospels, but it will be found that in the majority of modern musical settings to the Holy Communion Service the words have been abbreviated to 'Thanks be to Thee, O Christ.'

It seems to me a mistake thus to have altered the words. The harmoniousness of the ascription of praise with the words of the Gospel immediately preceding it seems, in some instances, out of place.

Look, for instance, at the Gospel for the first Sunday in Advent. It ends with these words: 'My House shall be called the House of Prayer, but ye have made it a den of thieves.' '*Thanks be to Thee, O Christ.*'

The Innocents' Day: 'In Rama was there a voice heard, lamentation and weeping, and great mourning, Rachel weeping for her children, and would not be comforted, because they are not.' '*Thanks be to Thee, O Christ.*'

The sixth Sunday after Trinity: 'Verily I say unto thee, thou shalt by no means come out thence, till thou hast paid the uttermost farthing.' '*Thanks be to Thee, O Christ.*'

These are a few instances why I think the composers of our modern musical settings to the Holy Communion Service would do well to keep to the longer formula, 'We thank Thee, O Christ, for this Thy Holy Gospel.'

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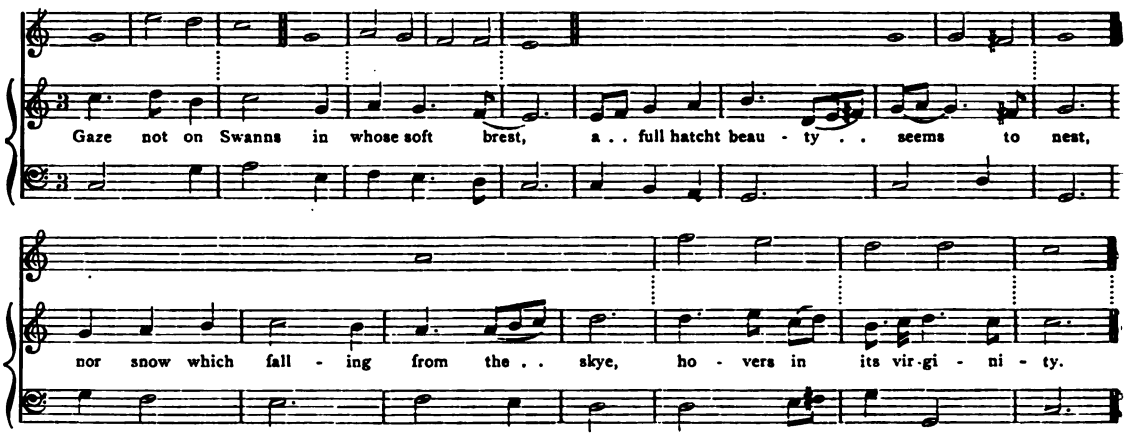
THE DOUBLE CHANT OF LAWES.

'From what composition by Henry Lawes is the well-known Chant in C derived?' This question has often been put without having received any satisfactory answer. The Rev. Henry Parr states that the adaptation was made by Joseph Corfe, organist of Salisbury Cathedral from 1792 to 1804, and that he (Mr. Parr) remembers hearing the chant in Magdalen College Chapel, Oxford, in 1835. A few years ago we put the question to the late Sir John Stainer, and in reply he sent the following characteristic letter:—

> I have been on the look out for many years to trace the origin of Corfe's double chant from Lawes, and am reluctantly driven to the conclusion that it is a free (very free!) paraphrase of this little gem of a song:—

BEAUTIES EXCELLENCY.

FROM 'AYRES AND DIALOGUES, FOR ONE, TWO, AND THREE VOYCES, THE FIRST BOOKE,' BY HENRY LAWES, 1653.

Don't laugh! But I really believe I am right. Play the song several times!—Yours, J. STAINER.

DOVER TOWN HALL ORGAN.

The following is the specification of the new organ in the Town Hall, Dover. The instrument, built by Messrs. Norman and Beard, Limited, and the gift of Dr. E. F. Astley, J.P., was inaugurated on November 5, 1902, by Mr. H. J. Taylor, organist to the Corporation of Dover.

GREAT ORGAN (10 Stops).

	Feet		Feet
Double Open Diapason	16	Hohl Flute	4
Diapason Phonon	8	Fifteenth	4
Open Diapason	8	Mixture (4 ranks)	
Corno Flute	8	Posaune (Harmonic treble)	8
Octave	4	Harmonic Clarion	4

Sub-Octave on heavy pressure stops.

SWELL ORGAN (13 Stops).

Lieblich Bourdon	16	Contra Trumpet	16
Diaphonic Horn	8	French Horn (Harmonic treble)	8
Rohr Flute	8	Oboe	8
Salicional	8	Harmonic Trumpet	4
Unda Maris	8	Vox Humana	8
Geigen Principal	4	Tremulant	
Piccolo Harmonic	2		
Sesquialtera (3 ranks)			

CHOIR AND ORCHESTRAL ORGAN (12 Stops).

Violoncello	8	Lieblich Piccolo	2
Echo Dulciana	8	Orchestral Oboe	8
Lieblich Gedackt	8	Corno di Bassetto	8
Viol d'Orchestra	8	Orchestral Trumpet	8
Viol Celeste	8	Carillons	
Flauto Traverso	4	Tremulant	
Salicet	4		

SOLO ORGAN (4 Stops).

Tuba Mirabilis	8	Harmonic Claribel	8
Tuba Clarion	4	Concert Flute	4

PEDAL ORGAN (10 Stops).

Harmonic Bass	(derived) 32	Bass Flute	8
Open Diapason	16	Violoncello	8
Violone	16	Diaphone	16
Sub-Bass	16	Ophicleide	16
Lieblich Bourdon	16	Tromba	8

COUPLERS.

Swell to Pedal.
Great to Pedal.
Choir to Pedal.
Solo to Pedal.
Swell to Great.
Swell Octave.
Swell Octave to Great.
Choir Sub-Octave.
Choir Octave.
Solo to Great.
Choir to Great.
Swell to Choir.

ACCESSORIES.

Stop-switch (Key and Pedal).
Sforzando Pedal (affecting the whole organ in one long movement).
Balanced Swell Pedals.
4 Pistons to Great.
1 Piston Swell to Great, on and off.
4 Pistons to Swell.
4 Pistons to Choir.
4 Composition Pedals to Great, to act on Piston combinations.
4 Composition Pedals to Swell, to act on Piston combinations.
Swell to Great on and off Pedal.
Great to Pedal on and off Pedal.
Manual compass CC to C, 61 notes.
Pedal compass CCC to F, 30 notes.
Electric Pneumatic action throughout.
The organ is blown by one of Verity's electric motors, and is tuned to the low pitch.

SPECIAL SERVICES.

An impressive rendering of Brahms's 'Requiem' was given at St. Paul's Cathedral on the 2nd ult., under Sir George Martin's experienced conductorship.

Spohr's 'Last Judgment' was sung at St. Botolph's Church, Bishopsgate, on the 7th ult., under Mr. John E. Borland's able direction.

The performances of Bach's 'Christmas Oratorio' (Parts 1, 2, and 3) have been given at St Anne's, Soho, with their usual excellence, under Mr. E. H. Thorne's auspices, during the past month. Parts 4, 5, and 6 are to be sung on the evenings of the 2nd, 9th, and 16th inst.

At the Cathedral Church of Christ, Canterbury, on the 11th ult., Gade's 'Zion,' Mendelssohn's 'Reformation' Symphony and 'Hear my prayer' were carefully rendered under the baton of Dr. H. C. Perrin, organist of the Cathedral.

On the 17th ult. Brahms's Requiem received an impressive interpretation in Ripon Cathedral, under the able direction of Mr. C. H. Moody, the newly-appointed organist. Dr. H. P. Allen, organist of New College, Oxford, efficiently presided at the organ, and the choir thoroughly entered into the spirit of the work.

The annual Service of Praise organised by the Presbyterian Church of England Association of North London Choirs was successfully held at Regent Square Church on November 25. Mr. John Cook conducted an excellent choir, and Mr. H. L. L. Middleton was the accompanying organist.

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A PUBLIC SCHOOL HYMNAL.

The long-promised 'Public School Hymn Book,' prepared by a committee of the Headmasters' Conference, will make its appearance in the course of the next month or two. There will be two editions, one with, the other without, tunes. The committee has been at work upon the book for some three years, and it is hoped that it will be widely adopted in schools which have no hymn-book of their own. It will be sold either bound or in sheets, so that any school which desires to add an appendix of local or other hymns may be able to do so. The work has been entrusted to Messrs. Novello.

ORGAN RECITALS.

Sir Walter Parratt, All Saints', West Dulwich. Opening of new organ built by Messrs. Norman and Beard, Ltd.—Fantasia in F minor, Mozart and Epithalame, Guilmant.

Dr. Walford Davies, Christ Church, Newgate Street.—Overture, Arminius, Handel.

Mr. A. Herbert Brewer, Holy Trinity, Stroud.—Variations on a theme by Beethoven, Merkel.

Mr. Ernest H. Smith, St. Bede's, Liverpool.—Intermezzo in D flat, Hollins.

Mr. Franklyn J. Mountford, St. James's, Handsworth.—Cuckoo and Nightingale Concerto, Handel.

Mr. R. E. Parker, Parish Church, Wilmslow.—Double fugue in A minor, Eberlin.

Mr. I. H. Stammers, St. Agnes's, Liverpool.—Triumphal Song, A. H. Brewer.

Mr. C. J. C. Boddington, Presbyterian Church, Stoke Newington.—Offertoire in D flat, Salomé.

Mr. Thomas Lane, Parish Church, Littleborough.—Concerto in B flat, Handel.

Mr. Henry Graves, Parish Church, Ayr.—Andante with variations from the Symphony in D, Haydn.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Offertoire in C minor, Faulkes.

Mr. Frederick Wyatt, Wesleyan Methodist Church, Beeston. Opening of new organ built by Messrs. Wadsworth, Manchester.—Allegretto in E flat, Wolstenholme.

Mr. C. F. Abdy Williams, St. Mary's, Winchfield.—Allegretto, Gade, and Melodie in A flat, Guilmant.

Mr. George S. Evans, Parish Church, Berkeley.—Concert Satz, Otto Dienel.

Mr. F. Isherwood-Plummer, Hawkshead Street Congregational Church, Southport.—Concert Overture in C, Best.

Mr. Reginald Goss-Custard, St. Margaret's, Westminster.—'Hymn of Praise' Symphony, Mendelssohn (by request).

Mr. Louis H. Torr, Church of the Ascension, Southampton.—Fantasia in C, Tours.

Mr. John E. Borland, St. Botolph, Bishopsgate.—Introduction and variations on a Russian Church theme, A. Freyer.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Concerto in D, Samuel Wesley.

Mr. H. Riding, St. Margaret's, Barking.—Pastoral Sonata, Rheinberger.

Mr. Maughan Barnett, St. John's, Wellington (N.Z.).—Canzona, Wolstenholme.

Mr. J. C. M'Lean, Salem Chapel, Portmadoc.—Postlude in D, Smart.

Mr. W. W. Starmer, St. Mark's, Tunbridge Wells.—Entirely from the works of Théodore Salomé.

Mr. F. Midgley, St. John's (East) Parish Church, Perth.—Scherzo, Best.

Mr. T. W. Musgrove, Cromer Church.—Nachspiel, T. T. Noble.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy.—Fantasie in E flat, Saint-Saëns.

Mr. F. J. Livesey, St. Bridget's, Calderbridge. Dedication of new organ, built by Messrs. Jardine and Co., Manchester.—Marche Solenelle, Mailly.

Mr. W. C. Webb, the Downs Chapel, Clapton.—Grand Finale in B flat, Wolstenholme.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. W. Adams, St. Saviour's Church, Shepherd's Bush.

Mr. R. Garrett Cox, the Royal Cambridge Asylum for Soldiers' Widows, Kingston-on-Thames.

Mr. Alfred W. Gerrett, Amhurst Park Wesleyan Church.

Mr. F. E. Hollingshead, St. Andrew's Church, Walcot, Bath.

Mr. Haydn Hunt, Christ Church, Guildford.

Mr. W. T. Irons, St. Margaret's Church, Rainham.

Mr. C. F. Kirkland, Reddish Parish Church.

Mr. E. S. Lake, Salisbury Theological College.

Mr. J. O. Marshall, Holy Trinity Church, Kilburn.

Mr. Albert Merrifield, St. Mark's Parish Church, Portsmouth.

Mr. B. J. F. Picton, organ scholar, Worcester College, Oxford.

Mr. A. Sydenham Rouse, St. Peter's Church, Hammersmith.

Mr. Henry S. Sidebotham, St. Michael's Church, Yorktown, Surrey.

Mr. John L. Timmins, United Free Church, Thornliebank, near Glasgow.

Reviews.

Haydn. By J. Cuthbert Hadden. The Master Musician Series.

[J. M. Dent and Co.]

Mr. Hadden has turned out a very readable 'life' of the 'Papa' composer. He builds upon the sure foundations of the late Dr. Pohl, and expresses his obligations to Miss Pauline D. Townsend, authoress of the monograph on the master in the 'Great Musicians' series. The omission of one rather important book in the bibliography (Appendix C), the interesting little volume entitled 'A Croatian Composer: notes towards the study of Joseph Haydn, by W. H. Hadow' (Seeley and Co.), gives us the impression that Mr. Hadden has not seen this valuable sidelight on the subject of his theme. If so, he would probably have made use of Mr. Hadow's information in the Croatian reference on p. 127 of his (Mr. Hadden's) book.

The author is on surer ground in his biographical than in his critical capacity. For instance, in his estimate of the Haydn quartet, Mr. Hadden says (p. 174): 'His [Haydn's] quartet-writing is often bald and uninteresting'; and yet a few sentences later we are told: 'they [the quartets] are all characterised by the same combination of manly earnestness, rich invention and mirthful spirit. The form is concise and symmetrical, the part-writing is clear and well-balanced,' and so on. Although Haydn may be rightly designated as 'the most genial of all the great composers,' it must not be assumed that he was so lighthearted as to be incapable of touching the deeper springs of emotion, passion, and even grief. Some of his slow movements bear marked testimony to this soul-depth attribute, and as Mr. J. S. Shedlock, in his valuable volume on 'The Pianoforte Sonata,' has observed: 'The opening *allegro* of the great Sonata in E flat (written for Frau v. Genziger) shows earnest, deep feeling, while at the close of the recapitulation Haydn makes us feel the full power of his genius; the passage irresistibly recalls moments in the first movement of the "Appassionata"; those stately reiterated chords, those solemn pauses, have a touch of mystery about them.'

Mr. Hadden claims to have produced 'the fullest life of Haydn that has so far appeared in English'; that he has succeeded in so doing and in telling the story of the composer's career 'simply and directly,' those who read his pages will readily testify.

List! for the breeze and *O! little harbinger of day*. Two glees composed by John Goss.

[Novello and Company, Limited.]

Sir John Goss was *par excellence* a composer to whom all singers owe a debt of gratitude. In the first place he had, like his musical grandfather, Mozart, the rare gift of melody; and secondly he never wrote an unvocal

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passage. The two glees under notice have never before been published. This seems strange considering their Gossian attributes. But better late than never. The independence of the part-writing places them well in the category of the glee, and all the voices are well provided with tuneful phrases. 'O! little harbinger of day' is the more extended composition of the pair. The 'cheerfully, but not too quick' opening movement in quadruple rhythm gives place to a charming *andantino grazioso* in three-four time. This not only forms a delightful contrast, but the triplet treatment of the words 'go, tuneful sprite, and wave thy wing' is exceedingly happy in its appropriateness. The semiquavers which are made use of to 'charm Astrea's morning hour' give further variety to a composition which, with its companion, will doubtless be warmly welcomed by male-voice choirs and quartet parties.

A Book of British Song for Home and School. Edited by Cecil J. Sharp. [John Murray.]

Although this collection of school songs is designated 'British,' no fewer than sixty-six of the seventy-eight ditties contained herein are English; Scotland contributes eight, and Ireland a modest pair. In regard to the productions of the land o' cakes and the Emerald Isle, Mr. Sharp says that these ten songs are all that he could find 'really suitable for performance in class.' No one will object to the large sprinkling of folk-songs, though opinions may differ as to whether some of the words are suitable to be uttered by singers of tender years. For instance, 'The Beggars' chorus' (*circa* 1640) contains this verse:—

A bag for my oatmeal,
Another for my rye,
A little bottle by my side
To drink when I am dry,
And a-begging we will go, &c.

On this ground one has just the feeling that the book will go 'a-begging' in girls' schools and not a few homes. The time has long since passed by when the words of a song 'don't matter.' One of the main difficulties that beset earnest-minded teachers of school singing-classes is the selection of songs that contain words above reproach in every respect. The importance of this aspect of the subject cannot be over-estimated, especially when so much attention is given (or ought to be given) to the clear enunciation of the words as well as their poetic import. The editor of this volume has found it necessary to insert a rather extensive glossary of the obsolete words used in his pages. The 'notes on the songs' are a commendable feature of a not altogether satisfactory volume, and, moreover, one that leaves room for improvement in its music-typographical presentation.

Out of the Darkness. Love flew down from the North. Words by Kathleen Haydn Green. Music by Henry Gibson.

From the green heart of the waters. Words by Stephen Phillips. Music by S. Coleridge-Taylor.

[Novello and Company, Limited.]

The first two of the above three-part songs are laid out for first and second soprano and contralto. 'Out of the Darkness' might have been entitled 'Contrast,' the first verse dealing with night, and the second with the dawn of day. The scheme of the text is enforced by the music, the two verses being respectively in E minor and E major, and in melodic and other respects being designed to effectually accentuate the portrayal of darkness and light. The moral of the second part-song would seem to be that love comes from everywhere, but more particularly from the North and the South. Here again an effective contrast is presented, of which good use has been made by the composer. Love from the North comes in three parts, but love from the South in two, being only concerned with the first and second sopranos, but all the voices agree in the statement that 'love flies at will.' Towards the close there is some simple and very effective part-writing showing skilled musicianship.

Mr. Coleridge-Taylor's part-song will be remembered by those who attended the production at Her Majesty's Theatre of Mr. Phillips's 'Ulysses,' for it was one of the most charming numbers of the incidental music to the play. It is in three vocal parts, and was sung at the opening of the second act by the nymphs on Calypso's island. The accompaniment will require a little practice from ordinary pianoforte players, but will well repay any trouble it may entail.

O how amiable. Full Anthem, for four voices. Composed by Eaton Faning.

[Novello and Company, Limited.]

Dr. Faning always writes in sympathy with his choristers, and the grateful character of the vocal parts is the distinguishing feature of his anthem 'O how amiable.' The work will present no difficulties to ordinary choirs, and the entrances in imitation are ingeniously devised to secure the maximum of effect with the minimum of difficulty.

Correspondence.

HANDEL'S 'MESSIAH.'

DEAR SIR,—Will you kindly allow me to make a suggestion with regard to a new edition of the 'Messiah'?

When, in 1894, I had occasion to carefully consult most of the existing authorities (MS. and otherwise) on the 'Messiah,' I was much struck with the extraordinary differences existing in the various copies; so much so, that I contemplated publishing a critical full-score edition of the work, adding copious notes and explanations of the many variants to be found in each of the authorities consulted.

On consideration I felt that I might possibly tread upon the toes of the late Dr. Chrysander. Now, Sir, an ordinary toe is bad enough to stamp upon, but the effect of such on an enthusiastic toe is too dreadful to contemplate. Therefore I did not proceed, but waited for the Chrysander edition to be published. It is now out, and, I am grieved to say, terribly disappointing in the way it is done.

Therefore I should like to suggest that a full score of the great work be published, making the autograph and a few (I think about two only) of the Foundling parts the groundwork of the score, adding all the varieties and differences existing in the various MSS. and other works of information of unquestionable authority. I only know of twelve such authorities at present; probably you, Sir, or somebody else know of many more. Of course, a full account would be given of all works consulted. I am firmly convinced that such a thorough critical edition would be highly acceptable, because it is greatly wanted.

Yours faithfully,

King's Field, Cambridge. A. H. MANN.

AN AYR INSTRUMENT.

SIR,—The Burgh records of Ayr state that in 1583, 'The maester of the Sang Schooll shall instruct the youth in singing and playing on the "pynattis" and other instruments, etc.' Can you inform me what sort of instrument this was?—Yours faithfully, H. G.

[We have submitted the inquiry of our correspondent to an expert in Edinburgh, through the friendly offices of Professor Niecks, and he is of opinion that the word is 'Spynattis' (Spinets = spinet). The initial letter 'S' has very likely been taken for a flourish to the 'P,' hence the odd designation 'pynattis.'—ED. *M.T.*]

Mr. E. G. Mercer, organist of St. Michael's Church, Chester Square, has been appointed acting-organist of Carlisle Cathedral.

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THE CORONATION CHOIR DINNER.

A dinner in honour of Sir Frederick Bridge, M.V.O., Director of Music at the Coronation and Organist of Westminster Abbey, and given in commemoration of the Coronation Service, took place at the Holborn Restaurant on November 28. Mr. George Wyndham, M.P., presided, and those present included Viscount Knutsford, Earl Lytton, Mr. W. Johnson Galloway, M.P., Sir Hubert H. Parry, Bart., Colonel Bagot, M.P., Mr. Stuart Wortley, M.P., Mr. Ian Malcolm, M.P., the Precentor of Westminster Abbey, Canon Duckworth, Sir G. C. Martin, Sir Charles Stanford, the Hon. Spencer Lyttelton, C.B., Mr. A. K. Hichens, Mr. Alfred H. Littleton, Mr. Augustus Littleton, Dr. J. C. Bridge (Chester), Dr. E. H. Turpin, Mr. John R. Clayton, Mr. Otto Goldschmidt, Mr. C. Mylne Barker, and nearly 200 members of the Coronation Choir.

Letters of regret had been received from the Duke of Argyll, the Prime Minister, the Earl Marshal, the Dean of Westminster, Sir Walter Parratt, Sir Alexander Mackenzie, Dr. Saint-Saëns, and others who were unavoidably prevented from being present.

Byrd's Grace 'Non nobis Domine,' having been most impressively rendered by the whole of the company after dinner, the chairman proposed the health of the King; this was followed by a similar tribute of loyalty to the Queen and the other Members of the Royal Family.

The Chairman, in proposing the toast of Sir Frederick Bridge, said that the number of persons who had been reluctantly compelled to absent themselves was so large that the tribute paid to Sir Frederick was much greater than was indicated by the size of the gathering. In the course of the afternoon Mr. Balfour said to him, 'I wish I could be there; please convey to all who are present my affectionate regard, and express my regret for my absence.' It would have been more in accordance with the fitness of things that the Prime Minister should have occupied the Chair, but after all it was not so unfitting that someone should preside, not as a musician, but in the capacity of a fellow-citizen, who felt, as all who were in the Abbey at the Coronation Service felt, how great, how moving, how necessary was the part played by music on the gravest and most exalted occasions of a nation's life. Such occasions left a deep impression on their minds, and led to an association of ideas between three things—in the first place, music, of which Sir Frederick Bridge was the exponent; in the second place, those immemorial fanes; and, in the third place, the great occasions of national mourning or national rejoicing. In regard to their honoured guest he would say that the material cause for this dinner was the whole career of Sir Frederick Bridge.

Sir Frederick Bridge, who was most heartily received on rising to respond, declared that in organising this festival they had been moved by a desire to do something to show their gratitude and joy at being able to take a part in making the Coronation Service successful, both as Englishmen and as musicians. The Choir and Conductor were glad to have an opportunity of placing on record their delight and satisfaction at finding that their efforts had been so highly appreciated. Cathedral choirs had left a mark on the history of music. It was their schools which had enabled him to make that selection for the Coronation Service which had met with such universal approval. If he took credit to himself for anything, it was for having been able to make a selection of music which covered centuries of time, and included the names of Tallis, Gibbons, Henry Purcell, Croft, Handel, Wesley, Arthur Sullivan, John Stainer, Hubert Parry, Walter Parratt, and Charles Villiers Stanford. He had been anxious that the Coronation Service of the English King should be done justice to, and should be made glorious, if possible, by the compositions of English musicians. But they could not forget also those admirable contributions from foreign musicians which lent a glory and splendour to the great processions which music had made to go so well. He was well served by musicians; how well served he was by the Choir he would let their own consciences say. Whatever they did individually, collectively they made a very fine effect. Some of them went there with an idea of seeing all they could, but he thought their tricks had been trumped pretty well in that direction. Their natural feelings as musicians and their patriotism as Englishmen at the last moment prevented them staring at the processions. They tried to look at the conductor, though many of them failed, because the organ was in the way. It was an advantage, indeed, that many of them were in the habit of singing without a conductor, and had been trained for emergencies to take up an 'Amen' that the parson could not intone, and to take up the right note when the parson had given them the wrong one. He had tried for some time to be discreet and dull in his after-dinner speeches, but it seemed he did not succeed, and certainly should not make the attempt now. He had been inundated with applications from people who had desired to sit in the Choir. One lady wrote: 'Can I bring my dear mother into the organ loft? She has never seen a Coronation, and I should like to give her that treat before she dies.' Several gentlemen wrote to say that they were accustomed to sing at coronations and jubilees with efficiency and punctuality.

He had been looking into the financial accounts of old Coronation Services, and found that everybody was paid; some exceedingly well. That was quite different from the present case. Many of the Choir came from great distances, and paid their own expenses. A grateful country would not complain of that! At the Service they played every note they intended to perform, and Sir Hubert Parry had the unique experience of having his anthem encored, owing to some mistake of the officials in giving the signal of the arrival of the procession. Such an event had never occurred before, and if only the delay could have been foreseen, he should have asked Sir Hubert to write a longer anthem than he had contributed. It was expressly laid on him to keep the music short; indeed, he was prepared to omit a portion of his own anthem, but Lord Esher brought a note from the King saying this was not to be done. His Majesty desired that all the music arranged for should be performed, and therefore every note was sung at the ceremony in August that had been prepared for the postponed June service. It seemed to him that the Chairman must have been mainly impressed with the trumpets and drums to which he had referred; at any rate he had said nothing about the special anthem he (Sir Frederick) had written for the great occasion. He thought that rather too bad. All the same, he gloried in the trumpets and drums, for he had noticed at the Jubilee Thanksgiving Service for Queen Victoria what a splendid effect the four State trumpeters created, and he determined this time to augment their number, so he got some of the young persons in training at the Government School of Military Music at Kneller Hall. They came and blew fanfares in the Abbey till they nearly drove wild the workmen engaged in the Abbey; but happily he attained the effect desired, and the grandeur of this notable brass was a feature of the music never to be forgotten. 'I myself tried those trumpets at the outset,' the merry speaker continued, 'and the Clerk of the Works came to me and said, "If you don't stop that row we shall have to do something. You are stopping all the men working, and it means a loss of £5 a minute."'

Some of them might think he knew very little about the brass, but he begged to say that as a boy in the Rochester Volunteers he played a second cornet. He remembered that he saw Queen Victoria for the first time at a review in Hyde Park, but for some reason he could never understand his band was not allowed to play! Perhaps the Bandmaster of the Coldstreams was jealous. At any rate, he claimed to know something of the brass, and he had used it to good effect. In conclusion, Sir Frederick said he should never forget this great honour which had been done him, and he begged to tender a grateful and warm tribute of thanks for the cordial assistance he had received from the musicians, the Choir, his assistants, the Secretaries, Lord Esher, the English Cathedral School of Music, the Master of the King's Music, the King's Band, and all those with whom he was brought into relation in connection with the Coronation

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Service. He incidentally remarked that the beautiful design of the cover of the music edition of the Coronation Service was drawn specially by Mr. John R. Clayton, who also designed the special card of invitation to this dinner.

The toast of 'The Visitors' was proposed by the Rev. H. C. Daniell-Bainbridge, the Precentor of the Abbey, and responded to by the Rev. Canon Duckworth, the Sub-Dean, who created some amusement by telling the company that Sir Frederick's name and fame must be known far away, for once when on a tour in the south of Europe he was asked how 'Westminster Bridge was?' He really thought that it meant the structure that spanned the Thames, instead of a local distinction between the Abbey organist and his brother at Chester.

Sir Hubert Parry also responded, and in the course of his speech told an excellent story in relation to the remarks made by the Chairman in regard to the incapacity of Tennyson to appreciate music. Sir Hubert said he once heard the old Poet Laureate remark, 'They say Browning must be a musician because he has written on Music. Well, there is no *music* in his verse; but there is *music* in mine!'

Mr. Wyndham in replying to the toast of his health—proposed by Mr. W. J. Galloway, M.P.—said how glad he was to have been present, and take a part on so memorable an occasion. He thought Sir Frederick had attributed to him too much fondness for the trumpets and drums; perhaps that was to counterbalance his own failure to sound the keyed-bugle!

Thanks were given to Mr. Henry King, the Hon. Secretary, for his valuable help in making the successful arrangements, and in the course of the evening Mr. Watkin Mills sang very finely two songs by Handel, accompanied by Mr. J. H. Maunder.

Sir Frederick Bridge has presented all those who took part in the music at the Coronation Service with a handsome booklet commemorating that event. It is a reprint from the article which appeared in THE MUSICAL TIMES of September last, which contains a list of the orchestra, chorus, and those who assisted. A photograph of Westminster Abbey, as prepared for the Coronation, forms the frontispiece of this Coronation memento.

'EIN HELDENLEBEN.'

We have had to wait patiently for the latest and most characteristic of the tone-poems of Richard Strauss. 'A Hero's Life' was produced on March 3, 1899, at Frankfort, but only performed in England for the first time at Queen's Hall on the 6th ult., also under the composer's direction. When Wagner's music first became known, many shook their heads and declared that a great man had gone wrong; that his music was extravagant, and for the most part incomprehensible. Something of the same kind is now taking place with regard to Strauss, but as the latter has written no polemical pamphlets, neither so far as we are aware stirred up anger by hard remarks concerning his contemporaries, his art-career is being watched and criticised with fair philosophical calm.

'Ein Heldenleben' is clear in outline, but there is so much detail in it, that from a first hearing only a general though a strong impression can be gathered. There are many themes in the work, and much elaborate polyphonic writing; in addition there are strange and at times harsh harmonies, to the novelty of which the ear must grow accustomed before the true effect of the music can be gauged. The history of the art has shown over and over again that what is new is at first condemned as bizarre and extravagant, but afterwards accepted as the hall-mark of genius; hence the necessity for caution in pronouncing judgment. There is, however, enough clear, broad music in 'Heldenleben' to induce musicians to trust Strauss even where as yet they cannot follow him. All, except prejudiced musicians, must feel that they are under the influence of a strong composer.

Strauss in previous works has given music which seems to require the aid of a written programme; and yet those which from time to time have been furnished have never, we believe, received the direct sanction of the composer. For the 'Heldenleben,' however, one such has been issued. An 'explanatory analysis' has been supplied by Herr Friedrich Rösch. So far as it helps us to understand the musical structure it is welcome, but the explanation of the poetic basis seems to us to halt between realism and idealism. The brief explanation 'given by the author himself,' which serves as a kind of text, is reasonable enough, yet does not appear to us sufficient for the music with its many themes and suddenly changing moods. The score, however, has been published, even without the author's explanation just mentioned. Does he, then, think the music sufficient in itself, or, to use the hackneyed expression, satisfactory as abstract music? That is the question which must present itself to thoughtful minds.

The production of 'Heldenleben' was an event of no small importance. Among modern works for orchestra it occupies a prominent place. Exceptional skill, wonderful tone-colouring,—for Strauss is past-master in the art of orchestration—and broad, beautiful themes, are features which can be at once recognised and felt; what lies below the surface will only gradually reveal its full power. The performance of the tone-poem was excellent, and the ovation bestowed on the composer-conductor at the close was of the most enthusiastic kind.

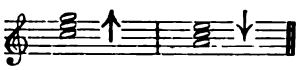
Mr. Henry J. Wood made his first appearance since his severe illness. He conducted Beethoven's C minor Symphony, and the reception accorded to the popular conductor was of the heartiest and sincerest nature. Madame Carreño gave a magnificent rendering of the solo part of Tchaikovsky's Pianoforte Concerto in B flat minor.

THE DUAL THEORY IN HARMONY.

At the Musical Association meeting held on the 9th ult a paper with the above title was read by Mr. Herbert Westerby, Mus.Bac.

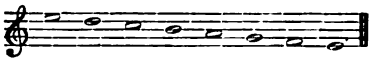
The lecturer in introducing the subject remarked that it was one which was practically unknown in this country; at the same time it was one which had claimed a good deal of attention on the Continent, its most powerful exponent being Professor Riemann, of Leipzig.

The essence of the Dual Theory lay in the double way of looking at the major common chord, which consisting as it did of a major and minor third was, when viewed downwards, identical with the construction of the *minor* triad in which of course the minor third came first, thus:—



Thus the minor triad was considered as a major triad turned upside down, and as the major third was at the *top* in the minor triad, the third itself became the starting point of the scale thus derived, as well as of the whole so-called phonic system.

This phonic or inverted system of harmony as artificially produced was not the *minor* system after all, as the scale on which it was based coincided exactly with the ancient Phrygian mode, *i.e.*:—



so that as an *explanation* it condemned itself. The *raison d'être* of the system as based principally upon the acoustical phenomena of undertones originated with Zarlino in 1558 and Tartini in 1754.

Hauptmann, while eschewing any acoustical support, thoroughly developed the whole system of dual derivation in a logical manner in his celebrated 'Nature of Harmony,' in 1853. Helmholtz in his 'Sensations of Tone' (1863) could not keep quite clear of acoustical derivation of harmony, and practically adopted Rameau's dual root theory of such chords as the minor triad and added sixth, basing them upon the *overtones*. Oettingen, however, in 1865, pointed out the inconsistency of leaving out the *undertones* and, pressing them

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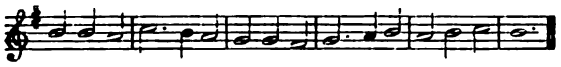
into service, based upon them the minor triad and named the *top* note as principal note, and thus completed the system. The lecturer however deprecated any connection between the *physical* phenomena of over- and under-tones and the *æsthetic* fabric of harmony, since it was equivalent to dragging in the laws of matter to explain the laws of mind. The dual theory was further developed by Professor Riemann, Bernhard Ziehn, and Oscar Fleischer, but the latest contribution was a work entitled 'Symmetrical Inversion in Music,' by Hermann Schröder (Breitkopf and Härtel, 1902), from which the lecturer played a harmonised inverted version of 'God save the King' the melody of which appeared thus :—

Hauptmann's magnum opus, of which the lecturer gave a critical analysis, was a very difficult work to understand, partly owing to the Hegelian dialectics in which it was steeped. The three main points upon which the work was based were :—

1. The development of the whole of the *æsthetic* harmonic material (major and minor) out of one central triad by the *mechanical* processes of convolution, involution, &c. The central triad C e G becoming in the first place a triad of triads F a C e G b D by which the limits of the key were fixed, the series could progress either way (the centre shifting), as in the minor series a♭ C/e♭ G b D f♯, any chord beyond the triad being formed by overlapping of triads as in the chord of the seventh, a C e G, or by transposition of a portion (called 'joining the limits') as in the last series, where the a♭ C was added to the F♯ on the dominant side to form ♭a C/f♯ the augmented Sixth.

2. An intermediate factor, the *triad*, was adopted in explanation of all harmonic phenomena, instead of the paramount factor *key or tonality*, as for instance in the case of consecutive fifths, which were explained as one triad setting itself against another. As a result of this triad unit, purely mechanical explanations of out-of-date views of Rameau were offered, and it followed that the Hegelian interpretations of the same were formed on a false basis.

3. The so-called pure note system was introduced, by which duplicate notes of the scale were adopted, as in B♭ d F å C e G b D f♯ Å, where the third å is to Å as 80 is to 81, necessitating for instance *two different tonics* for the keys of A major and A minor; this duplication was against all principles of modern tonality as founded on equal temperament.

The lecturer pointed out that the process of reversion, a natural result of the triad unit, assumed a faculty for hearing *harmonic* combinations downwards, but significantly enough that no *system* of hearing or tracing *major* harmony downwards had been devised; also that as the artificial phonic scale did away with the harmonic minor scale, Hauptmann had perforce to invent others to endeavour to account for modern minor harmony. The system, again, involved also the *partial* recognition only of the complete series of thirds on one of the two centres of all harmony—viz., the dominant. The lecturer, while enunciating the various false premises on which the work was based, nevertheless advocated the compilation of a simplified Hauptmann (as in the case of Helmholtz), and its inclusion in the course for University degrees of music as a branch of æsthetics which deserved more attention than it secured in this country.

Dr. McNaught occupied the chair, and an interesting discussion followed the reading of a very thoughtful and learned discourse.

'The Bi-centenary of Samuel Pepys: his musical contemporaries, criticisms and compositions,' will form the subject of three lectures to be delivered, with musical illustrations, by Sir Frederick Bridge at the Royal Institution on Saturdays the 17th, 24th, and 31st inst., at 3 p.m.

DR. JOSEPH PARRY'S MUSICAL PLAY 'THE MAID OF CEFN YDFA.'

(BY OUR SPECIAL CORRESPONDENT.)

Thanks to the energy and enterprise of five music-lovers desirous of furthering native talent, Dr. Joseph Parry's musical play 'The Maid of Cefn Ydfa' was produced by the Moody-Manners Company on the 15th ult. at the Grand Theatre, Cardiff. Mr. Joseph Bennett who, it should be recorded, generously presented the libretto on learning the artistic purpose of the promoters, has based his book on the familiar Welsh romance, dating from the early part of the eighteenth century, of Miss Ann Thomas, who died of a broken heart consequent on her being prevented by her mother from marrying the bard Will Hopkin, the composer of the beautiful air 'Watching the wheat.' This melody forms the central idea of the music. With it, in the Eisteddfod scene, *Will* defeats his rival somewhat after—a long way after—the manner of the Franconian knight in 'Die Meistersinger,' and phrases from it constantly recur during the progress of the work. Dr. Parry, however, has made no attempt to treat it as a *leit motif* in Wagnerian style, and the contrapuntal writing throughout, while being scholarly, is of the most obvious kind. Reliance has indeed been placed almost wholly on simple and easily comprehended melodies, and of these Dr. Parry has invented several of expressive and attractive character. Amongst the best are *Will's* ballad 'I met a maid,' *Ann's* song 'Spirit of Love,' and the subsequent duet of the lovers 'Ah! glorious the mission of the bard.' These, with an excellent chorus for harvesters, which includes the old Welsh tune 'Hunting the hare,' are the chief features of the first act. In the second, Dr. Parry has made adept use of Welsh folk-songs, but by harmonizing in modern manner the traditional airs sung at Eisteddfodau he has lost a means of effective contrast. There is a pleasing serenade for male voices in the last act, and the heroine, according to operatic tradition, sings her farewell to this life in graceful and expressive phrases. The choral epilogue sung in the heroine's room is dramatically absurd, but it is an effective and impressive piece of vocal part-writing. It should be added that most of the dialogue is spoken, and that the form of the work is that of the English ballad opera; doubtless for this reason it is styled by Mr. Bennett 'a musical play.'

The hero and heroine were admirably embodied by Mr. Joseph O'Mara and Miss Fanny Moody. Miss Enriqueta Crichton appeared as the implacable mother, and Mr. Charles Manners as a wicked solicitor. The choruses were brightly rendered and the orchestral portion well played under the direction of Mr. Eckhold. At the close there was much enthusiasm, and much speech-making by Dr. Parry, Mr. Manners and Mr. Eckhold, and consequent more enthusiasm.

ROYAL CHORAL SOCIETY.

The performance of Berlioz's 'Faust' by the Royal Choral Society at the Albert Hall on the 4th ult. fully realised the expectations raised by the fine singing of the choir in 'Elijah,' with which the present season commenced. The choice of Berlioz's work was commendable, for it is some years since it was heard at Kensington Gore; moreover, it affords special opportunities to the tenors and basses, who are this year particularly good. The soloists were Madame Sobrino and Messrs. Charles Saunders, Andrew Black and Harry Dearth. Sir Frederick Bridge conducted with his usual generalship.

THE ROYAL ACADEMY OF MUSIC.

Much talent and skill were in evidence at the concert given by the Royal Academy of Music at St. James's Hall on November 24, these attributes being particularly noticeable in two movements from a sonata in B minor for violin and pianoforte by Mr. York Bowen, and in the first movement of a pianoforte trio by Mr. Benjamin J. Dale. The former, effectively rendered by Miss Margaret S. Holloway and the composer,

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proved graceful, expressive, and spirited music that testifies to a lively imagination, appreciation of contrast, and considerable skill in thematic development. The executants in the trio were Miss Ivy Angove, Mr. L. Horton, and Mr. Hubert Bath, who gave a neat and intelligent reading of the cleverly-written music. The performance of Haydn's String Quartet in G, by the Misses Angove, G. Baker, E. Wingfield, and Mr. B. W. O'Donnell was also an excellent example of ensemble playing. The most successful of the vocalists were Miss Caroline Hatchard, the possessor of a pure high soprano voice, and Miss Mary T. Wilson, a promising young mezzo-soprano.

The concert at the Queen's Hall on the 19th ult. possessed exceptional interest. It opened with a cleverly-written and attractive overture entitled 'The Tempest' by Mr. Benjamin J. Dale who, in this achievement, still further justifies the favourable opinions called forth by his previous efforts. It was succeeded by the first performance in England of the initial movement of a pianoforte concerto in B flat minor (Op. 66), by Signor Giuseppe Martucci, in which the solo part was played with conspicuous ability by Miss W. Hooke. Two first performances in London were given of Mr. F. Cliffe's fine scena 'Alcestis' for contralto and orchestra, and Dr. Cowen's effective 'Coronation Ode,' both these compositions having formed part of the scheme of the recent Norwich Festival. The vocalists in the respective works were Miss Florence J. Hoole and Miss Ida Kahn, who justified the confidence placed in them. Mention is also due of the able playing of Mr. Claude Gascoigne in M. Saint-Saëns's fifth pianoforte concerto in F (Op. 103). Sir Alexander Mackenzie conducted as usual.

THE ROYAL COLLEGE OF MUSIC.

The performance of Beethoven's 'Fidelio' by the students on November 25 at His Majesty's Theatre was most praiseworthy, especially with regard to Miss Nannie Tout, who at short notice appeared in the name-part, owing to the indisposition of Miss Kate Anderson. Miss Tout is only seventeen years of age, and under the conditions it would not be fair to criticise her embodiment. Naturally it lacked much, but it was extremely interesting as an exhibition of talent, intuitive dramatic perception, and youthful courage. Her pronunciation betrayed that she is an American cousin; but she has a fine voice, and from the training she is sure to receive at the College, much may be expected from her in the future. Miss Florence MacNaughton as *Marcellina* sang prettily, and evinced aptitude for light comedy. Mr. Putnam Griswold was excellent as *Rocco*, the clearness of his enunciation being specially commendable. Mr. Seth Hughes as *Jacquino* and Mr. Albert Garcia as *Don Pizarro* acted and sang intelligently, and the cast was completed by Mr. Harold Wilde and Mr. Aubrey Millward, who appeared respectively as *Florestan* and *Don Fernando*. As usual at these performances the choral singing was an enjoyable feature, and the orchestra played with spirit and finish under the conductorship of Sir Charles V. Stanford.

The customary winter term orchestral concert took place in the fine Hall of the College on the 9th ult., and was distinguished by the first performance of a Symphony in C minor by Mr. Arthur Hinton. This work is laid out on orthodox lines, and testifies to a facile pen and good knowledge of modern scores of various schools. The work is genial in character, but lacks distinction, with the exception of the slow movement, which is dignified and expressive. The programme also contained a remarkably clever song of declamatory character for baritone and orchestra, entitled 'The Hag,' by Mr. Frank Bridge. It was effectively sung by Mr. Albert Garcia. Three soloists appeared, Miss Eva Hart, a promising young soprano, Mr. William Byles, a violinist of considerable attainment, and Miss Daisy Jones, who played with notable clearness and sympathy the solo part of Liszt's Fantasia for pianoforte and orchestra in E minor. The programme opened with Wagner's Overture to the 'Flying Dutchman,' the interpretation of which, as well as the orchestral playing throughout the evening, testified to the skill of Sir Charles V. Stanford as a conductor and orchestral trainer of these enthusiastic young people.

THE GUILDHALL SCHOOL OF MUSIC.

The most notable feature of the orchestral concert given by the pupils of the Guildhall School of Music on the 10th ult. at the City of London School was the first production of a descriptive overture entitled 'In the Harz Mountains,' by Mr. Henry E. Geehl. This proved a praiseworthy achievement and one of great promise, considerable facility being shown in the development of the thematic material and an admirable appreciation of tone-colour and climax. It was, moreover, skilfully conducted by the composer. The remainder of the concert was directed by Dr. William H. Cummings, and included a meritorious interpretation of Brahms's Second Symphony, and movements from Tchaikovsky's Pianoforte Concerto in B flat minor, and Wieniawski's Second Violin Concerto, the solo parts in which were cleverly played by Miss Jenny Hyman and Miss Mary Law. The only vocalist was Miss Maude Kennedy, who may be encouraged to continue her studies.

RECENT CHORAL COMPETITIONS.

The fifth Henniker competition took place at Ipswich in November. The choral performance reached a high standard; the Ipswich Nonconformist Choir especially distinguished itself. The school choir singing was also highly satisfactory. The adult choirs united with an orchestra to perform 'Acis and Galatea.' Dr. McNaught adjudicated in the choral section, Mr. Lionel Tertis in the instrumental. Mr. Cunningham Woods, besides adjudicating in the solo section, conducted at the evening concert.

The fourth annual musical Festival was held at Barrow-in-Furness on the 20th, 21st, and 22nd ult. This event was the most successful of the series. In all there were about 1,500 competitors. The classes included violin, pianoforte, brass quartet playing, solo singing, and juvenile and adult choirs. In the chief choral class the Workington Glee Singers, under Mr. J. C. Harkness, gained the first place, beating so redoubtable a body of singers as the Morecambe Madrigal Society, under Mr. Howson. Both choirs sang the by no means easy test pieces—'My love dwelt in a northern land' (Elgar), 'Corydon, arise' (Stanford)—remarkably well. But Morecambe was victorious in two other sections, in which they were pitted against Workington. The children's choirs exhibited excellent training. They united to perform 'The Waits of Bremen' (Luard Selby), and the adult choirs gave a performance of 'The Feast of Adonis' (Jensen). Dr. McNaught adjudicated at all the competitions, and conducted the evening concerts.

A concert and male-voice choir competition, organised on behalf of the St. David's Welsh Church, Paddington, took place in the Queen's Hall on the 27th ult. Miss Maggie Davies, Mr. D. Ffrangcon Davies, and Mr. John Thomas, the well-known harpist, were among the artists who appeared. The interest centred upon the competition of the choirs that came from Cardiff, Swansea (2), Southport, Oxford, Ealing, and North London (Mr. Munro Davison's choir). The test pieces were 'The long day closes' (Sullivan), and 'The Word went forth' (Mendelssohn), from the 'Festgesang.' The only prize was £50 in cash and a gold medal value seven guineas. The Southport Choral Union, under Mr. Clarke, was unmistakably the best choir. They excelled not only in beauty of tone and technical execution, but also in depth and breadth of expression. The Cardiff Choir came second, and the Oxford Glee Union third. Dr. McNaught and Mr. William Davies (of St. Paul's Cathedral Choir) adjudicated.

The subject of competitions in general is referred to on page 19.

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Weep no more.

FOUR-PART SONG.

Words by JOHN FLETCHER. Composed by JOHN B. McEWEN.

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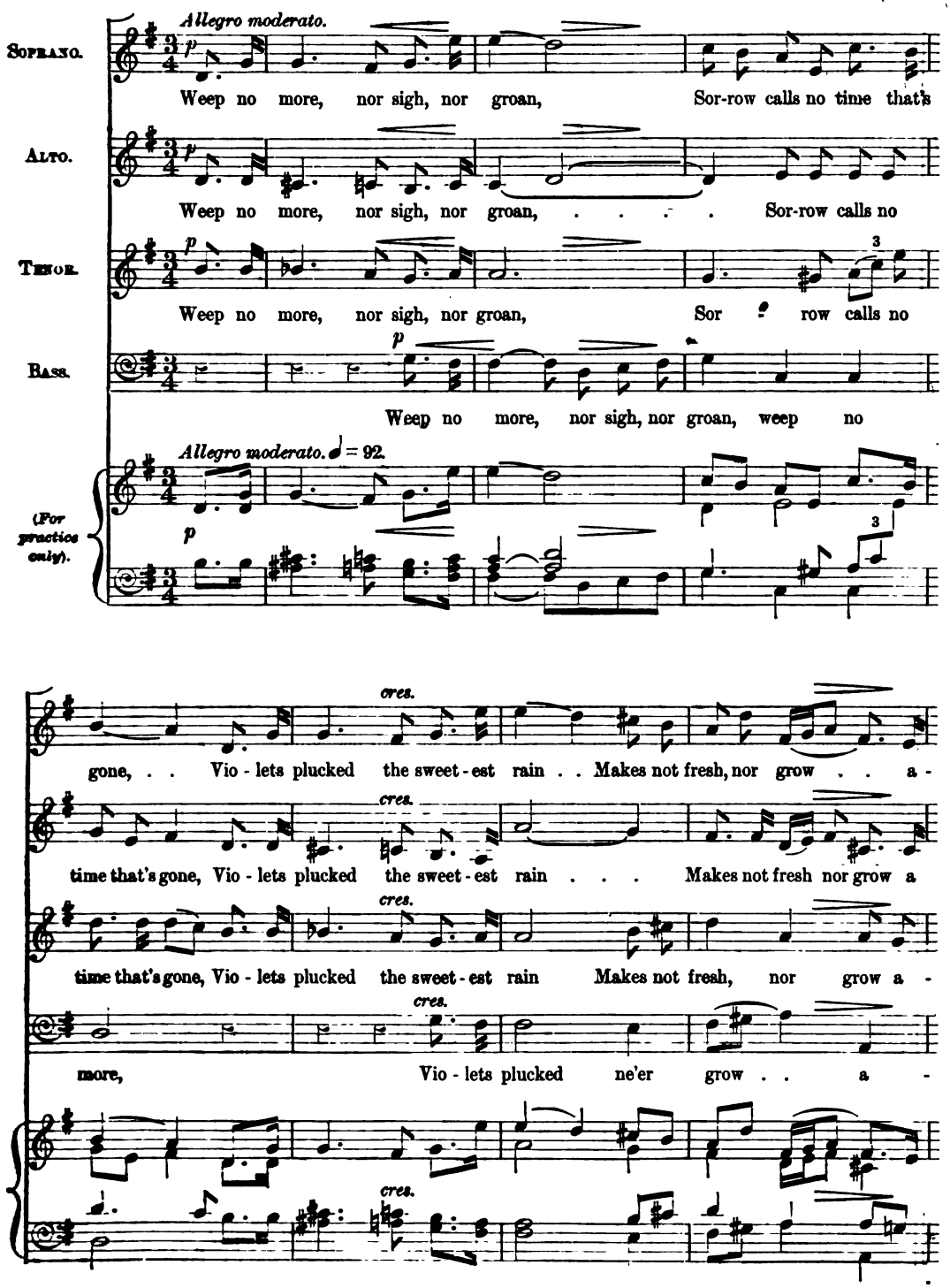
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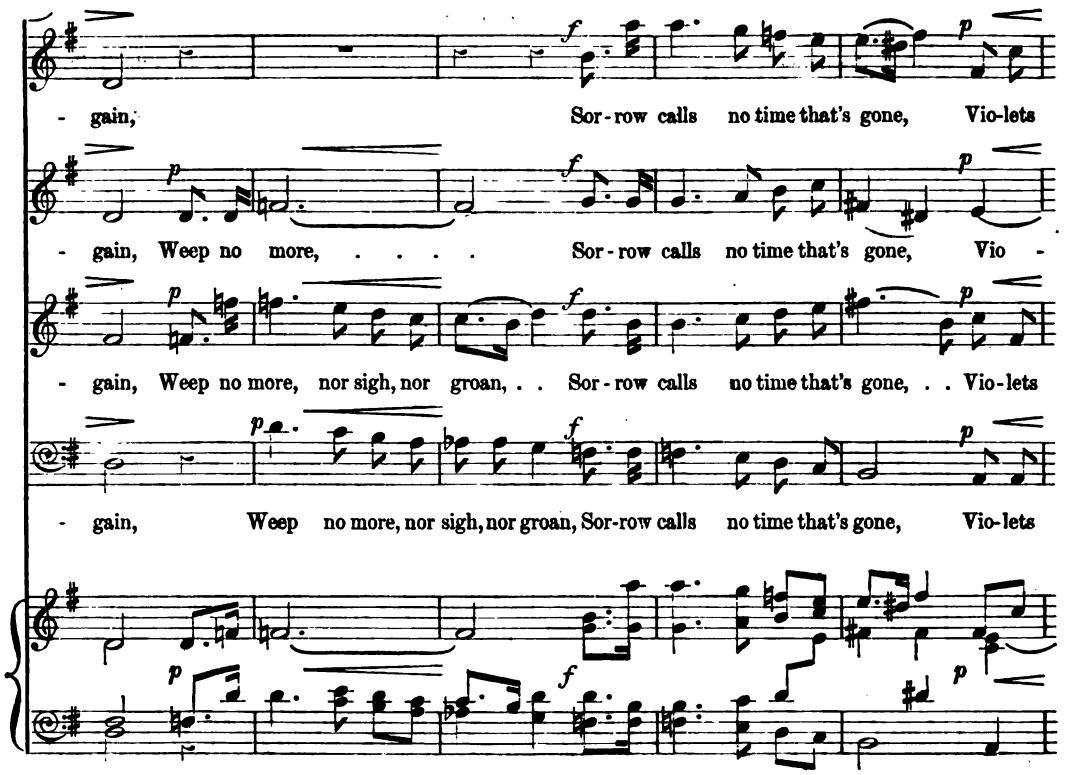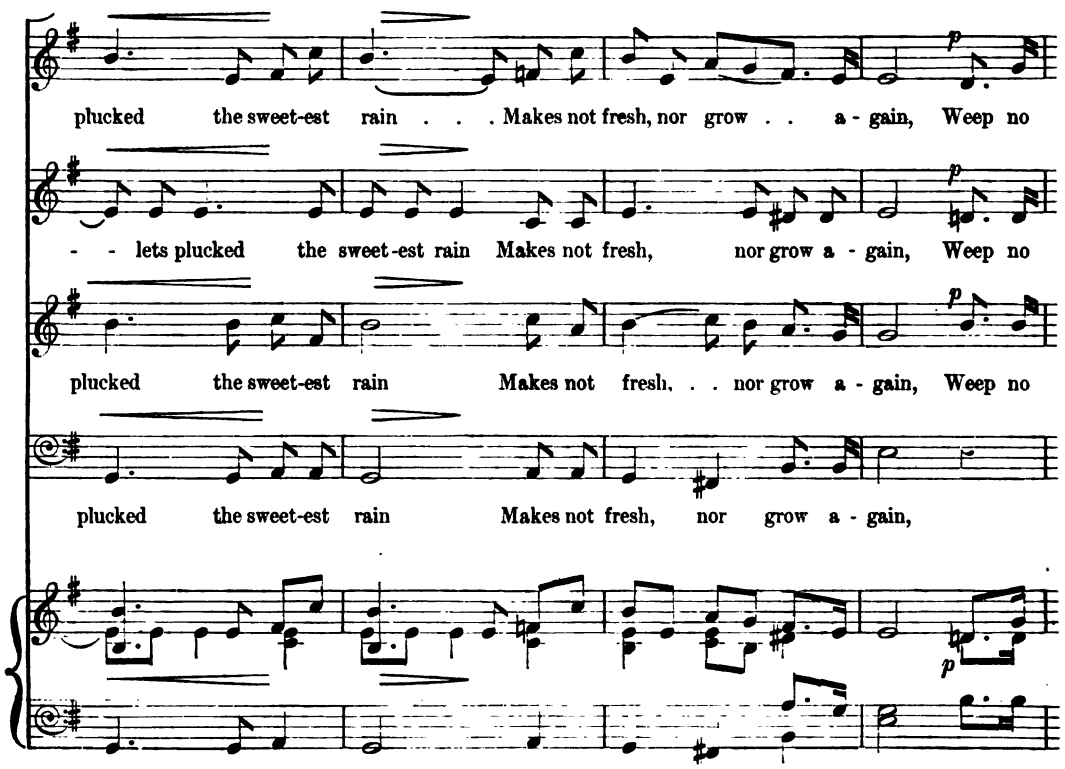
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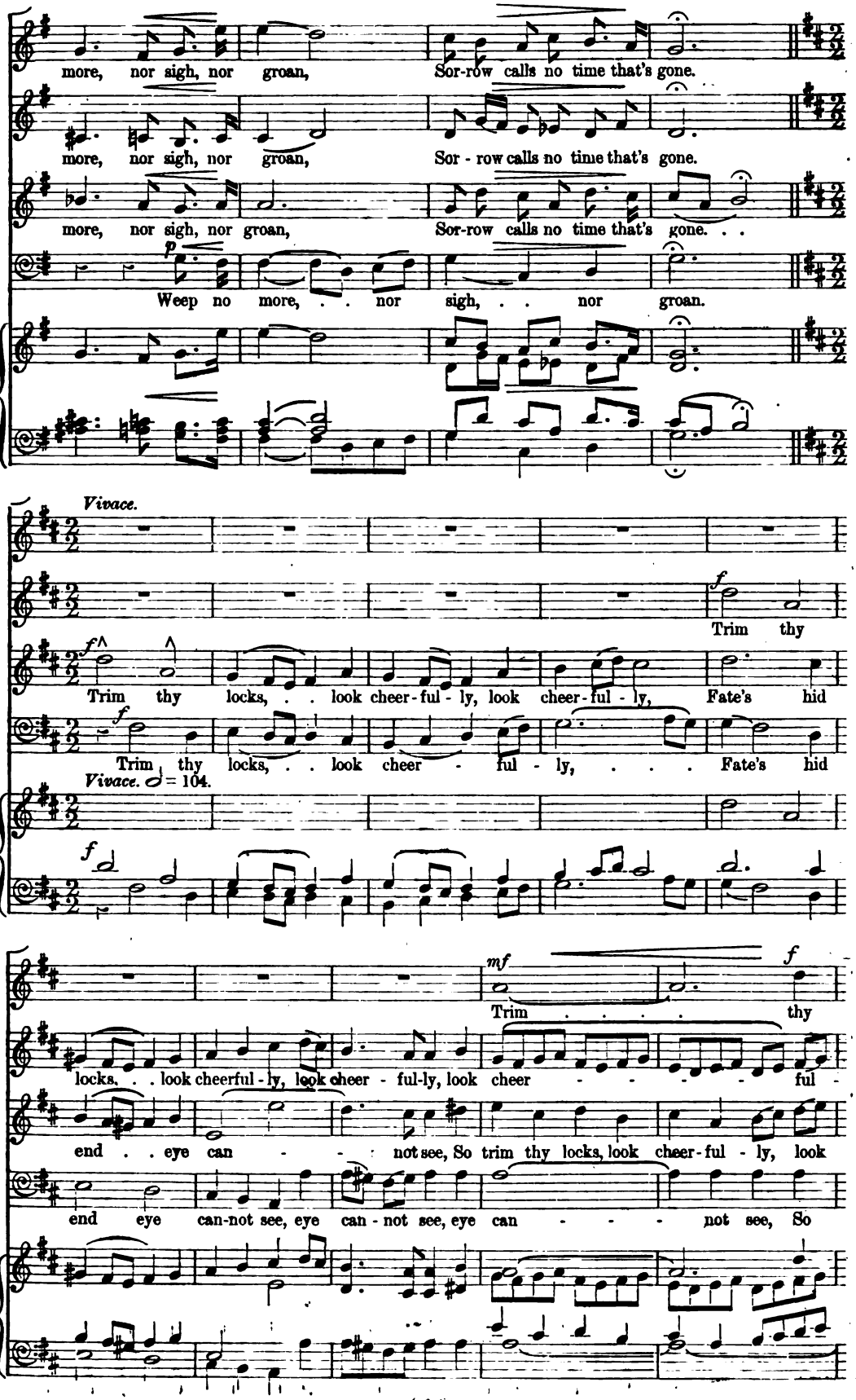
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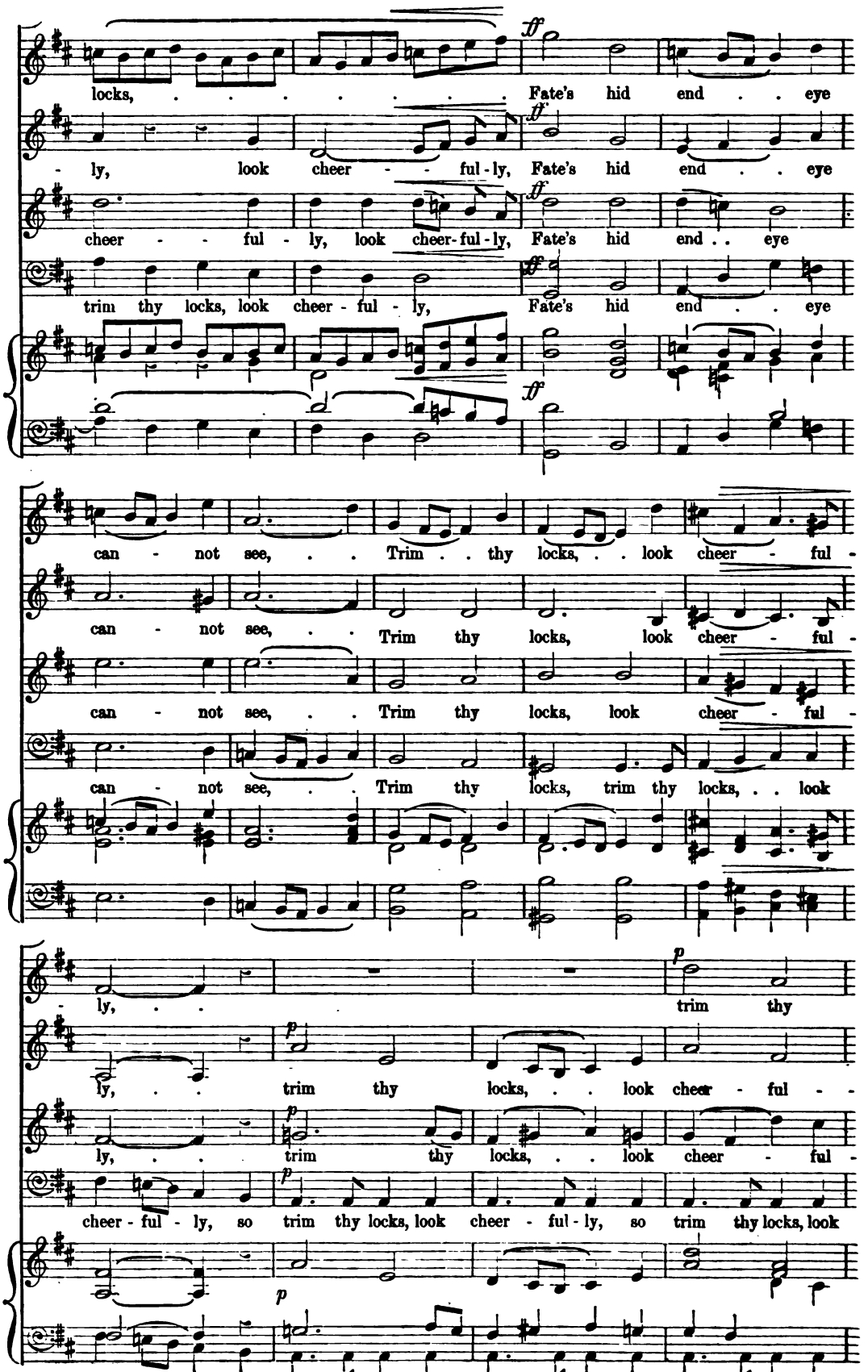
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A SLUMBER SONG

COMPOSED BY

FREDERIC N. LÖHR.

ANTHEMS.

ADVENT.

146	Blessed are they that do His Commandments	N. W. Howard McLean	3d.
130	Give unto the Lord	C. Darnton	3d.
120	It is high time to awake...	Walter Spinney	3d.
45	Rejoice in the Lord alway	A. R. Gaul	3d.
*2	Seek ye the Lord	J. F. Bridge	3d
217	Seek ye the Lord	J. A. Bailey	3d.

CHRISTMAS.

*72	Arise, shine	T. W. Stephenson	3d.
*95	Arise, shine	F. C. Maker	3d.
179	Behold! He cometh	Albert W. Ketèlbey	3d.
216	Behold, I bring	F. Aubrey Owen	3d.
94	Behold I bring you Good Tidings ...	Fredk. Peel	3d.
225	Behold, my Servant	C. Harris	3d.
*108	Behold, my Servant	Ebenezer Prout	3d.
166	Behold, upon the mountains	A. W. Ketèlbey	3d.
*59	Blessed be the Lord	J. Barnby	3d.
204	Break forth into joy	F. Aubrey Owen	3d.
155	Break forth into joy	J. C. Bridge	3d.
*119	Break forth into joy	Seymour Smith	3d.
*23	Come near, ye nations	Michael Watson	3d.
*35	Daughter of Zion	F. C. Maker	3d.
*71	Fear not; for behold	F. J. Sawyer	3d.
*12	Hark! what mean (Carol)	Arthur Sullivan	3d.
*143	How beautiful are the feet ...	W. A. C. Cruickshank	3d.
144	Let us now go	A. Kempton	3d.
203a	Let us now go	A. W. Marchant	3d.
131	Rejoice ye with Jerusalem	Arthur Page	3d.
170	Sing, O daughter of Zion	H. Elliot Button	3d.
180	Sing, O daughter of Zion	Arthur Page	3d.
154	Sing, O Heavens	Coldham Hall	3d.
*48	Sing, O sing	Henry Leslie	3d.
*83	There were Shepherds	A. R. Gaul	3d.
132	Unto us a Child is born	H. E. Nichol	3d.
191	While all things	Cuthbert Harris	3d.
*118	While Shepherds watched	G. C. Martin	3d.

EPIPHANY.

*72	Arise, shine	T. W. Stephenson	3d.

SEPTUAGESIMA.

133	Wherewithal shall a young man ...	J. E. Newell	3d.

QUINQUAGESIMA.

29	O Lord, Who hast taught us	W. Metcalfe	2d.

LENT.

121	Give sentence with me, O God ...	F. Lewis Thomas	3d.
38	Hear me, O Lord	W. H. Dixon	3d.
*197	Hear me when I call	A. W. Marchant	3d.
*13	Hear, O Lord	Michael Watson	3d.
193	Just as I am	Ferris Tozer	3d.
110	Like as the hart, O send out Thy Light and Thy Truth	C. Lochnane	3d.
201a	Lord, be merciful	F. Gore Ouseley	3d.
202a	Lord, I call upon Thee	J. F. Bridge	3d.
27	Oh most Merciful	J. F. Bridge	3d.
67b	O Lord, rebuke me not	Gaynor Simpson	1½d.
200	O Saving Victim	J. Lionel Bennett	3d.
113	Out of the deep have I called ...	Hamilton Clarke	3d.
145	Ponder my words, O Lord	Norman Hatfield	3d.
196	Remember not, Lord	J. M. Bentley	3d.
67a	Rend your heart	W. H. Dixon	1½d.
*2	Seek ye the Lord	J. F. Bridge	3d.
*77	There is a green hill	Fred. H. Burstall	2d.
165	Turn Thee, O Lord	Norman Hatfield	3d.
206	Turn Thy face from my sins	Cuthbert Harris	3d.

EASTER.

*75	As it began to dawn	George C. Martin	3d.
122	Awake, glad soul, awake	M. B. Foster	3d.
219	Awake, thou that sleepest	A. Redhead	3d.
40	Awake, thou that sleepest	F. C. Maker	3d.
*134	Awake up my glory	F. C. Maker	3d.
159	Behold, God is my Salvation	Wm. Smallwood	3d.
183	But Mary stood	G. Herbert Parker	3d.
207	Christ is risen	J. C. Bridge	3d.
112	Christ our Passover	A. Carnall	3d.
*135	Christ our Passover	E. Bunnett	3d.
195	Christ the Lord is risen to-day ...	J. F. Barnett	3d.
*113	Hallelujah! Christ is risen ...	R. Orlando Morgan	3d.
204a	He that spared not	F. E. Gladstone	3d.
99	I am He that liveth	Oliver King	3d.
*111	If ye then be risen	F. Osmond Carr	3d.
*98	I have set God always before me ...	Wm. Smallwood	3d.
15	Let them give thanks	W. J. Westbrook	3d.
*82	Not unto us, O Lord	Seymour Smith	3d.

EASTER—*continued.*

*86	Now is Christ risen	H. E. Nichol	3d.
62	O give thanks unto the Lord	Michael Watson	3d.
161	Rejoice in the Lord, ye Righteous ...	E. M. Barber	3d.
147	Since by Man	H. E. Nichol	3d.
*171	Sing Praises unto the Lord	A. W. Marchant	3d.
51	Thanks be to God	Wm. Smallwood	3d.
148	The Strife is o'er	A. W. Marchant	3d.
*7a	This is the day	A. R. Gaul	1½d.
211a	Thou art the King	T. Hutchinson	3d.
158	Who is like unto Thee	Ferris Tozer	3d.
172	Witnessing Thy Resurrection	H. Elliot Button	3d.

ASCENSIONTIDE.

188	Grant, we beseech Thee (Collect) ...	A. R Gaul	3d.
*111	If ye then be risen	F. Osmond Carr	3d.
149	In that day (Open ye the gates) ...	F. C. Maker	3d
43	Let not your heart...	G. Gardner	3d.
*107	Sing unto God	F. Bevan	3d.

WHITSUNTIDE.

17	Come, Thou Holy Spirit...	J. F. Barnett	3d.
64	If I go not away	A. J. Caldicott	3d.
41	If ye love me	W. J. Westbrook	3d.
*100	I will magnify Thee	J. H. Parry	3d.
212a	Our Blest Redeemer	T. Hutchinson	3d.
181	The Spirit of God	Arthur W. Marchant	3d.
136	When the Day of Pentecost	A. Kempton	3d.

TRINITY SUNDAY AND TRINITY SEASON.

124a	Almighty God, Who has promised ...	H. Elliot Button	1d.
124b	Grant to us, Lord	H. Elliot Button	1d.
*7b	Let Thy merciful ears	A. R. Gaul	1½d.
22	O God, Who hast prepared	A. R. Gaul	2d.
69	Teach me Thy way	Frank L. Moir	3d.
124c	We humbly beseech Thee	H. Elliot Button	1d.

ALL SAINTS.

125	How bright those glorious spirits shine	Arthur Page	3d.

ALMSGIVING, HOSPITALS, &c.

209	Blessed be the man	A. W. Ketèlbey	3d.
49	Blessed is he	Langdon Colborne	3d.
184	Lord of Glory	J. M. Bentley	3d.

HOLY MATRIMONY.

*97	The Lord bless you	Joseph Barnby	3d.

CHILDREN'S SERVICE.

*185	Hosanna be the Children's Song ...	E. M. Barber	2d.
66	Suffer little children	William Metcalfe	2d.

DEDICATION OF A CHURCH.

202	Arise, O Lord	F. R. Rickman	3d.
114	Behold, how good	Ferris Tozer	3d.
173	O how amiable	F. C. Maker	3d.
106	O how amiable	Herbert W. Wareing	3d.

GENERAL.

220	Almighty and merciful God	A. W. Marchant	3d.
202	Arise, O Lord	F. R. Rickman	3d.
*72	Arise, shine	T. W. Stephenson	3d.
*87	Awake up my glory	W. G. Wood	3d.
159	Behold, God is my salvation	Wm. Smallwood	3d.
114	Behold, how good	Ferris Tozer	3d.
*108	Behold, my servant	Ebenezer Prout	3d.
166	Behold, upon the mountains	A. W. Ketèlbey	3d.
146	Blessed are they that do His Commandments ...	N. W. Howard McLean	3d.
209a	Blessed are they that dwell	A. W. Marchant	3d.
*59	Blessed be the Lord	J. Barnby	3d.
*89	Blessed be the Name	F. Rickman	3d.
49	Blessed is he	Langdon Colborne	3d.
46	Blessed is the man...	Theodore Distin	3d.
198	Come unto Me, all ye that labour ...	H. M. Higgs	3d.
138	Far down the ages	Coldham Hall	3d.
102	From Egypt's bondage come	Arthur Page	3d.
121	Give sentence with me, O God ...	F. Lewis Thomas	3d.
130	Give unto the Lord	C. Darnton	3d.
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*13	Hear, O Lord	Michael Watson	3d.

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To the Conductor, A. C. FAULL, Esq., and the Members of the Liskeard Choral Society.

A SLUMBER SONG

FOUR-PART SONG

THE WORDS WRITTEN BY CLIFTON BINGHAM

THE MUSIC COMPOSED BY

FREDERIC N. LÖHR.

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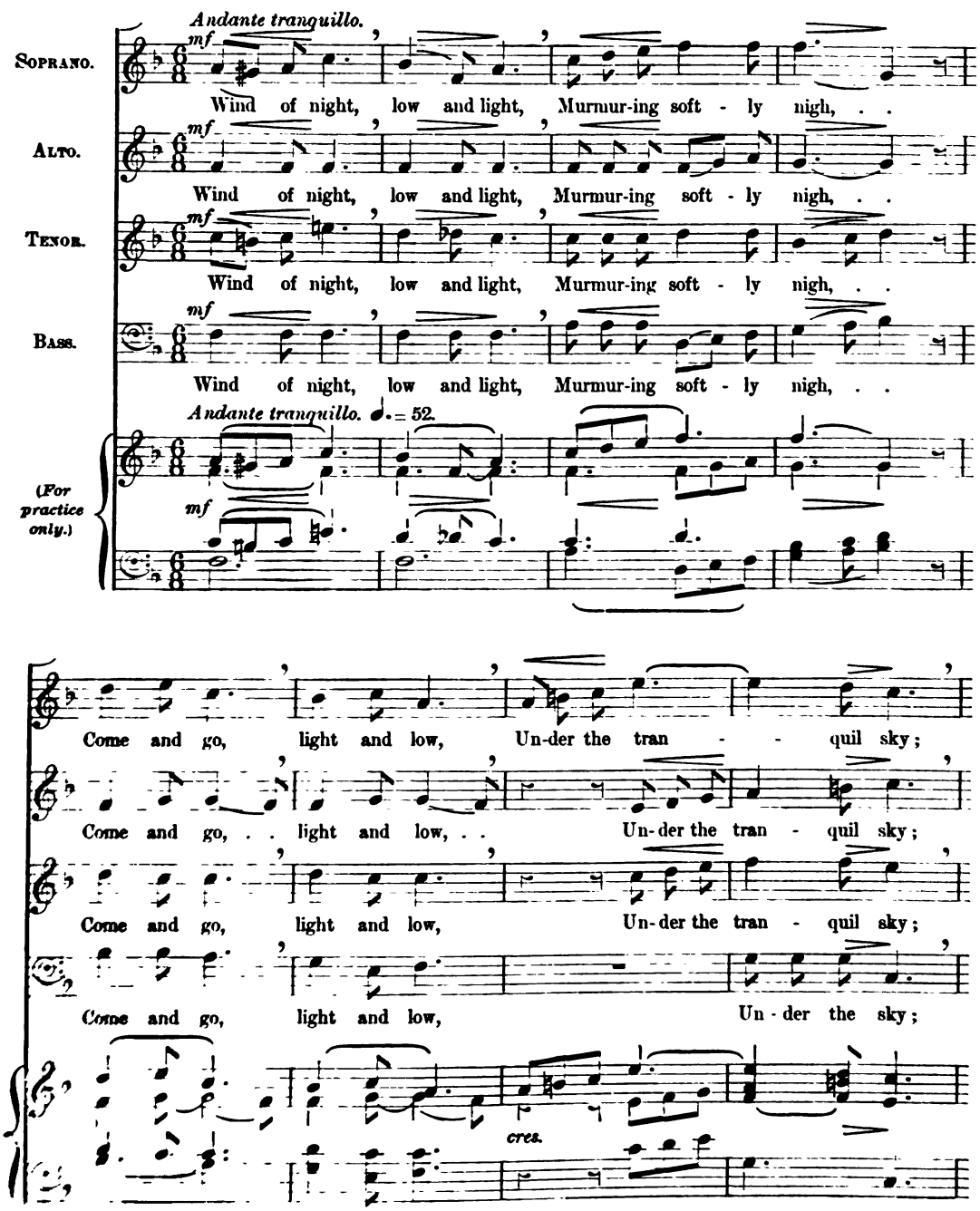

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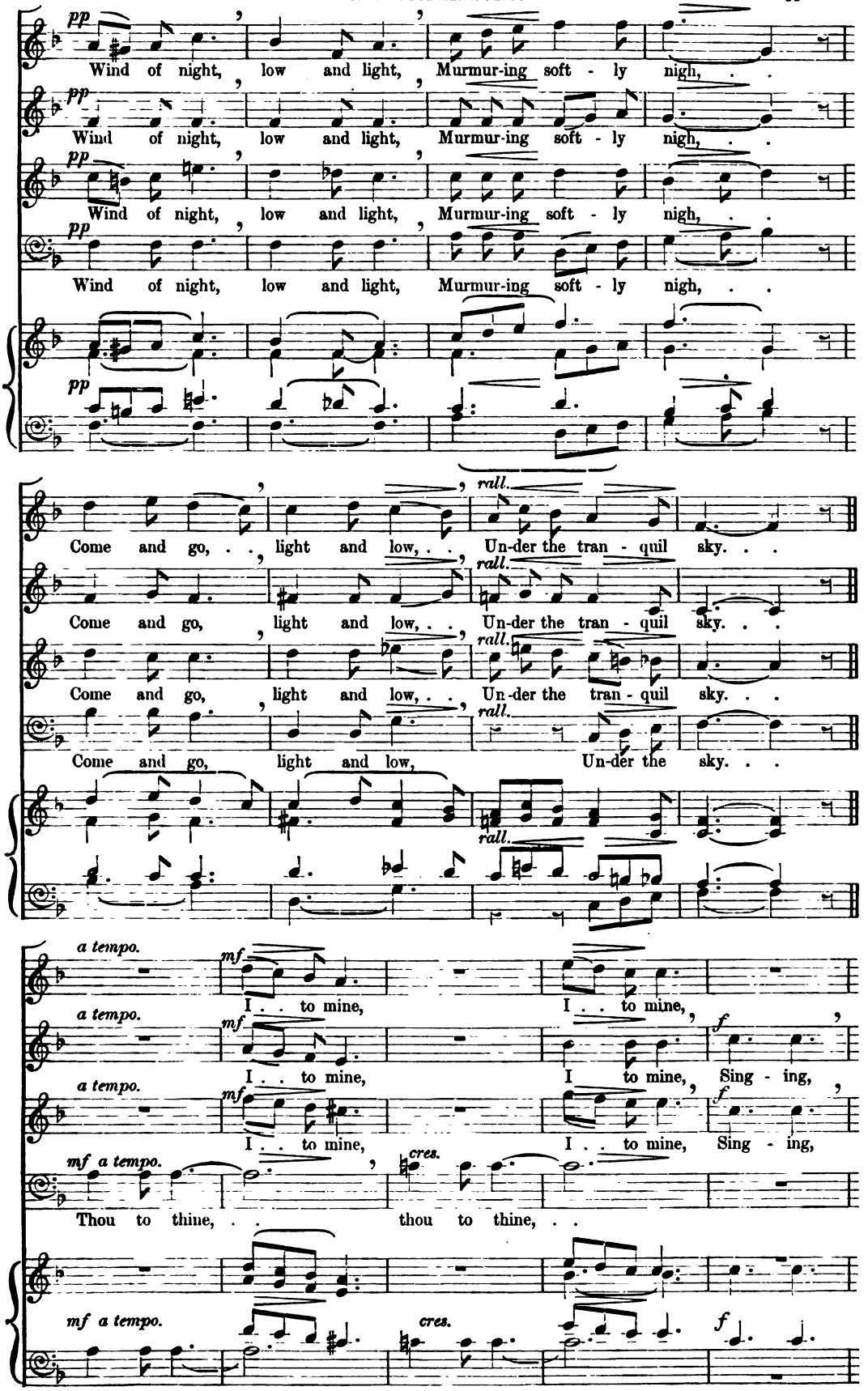
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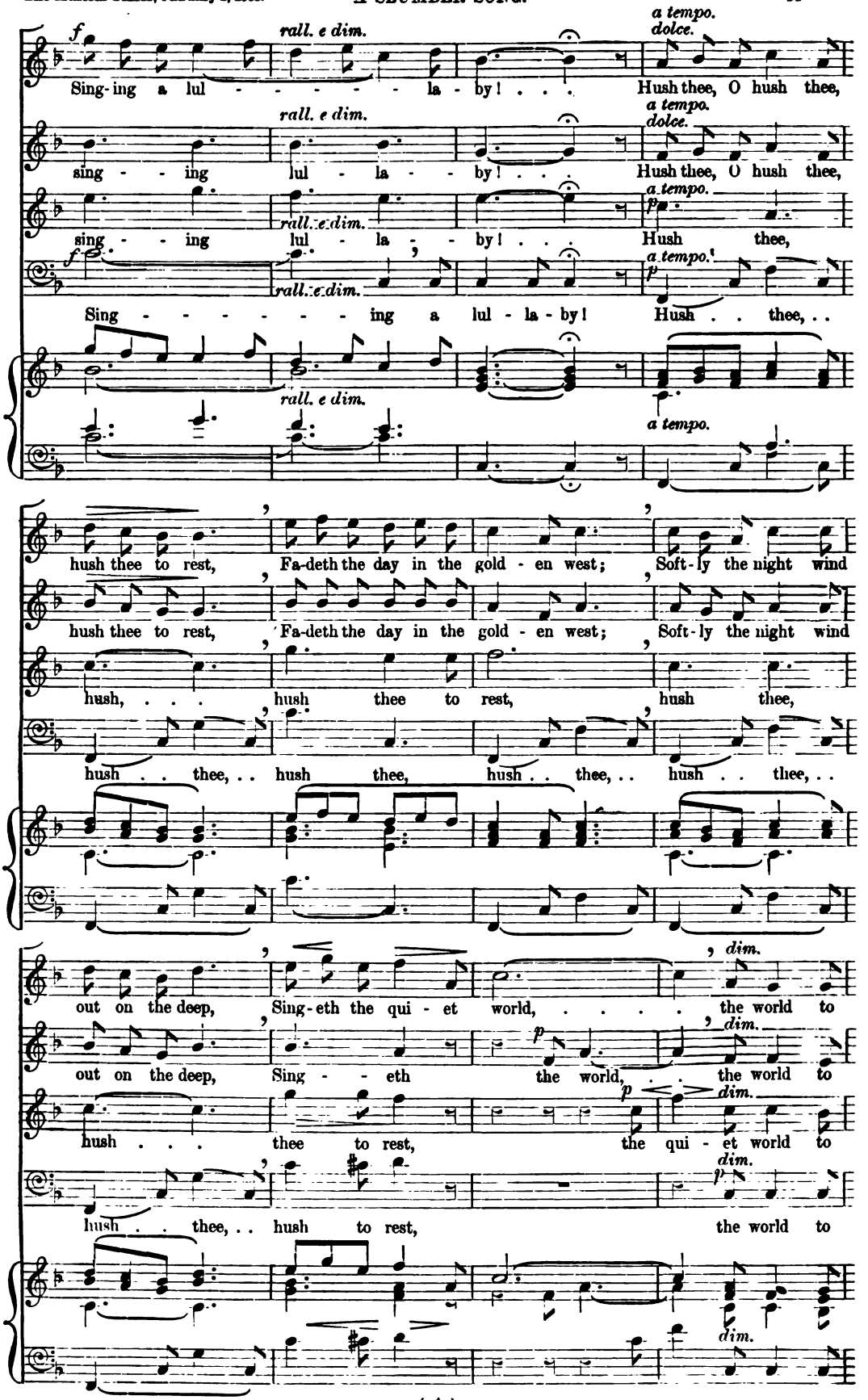
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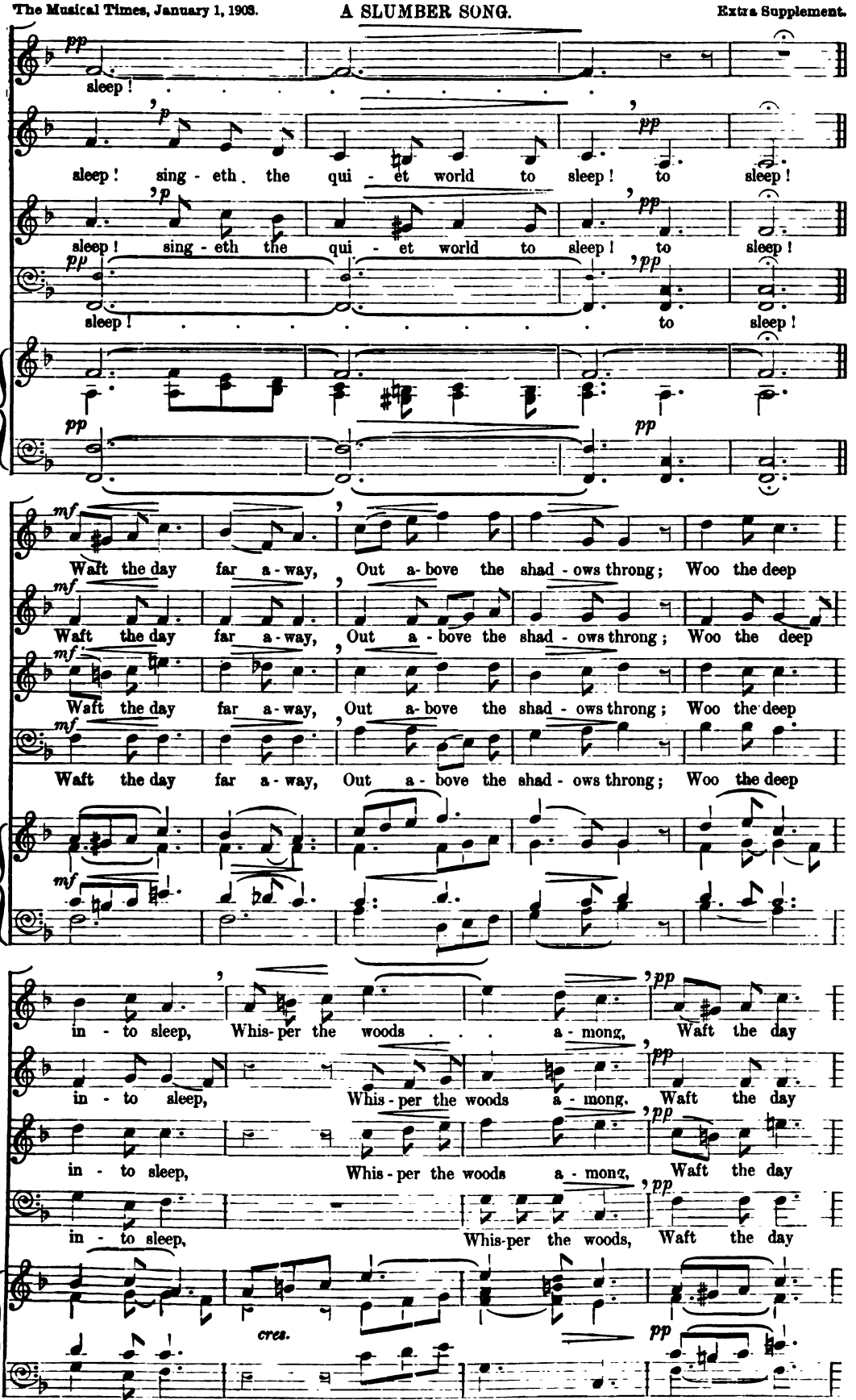
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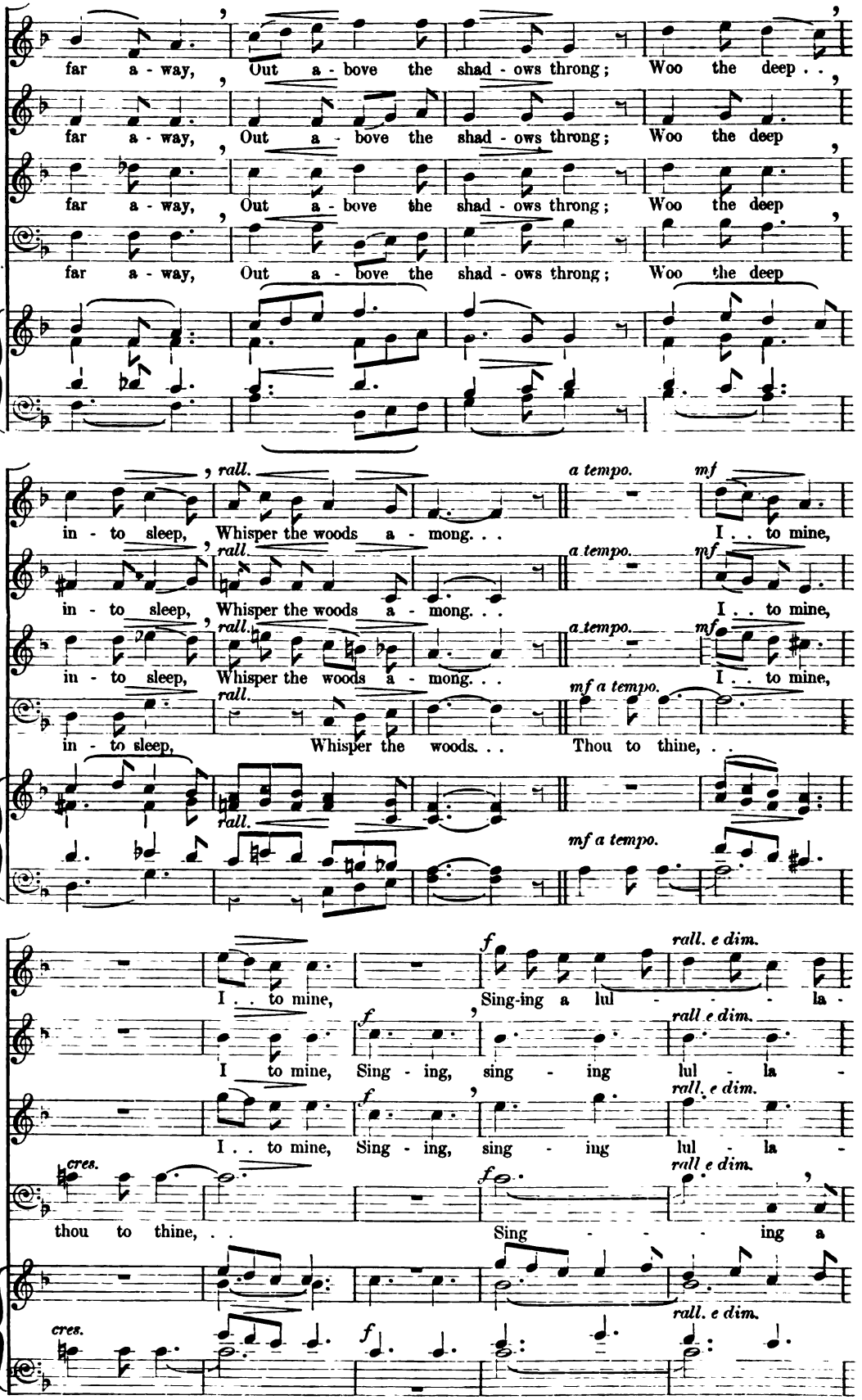
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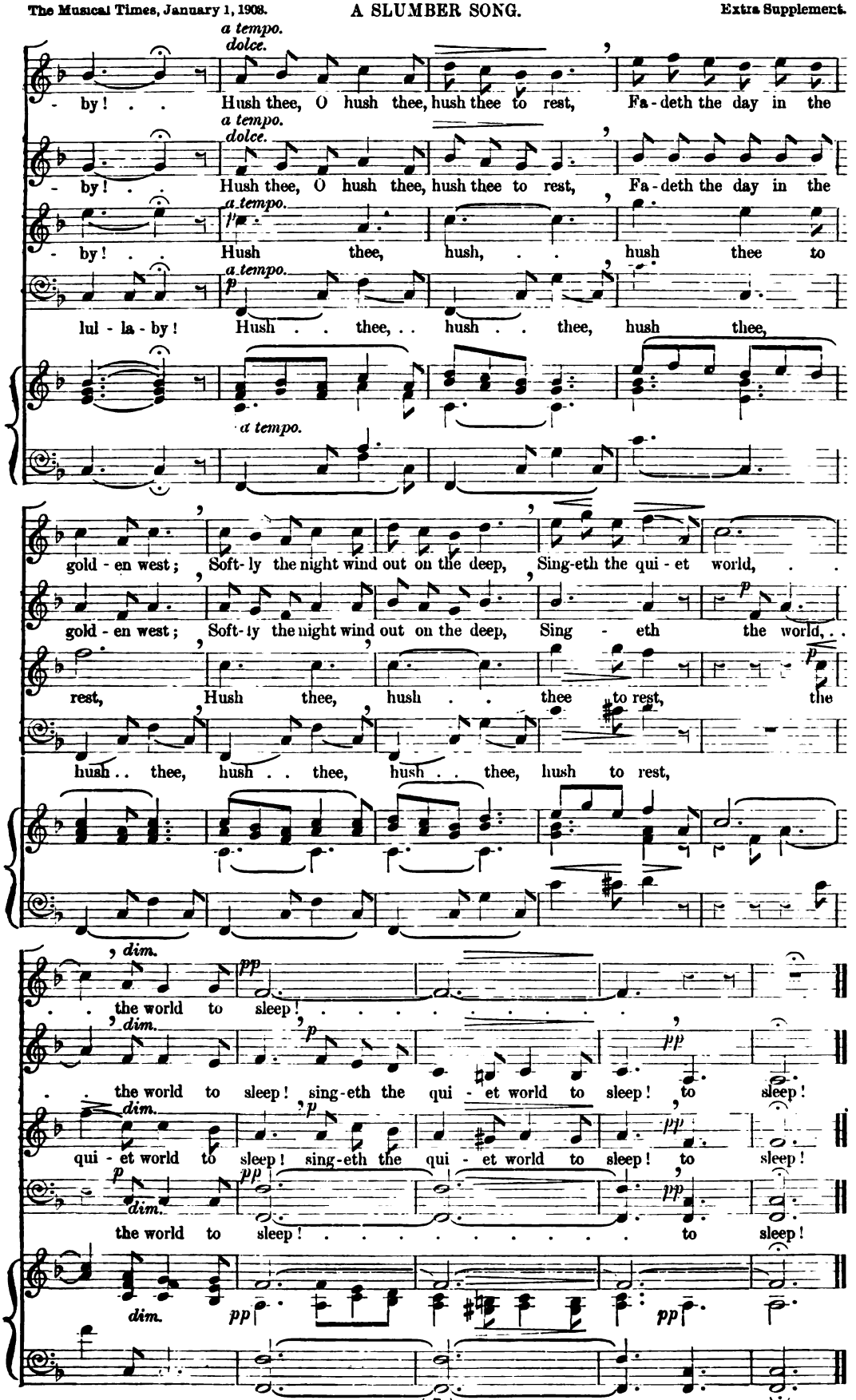
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HARVEST.

139	Behold, I have given you	H. Elliot Button	3d.
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176	Be strong all ye people	... A. W. Ketèlbey	3d.
201	Bring unto the Lord	... Ferris Tozer	3d.
163	Every good gift	... A. W. Ketèlbey	3d.
*80	Faithful is our God	... John Francis Barnett	3d.
*116	Fear not, O land	... F. C. Maker	3d.
205	Great is our Lord	... Arthur Page	3d.
68	Great is the Lord	... F. N. Löhr	3d.
115	Harvest Hymn	... Turle Lee	3d.
187	If ye walk in My statutes	... F. R. Rickman	3d.
*140	One soweth, another reapeth	... F. C. Maker	3d.
199	O praise God	... Cuthbert Harris	3d.
164	O praise the Lord	... Alfred Redhead	3d.
153	O sing unto God	... Arthur Page	3d.

HARVEST—*continued.*

152	O sing unto the Lord	... Ferris Tozer	3d.
104	O sing unto the Lord	... Turle Lee	3d.
223	O sing unto the Lord with thanksgiving	F. R. Rickman	3d.
44	O worship the Lord	... Michael Watson	3d.
*90	Praise the Lord	... F. C. Maker	3d.
127	Praise the Lord	... Wm. Smallwood	3d.
*20	Praise the Lord, O my soul	... Michael Watson	3d.
103	Praise the Lord, O my soul	... Wm. Smallwood	3d.
*141	Sing, O ye Heav'ns	... W. A. C. Cruickshank	3d.
*78	Sing to the Lord of Harvest	... J. Barnby	3d.
*107	Sing unto God	... F. Bevan	3d.
174	Sing we merrily unto God	... Cuthbert Harris	3d.
162	Sing ye to the Lord	... Arthur W. Marchant	3d.
151	The earth is full of the goodness	... F. C. Maker	3d.
56	Thou crownest the year	... F. C. Maker	3d.
32	Unto Thee, O God	... Michael Watson	3d.
212	While the earth remaineth	... F. N. Baxter	3d.

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231	Father in Heaven	H. Elliot Button	1d.
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230	Though the night be dark and dreary	H. Elliot Button	1d.
233	When life is closing round us	H. Elliot Button	1d.

PART SONGS.

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126	Annie Laurie (A.T.B.B.)	Arr. Josef Cantor	2d.
*42	A slumber song (S.A.T.B.)	F. N. Löhr	3d.
47	Boat song (S.A.T.B.)	F. N. Löhr	3d.
*76	Bring the bright garlands (S.A.T.B.)	R. F. Ellicott	3d.
*21	Cobwebs (S.A.T.B.)	A. J. Caldicott	3d.
93	Come o'er the sea (S.A.T.B.)	W. G. Wood	3d.
*10	Daybreak (S.A.T.B.)	A. R. Gaul	3d.
8	Fair daffodils (S.A.T.B.)	F. Peel	2d.
224	Faithless Sally Brown (S.A.T.B.)	C. Lee Williams	4d.
*84	Go, lovely rose (S.A.T.B.)	A. King	2d.
109a	Go, zephyr, and whisper the maid (A.T.T.B.)	Frederick Bevan	3d.
109b	Ditto ditto (S.A.T.B.)	Frederick Bevan	3d.
*50b	Home, sweet home (A.T.T.B.)	Arr. Josef Cantor	2d.
45a	How sweet the moonlight (S.A.T.B.)	J. G. Calcott	2d.
45b	How sweet the moonlight (Trio, C.M.S.)	J. G. Calcott	2d.
*88	Hushed to rest (S.A.T.B.)	F. Moir	2d.
14	Hymn to Diana (S.A.T.B.)	A. H. Thouless	3d.
*96	I dare not ask a kiss (S.A.T.B.)	Arthur Page	3d.
4	Isle of Beauty (S.A.T.B.)	A. H. Behrend	2d.
90	Joy with roses (S.A.T.B.)	J. Clippingdale	2d.
26	Lord Ullin's Daughter (A.T.B.B.)	A. R. Gaul	4d.
31	Merrily wake music's measure (S.S.A.T.B.)	J. Barnett	2d.
*85	My lady wakes (S.A.T.B.)	Alfred J. Dye	3d.
*117	My love, good morrow (S.C.T.B.)	Dr. J. Parry	3d.
16	Night (S.A.T.B.)	Michael Watson	3d.
*24	Oh night, most beautiful (S.A.T.B.)	J. L. Roeckel	3d.
191a	Old folks at home (A.T.T.B.)	Arr. Turle Lee	2d.
*79a	Old Mother Hubbard (S.A.T.B.)	C. J. Frost	3d.
*50a	On the banks of Allan Water (A.T.T.B.)	Arr. J. Cantor	2d.
*81	O pure delight (S.A.T.B.)	T. W. Stephenson	3d.
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11	Poor or Rich (S.A.T.B.)	Francesco Berger	3d.
*54a	Robin Adair (A.T.T.B.)	Arr. Josef Cantor	2d.
57	Soft wind of eve (S.A.T.B.)	Samuel Reay	3d.
70	Song of the mountaineers (S.C.T.B.)	Seymour Smith	3d.
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*74	The birds are singing (A.T.T.B.)	Theodore Distin	3d.
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194	The last rose of summer (S.A.T.B.)	Arr. Turle Lee	2d.
*1	The lost chord (S.A.T.B.)	A. J. Caldicott	2d.
177	The old arm chair (A.T.T.B.) [Russell]	Arr. J. Cantor	2d.
*5	The singers (S.A.T.B.)	A. R. Gaul	2d.
*168	The skylark (S.A.T.B.)	Ferris Tozer	3d.
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214	Waken lords and ladies gay (S.A.T.B.)	C. Harris	2d.
*54b	When the swallows (Abt) (A.T.T.B.)	Arr. Josef Cantor	2d.
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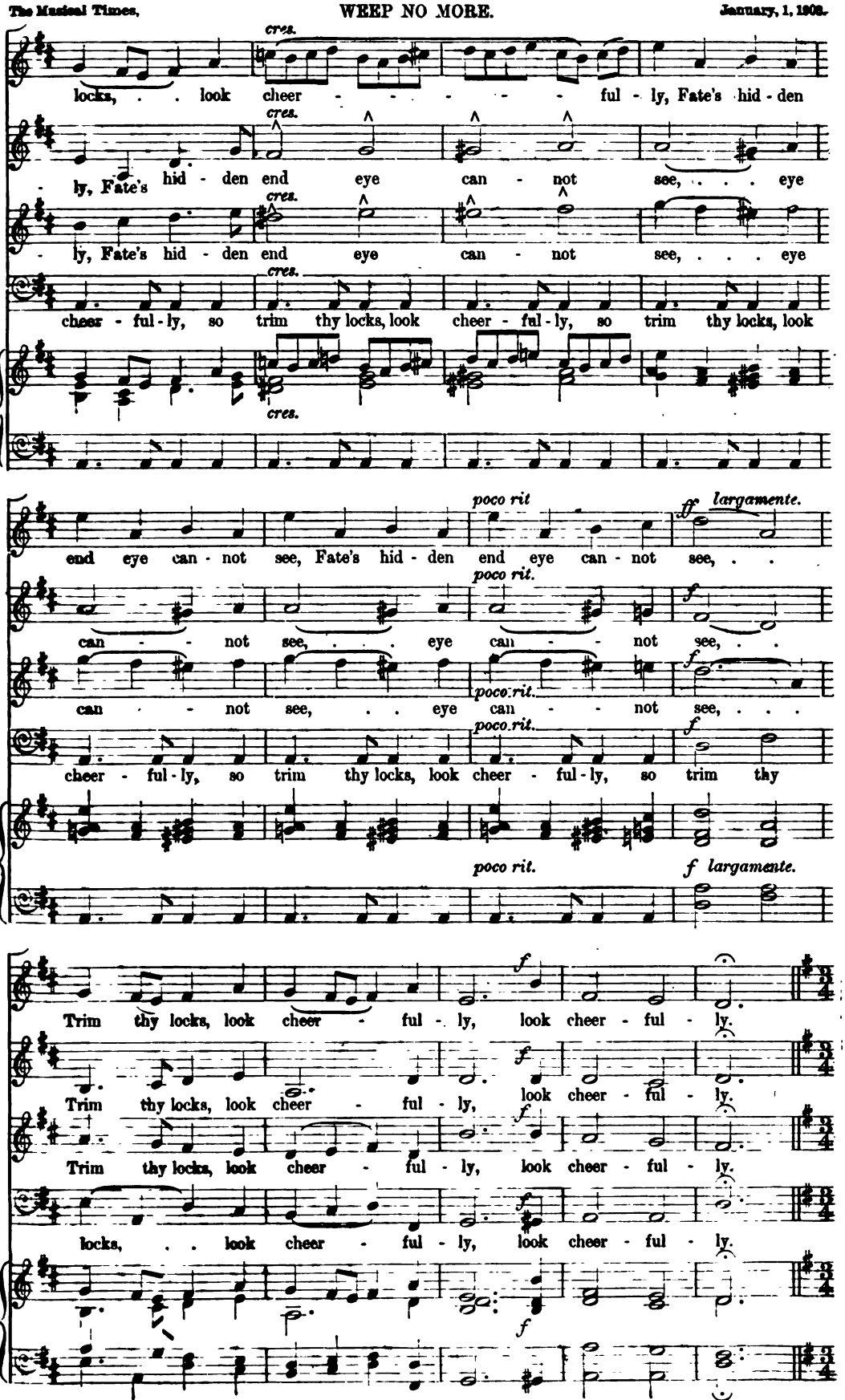
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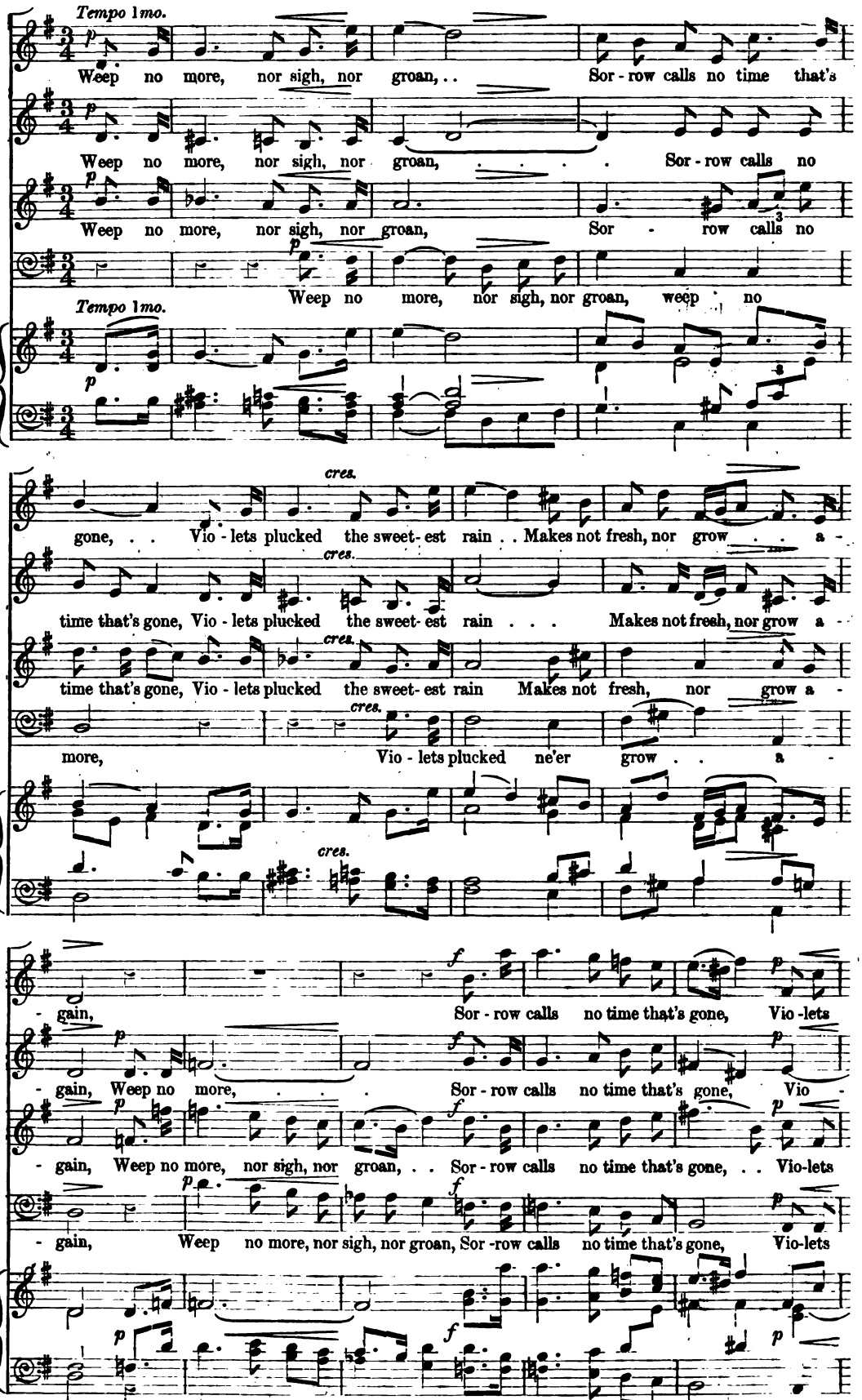
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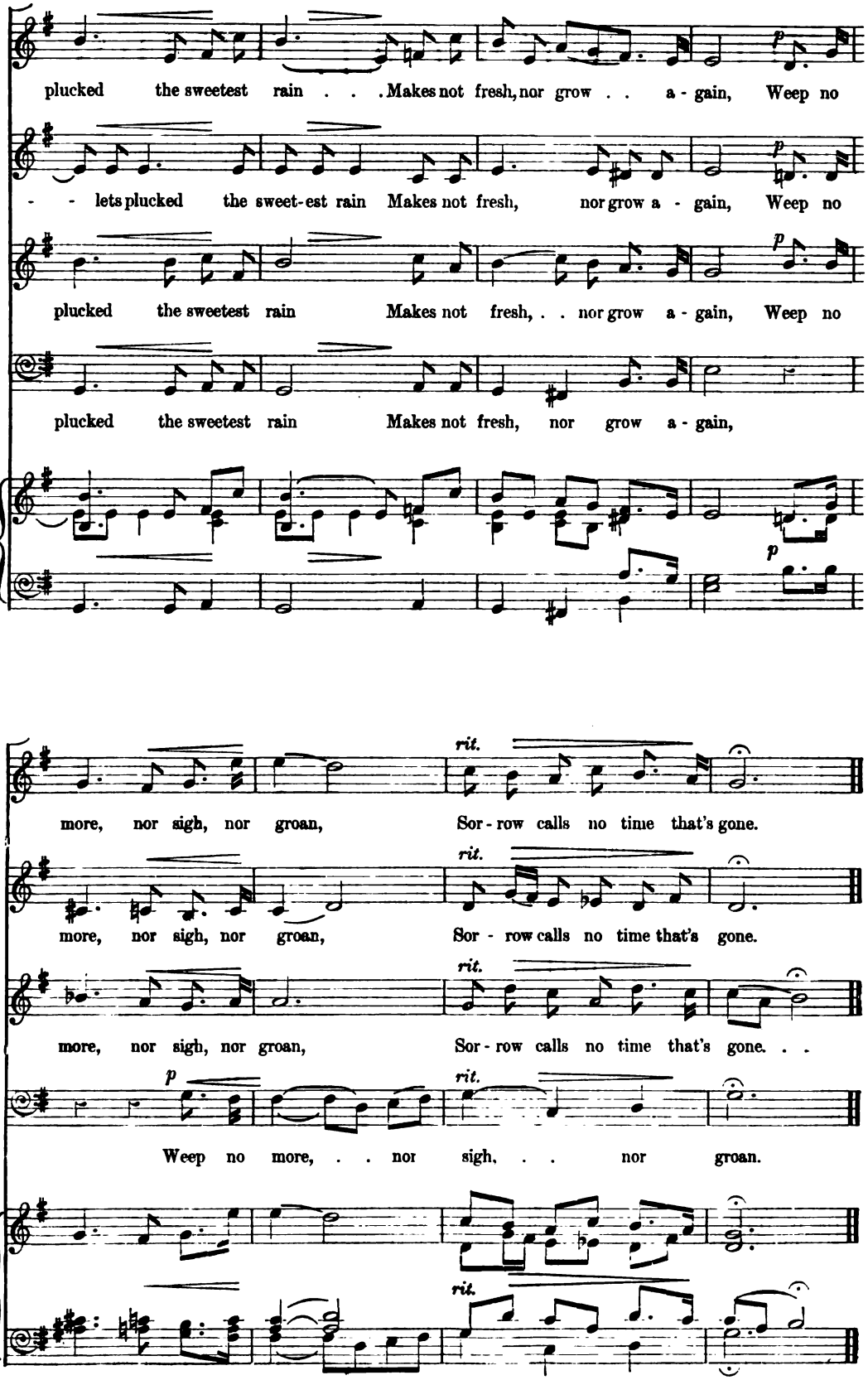
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THE MUSICAL TIMES.

FOUNDED IN 1844.

THE MUSICAL TIMES is the oldest English journal devoted to music and musicians; moreover, its existence has exceeded that of any other musical journal issued, or that has ever been issued, in this country. Founded in the year 1844, it first appeared in the form of a modest sheet of eight pages; but in the intervening fifty-eight years it has, like Topsy, "growed," and every issue now consists of seventy-two pages.

Quantity, however, is not the *summum bonum* of a musical journal—quality should occupy the first place. If the quality test can be put to the proof by mentioning the names of contributors, THE MUSICAL TIMES has no reason to fear the result. The following are some of the writers during recent years:—

C. A. Barry, Joseph Bennett, Vernon Blackburn, Rev. Francis L. Cohen, Frederick Corder, Henry Coward, F. H. Cowen, W. H. Cummings, W. H. Hadow, Edward Heron-Allen, A. J. Hipkins, Arthur Johnstone, A. Kalisch, H. E. Krehbiel, Otto Lessmann, Robin Legge, J. A. Fuller Maitland, W. G. McNaught, Eusebius Mandyczewski, F. Niecks, Ebenezer Prout, W. Barclay Squire, J. S. Shedlock, J. F. R. Stainer, Franklin Taylor, Herbert Thompson and F. Gilbert Webb.

Biography has been made a special feature during the past five years. Upwards of *fifty* biographical sketches, with special supplement portraits, have appeared since July, 1897. These articles have been received with much favour both at home and abroad, and in Britain beyond the seas. English and foreign musicians of eminence, contemporary and bygone, have been included in this large gallery of MUSICAL TIMES Biographical Sketches: the subjoined list of names speaks for itself.

Illustrations have become an important and almost indispensable adjunct of present-day periodicals. This much appreciated feature has of late been considerably developed in the pages of THE MUSICAL TIMES. A series of articles on English Cathedral and College Chapels has furnished scope for the pictorial embellishment of the descriptive matter relating to these interesting subjects. This Cathedral series will be continued, and also the articles on important musical libraries, public and private.

The survey under the heading Church and Organ Music has been greatly extended. The aim has been to provide matter that shall be both interesting and of practical helpfulness to those who officiate in "Quires and places where they sing" and play.

The old-established characteristics of THE MUSICAL TIMES have been brought up to date. The "Occasional Notes," or leaderettes—as they are sometimes fancifully termed—cover a wide range of subjects. The monthly letters of such distinguished writers as Mr. H. E. Krehbiel, of New York, and Dr. Eusebius Mandyczewski, of Vienna, need no commendation; and the periodical records of music-makings in various centres of musical activity are supplied by the leading writers on music in the Provinces. A somewhat new feature, and one that is steadily growing in usefulness, is the section headed "Answers to Correspondents." No pains will be spared in furnishing satisfactory replies to the questions asked, even though the interrogations be, as they often are, posers.

Reference may be made to the music—anthems or part-songs—appearing month by month, and to other well-known features of this old-established journal. THE MUSICAL TIMES has a large circle of friends and well-wishers in various parts of the world; and the many gratifying tokens of appreciation that are constantly being received, not only by letter but by frequent quotation in the Press, act as a stimulus to the Editor to increase the brightness of its pages and to make the paper more acceptable in the future even than in the past.

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WITH SPECIAL PORTRAITS THAT HAVE APPEARED IN

THE MUSICAL TIMES

BETWEEN 1897 AND 1902.

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CRYSTAL PALACE CONCERTS.

The only Saturday afternoon concert calling for notice took place on the 13th ult., when the programme was devoted entirely to music by M. Paderewski, who played with his wonted brilliancy in his Concerto in A minor and Polish Fantasia. The remainder of the afternoon was occupied with excerpts from his opera 'Manru,' originally produced at Dresden on May 29 of last year. The piece selected from the first act was the bright and glittering ballet music. From the second act were taken the scenes in which *Manru* gives expression to his desire to return to gipsy life, as the heroine *Ulana* sings a tender cradle-song to their child, and the love duet which follows *Manru's* drinking a love potion given him by his wife to re-kindle his fading affection for her. The cradle-song and the duet were the most satisfactory portions presented on this occasion. They are melodious and refined, but neither strong nor distinctive. From the third act was selected the Prelude and Incidental music, illustrative of a summer storm and *Manru's* perturbed state of mind, and a spirited and brilliantly scored Gipsy march. The solo parts were dramatically sung by Mr. John Coates and Fräulein Krull, the original exponent of *Ulana*, and the orchestral portion was effectively rendered under the direction of Mr. Alberto Randegger.

The first concert of the Crystal Palace Amateur Orchestral Society's third season took place on the 6th ult. The orchestra was supplemented by the Crystal Palace Choir, which sang Sir J. F. Bridge's 'The Flag of England,' under the direction of the composer. Mr. Walter W. Hedgcock, who has succeeded Mr. August Manns as conductor to the Society, is to be congratulated upon the excellence of the concert. Miss Helen Jaxon was the solo vocalist.

London and Suburban Concerts.

SATURDAY POPULAR CONCERTS.

There is to record at these concerts, now held fortnightly and entirely given up to foreign music, the first production on November 29 of a sextet in B minor for pianoforte and strings, by Herr Felix von Weingartner, who played the pianoforte part. The work is not strong music, but it shows independence of thought, ingenuity in securing bright effects, and adeptness in part-writing. The first two movements are the most attractive. On the 13th ult. a sonata for pianoforte and violin in C minor by Hermann Grädener was brought forward, and proved pleasing and scholarly, if somewhat conventional. It was well interpreted by Mr Borwick and Mr. Kruse.

The first performance in London of a pianoforte trio in F sharp minor (Op. 79) by Herr Constantin Sternberg deserves record, for it is a pleasing and tersely-developed work. It opened Mr. Newlandsmith's chamber concert on the 11th ult. at Bechstein Hall, and was played by Miss Evelyn Suart, Mr. William Southworth, and the concert-giver.

Three vocal recitals at St. James's Hall obtained distinction by the production of new artistic music. That of Mr. Francis Harford on November 27, who brought forward six new songs, the best of which were 'The Phantom Lover,' by Mr. W. Y. Hurlstone, and 'Stars of the Summer night,' by Dr. Ernest Walker. Mr. Campbell McInnes, on the evening of the same day, sang for the first time a cycle entitled 'A Lover's Moods,' by Mr. C. A. Lidgey, clever settings of well-selected poems; and on the 2nd ult. Mr. Frederick Keel introduced at Miss Eldina Bligh's concert 'Four Elizabethan Lyrics' of his own composition.

On the 9th ult. was played by Miss Hester Sloman, at her concert at Bechstein Hall, an attractive pianoforte sonata in G minor by M. Felix Borowski. The last two movements are specially clever and attractive.

Other performances meriting record by reason of their artistic value are the pianoforte recitals given at Bechstein Hall by Signor Busoni on November 26 and the 3rd ult., and by Madame Carreño on the 8th ult., the violin recitals by Herr Kreisler at St. James's Hall on the 3rd and 12th ult., the pianoforte duet recital by Messrs. Borwick and Tovey on the 5th ult., and the chamber concert given by M. Ysaye, Signor Busoni and Madame Calvert on the 15th ult. at Queen's Hall.

The Dulwich Philharmonic Society gave a performance of Sullivan's 'Ivanhoe' at the Crystal Palace on the evening of the 13th ult., when a satisfactory rendering of this beautiful work was secured by the painstaking conductor, Mr. Arthur Fagge, the choir singing as usual in such a manner as to indicate thorough training. The solo vocalists were the Hon. Margaret Henniker, Miss Ida Soldi, Miss Jenny Atkinson, Mr. Whitworth Mitton, Mr. Henry Plevy, Mr. Meurig James, Mr. Charles Copland, Mr. Frederick Ranalow, and Mr. Arthur Winckworth.

Thanks to the enterprise of Mr. James Brown, Richmond can boast of an entirely new Musical Society entitled 'The New Philharmonic Society,' which made its first appearance in the Castle Theatre on the 10th ult., and at once justified its claims to recognition by an excellent performance of Gade's 'Erl King's Daughter' and Elgar's 'Banner of St. George.' These were the chief features of a programme which included Stanford's 'Shamus O'Brien' Overture and German's 'Henry VIII.' dances. Both choir and orchestra worked together with zeal, and Mr. Brown again proved himself an excellent conductor.

The members of Munro Davison's Male-Voice Choir gave an Invitation Concert at the Camden Athenæum on the 15th ult, when the pieces contributed by the choir were Mendelssohn's motets, 'To the sons of Art' and 'The word went forth'; glees, 'In the pleasant summer day' (Beale), 'Beauties, have you seen' (C. S. Evans); part-songs, 'The love spell' (Evison) and 'The long day closes' (Sullivan).

'The Prince of Peace,' a sacred cantata composed by Mr. Colin McAlpin, was performed for the first time on the 17th ult. by the members of the Choir and Musical Association at Trinity Presbyterian Church, Clapham Road (of which the composer is organist and choirmaster). The work, set for chorus and soprano, tenor and bass solos, is pleasing and melodious, and the scholarly character of the writing is apparent throughout. The soloists—Miss Edith Caney (soprano), Mr. Henry Turnpenney (tenor), and Mr. Donald McHardy (bass)—sang the music allotted to them with great expression and feeling, and the choir, under the skilful guidance of the conductor, Mr. Henry Beauchamp, acquitted themselves admirably, the rendering of the 'March to Calvary' being especially dramatic and impressive. Mr. McAlpin presided at the organ with marked ability.

The Manor Park Vocal and Orchestral Society gave a performance of Handel's 'Judas Maccabæus' in the Methodist Free Church on the 2nd ult. The choir sang with good expression and attack, and the orchestra was also efficient. The solo vocalists were Miss Mabel Manson, Miss Gertrude Macaulay, Mr. Henry Turnpenny, and Mr. Bernard Fountain. Mr. Bernard Long was the organist, and Mr. F. W. Long conducted.

The Stephen Memorial Hall Choral Society, Finchley, gave a successful performance of 'St. John's Eve' (Cowen) and a miscellaneous selection on the 11th ult. The soloists were Miss Carrie Tubb, Miss Agnes Jackson, Mr. Arthur Crowe, and Mr. Leonard Willson. A small band supplied the accompaniments. Mr. G. H. Powell conducted.

The scheme of the Wagner Festival performances to take place at the Prinzregenten Theatre at Munich in 1903 has just been issued. The five cycles of representations will be given between August 8 and September 14, and the operas announced to be performed are 'Der Ring des Nibelungen,' 'Tristan,' 'Die Meistersinger,' 'Lohengrin,' and 'Tannhäuser.' Full particulars as to seats, &c., may be obtained from Messrs. Schenker and Co., 16, Promenadeplatz, Munich.

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MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, December 9.

The United States of America still have, I believe, some friends in Great Britain despite occasional outbursts of Jingoism on both sides of the ocean. To them I send assurance that Mascagni will not embroil this country in a war with Italy. He has sought to make an international issue out of his artistic fiasco, but the governments of the two countries refuse to disturb themselves about his petty business, and the controversy scarcely begun is already ended. In the language of diplomacy the incident is closed. Signor Mascagni and his managers counted on a vast public curiosity concerning the man and his music, and were deceived. The management arrested Signor Mascagni under civil process for failure of contract and $8,000, money alleged at be due on advance payments, and the imbroglio began. The composer appealed to the representatives of his government in Boston, at Washington, and finally at Rome, only to learn that even the composer of 'Cavalleria Rusticana' was not above the law. Then some misguided or too sympathetic persons in Boston set the company temporarily on its feet for concert purposes, and it has since visited small towns, disgracing Mascagni, itself, and the art of music by its performances.

Our other foreign visitors are enjoying a season of happiness and prosperity. Madame Sembrich gave a series of a dozen song recitals in as many cities, including Toronto, before joining the operatic forces at the Metropolitan Opera House, and was everywhere successful. The pianists Pugno, Lamond, Gabrilowitsch, and Hambourg are dashing hither and thither between the Atlantic and the Mississippi River, adding to their fame and harvesting handsome earnings.

The principal concert orchestras of the country have begun their season's work, which will continue till next May. Undeterred by financial discouragements, the organisations in Chicago, Philadelphia, Pittsburgh and Cincinnati are pursuing their campaigns, while the Boston orchestra has found firm footing in most of the cities to which it makes periodical visits. Philadelphia now gives generous patronage to two concerts a month, from November to March inclusive, and the subscription to the fifteen concerts given in two of the boroughs of New York City is this year larger than ever before. Mr. Theodore Thomas, in Chicago, is more enterprising than his colleagues in the production of novelties, having already given as many new works as he has concerts. I append a list of the novelties as a feature of American concert-activity which may have curious interest to my English readers:—

Chicago: d'Albert, overture 'Der Improvisator'; Humperdinck, 'Dornröschen'; Saint-Saëns, overture 'Les Barbares'; Beethoven, Rondino for wind instruments (Op. posth.); Sibelius, suite 'König Kristian II.'; Järnefelt, 'Korsholm'; Elgar, 'Pomp and Circumstance' marches; Cowen, overture 'The Butterfly's Ball.'

Boston: Huber, Symphony No. 2 (Böcklin'); Rimsky-Korsakow, overture 'The Betrothed of the Tsar'; Suk, 'Ein Mährchen.'

New York: Caetani, Symphonic Prologue No. 1; Weingartner, Symphony No. 2.

Cincinnati: Elgar, 'Sursum Corda'; Smetana, 'Sarka.'

Pittsburgh: Godard, suite 'Jocelyn' No. 1; Elgar, overture 'Cockaigne'; MacDowell, 'Indian Suite'; Massenet, suite 'Scenes Alsaciennes.'

Don Roffredo Caetani, whose symphonic prelude had its first performance in America at the first Philharmonic concert under Mr. Walter Damrosch, is a young Italian nobleman, whose music sounds as if he had been studying with Herr Humperdinck. It is understood that he is *persona grata* at the court of Wahnfried. His music failed to make a deep impression, though it gave evidence of great technical proficiency. Don Roffredo is the second son of the Duke of Sermoneta, and studied with Sgambati before he went to Germany. The regular subscription season of opera began in November. Since then the list has been devoted chiefly to Verdi's operas. There have already been seven performances of 'Otello,' 'Aida,' 'Traviata,' and 'Rigoletto.' There is but one new-comer among the Italian singers, Carlo Dani, a young tenor who hails last from Australia, and two new German tenors, Anthes of Dresden and Gerhäuser of Mannheim.

H. E. KREHBIEL.

(*The letter from our Vienna correspondent will be found on p. 54.*)

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The third of the Halford Orchestral Concerts, given in the Town Hall on November 25, brought out Rutland Boughton's symphonic poem 'A Summer night,' a composition revealing charm and poetic feeling. Mr. G. H. Manton, our talented local pianist, was the soloist in Liszt's Concerto in E flat, and Mr. Sydney Poyser was successful as vocalist.——At the fourth concert on the 9th ult. Mr. Halford produced his own symphonic poem, 'Sintram,' a fantasy after 'La Motte fouqué.' It is an elaborate piece of work, admirably scored, and it created a desire to hear it again. Spohr's symphony 'The Consecration of Sound' was revived, and Lady Hallé was superb as the soloist in Bruch's violin concerto.

The Festival Choral Society's second concert took place in the Town Hall on November 27. Max Bruch's 'Lay of the Bell' and Horatio Parker's 'A Star song' constituted the programme. The new work was very well received. The vocal principals were Mesdames Emily Squire and Kirkby Lunn, and Messrs. Walter Hyde and Ivor Foster. Mr. Hyde is a local tenor, and his work was watched with the greatest interest. Mr. Perkins was the organist, and Dr. Sinclair conducted.——On the 4th ult. the City Choral Society gave a most interesting performance of Handel's 'Messiah,' adhering as closely as possible to the original score. The chorus numbered 350, and the band about ninety, but the whole force was only employed in the great choruses. The orchestra included eleven oboes and eight bassoons. For the recitatives and some solos the harpsichord was used, with violoncello and violone; Mr. Arnold Dolmetsch played the first, and Miss Mabel Johnson played the last-named of these instruments. The vocal soloists were Miss Gleeson-White, Miss Ada Crossley, Mr. William Green, and Mr. Charles Knowles. Mr. F. W. Beard conducted. There was a crowded hall, and many were unable to obtain admittance.

The Chamber Concert Society's second function, in the Masonic Hall on the 17th ult., introduced Miss Lillie Wormald to Birmingham. The lady, who is a finished vocalist, achieved a brilliant success. The chamber music performed comprised Mendelssohn's String Quartet in D (No. 1, Op. 44) and Mozart's Pianoforte Quartet in G minor, the executants being the Max Mossel String Quartet with Dr. Sinclair, pianist.——The Chamber Concert given by Miss Louie Scott in the Masonic Hall on the 3rd ult. was notable for the introduction of Bach's Trios (in C minor and G major), for clavier, flute, and violin. These were finely played by Miss Scott, Mr. Fransella, and Mr. Jasper Sutcliffe. Mrs. Helen Trust was the vocalist.

The Johannessen historical chamber concerts have been continued weekly at the Temperance Hall. Music from the time of Emanuel Bach to Spohr and Schubert has formed the programmes.

A multitude of concerts must be dealt with briefly. Mr. F. W. Beard, with a band of 100, gave a Wagner selection in the Town Hall at the end of November. Popular prices and an attractive programme drew an immense audience. On the 15th ult. the Amateur Orchestral Society, now under Mr. Bantock, gave a concert at the Midland Institute. The programme included Mozart's Overture 'Idomeneo,' Beethoven's Symphony No. 4, and Dvorák's Suite in D minor (Op. 39). Mr. Frederic Austin made a most successful début here as a baritone vocalist. At the Institute School of Music the Students' Orchestral Concert was held on the 13th ult. The band played Schubert's Overture in B flat, and Haydn's 'Bear' Symphony; and Miss Ethel M. Thomas was the soloist in Beethoven's Pianoforte Concerto in C minor. Vocal pieces were rendered by Miss Amy Kendal and Mr. W. J. Othey. The whole went extremely well under Mr. Bantock's able direction. Mr. Harold Ketèlbey, a former student, now a teacher in the school, has been giving recitals of Bach's Sonatas for violin alone. These have been highly appreciated by the students. On the 16th ult. Mr. S. S. Stratton concluded the first series of a special course of lectures

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on the History of Music. To these, non-students are admitted.

Mr. W. Sewell's male-voice choir performed on November 28 Gounod's second 'Messe des Orphèonistes' and a miscellaneous selection. Bare mention only can be made of the East Birmingham Choral Society's performance of Cowen's 'Sleeping Beauty' at the Temperance Hall on the 3rd ult., Mr. Joseph H. Adams, conductor; the Choral Union concert of the 6th ult.—Hadyn's 'Creation'—under the direction of Mr. T. Facer; the St. Ambrose Choral Society the same evening performed Barnett's 'Ancient Mariner,' Mr. H. S. Williams conducting; and the Moseley Choral Society's concert of the 12th ult., when Mr. Berridge Hicks directed the performance of a selection from 'St. Paul,' and 'Hiawatha's Wedding-Feast.' The musical matinées at the rooms of the Society of Artists, directed by Mr. Oscar Pollack, were brought to a close on the 6th ult.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

On the 4th ult. the first of the second season of the Bristol Quartet concerts was held at the Victoria Rooms, the players being Mr. Bertram Fletcher (first violin), Miss Evelyn Trotman (second violin), Miss Elaine Griffin (viola), and Mr. R. le Duc Bucknall (violoncello). There were agreeable renderings of Mozart's Quartet in D minor and Mendelssohn's Quartet in D major (Op. 44). Mr. Bertram Fletcher played effectively Bach's Chaconne in D minor.

Miss Amy Riseley, niece of the well-known conductor, gave her annual concert on the 4th ult. at Redland Park Hall. Her pianoforte pieces were nicely played and well received. She was assisted by Mr. Maurice Alexander (violin), and Miss Bessie Woodward and Mr. S. Bennett (vocalists). The accompanist was Mr. G. Herbert Riseley.

The most recently formed musical association in the city—Bristol North Choral Society—held its first concert at the Victoria Rooms on the 7th ult., and the performance was very satisfactory. The programme consisted of Mendelssohn's 'Hymn of Praise' and a miscellaneous selection, the principal vocalists being Miss Maggie Purvis and Mr. G. W. Brierley. There was a band, with Mr. F. S. Gardner holding the principal first violin. Band and choir numbered about 300 performers. Mr. C. W. Stear was at the organ, and Mr. James Bending conducted.

The annual concert of the Æolian Male-Voice Choir took place on the 10th ult. at the Hall of the Young Men's Christian Association, Mr. F. H. Simpson succeeding Mr. G. Sleigh as conductor. There was an excellent interpretation of glees and, in addition to pieces by the choir, songs were contributed by Miss Eveline Gerrish and Miss Clara Aldersley.

A crowded audience assembled at Colston Hall on the 13th ult., when the Bristol Choral Society, under the direction of Mr. George Riseley, gave a performance of the 'Messiah.' The soloists were Madame Sobrino, Miss Alice Lakin, Mr. Charles Saunders, and Mr. Daniel Price. Mr. H. Lewis held the principal first violin, and Mr. G. Herbert Riseley was at the organ.

The Clevedon Philharmonic Society, under the direction of Mr. Edward Cook, gave a concert at the Public Hall on the 3rd ult. Parts 1 and 2 of Haydn's 'Creation' and some portions of Sir Arthur Sullivan's 'Golden Legend' were creditably presented. The principal vocalists were Miss Edith Evans, Mr. Ernest Peel-Law, and Mr. A. Trowbridge. Mr. F. S. Gardner led a small band, chiefly of Bristol players.

At the concert of the Weston-super-Mare Philharmonic Society held on the 10th ult. in the New Pavilion, Mendelssohn's 'Hymn of Praise' and Dr. Elgar's Coronation Ode were performed. The soloists were Miss De Berna, Miss Barker, Mr. J. Ripley and Mr. Montague Worlock. Mr. Edward Cook was conductor, and the band was that of the Bath Pump-room orchestra, led by Mr. Max Heyman.

The first of the Clifton Chamber Concerts was given on the 15th ult. at the Victoria Rooms, the executants being Mr. Herbert Parsons (pianoforte), Mr. Hubert Hunt (first violin), Mr. Maurice Alexander (second violin), Mr. Ernest Lane (viola), and Mr. Percy Lewis (violoncello). Mr. Arthur Walenn was the vocalist. The compositions presented were 'Prospice' (Dr. Walford Davies), Mozart's Quartet in C major, and Dvorák's Quintet in A (Op. 81). Mr. Parsons played Liszt's Sonata in B minor.

Mr. Harry A. Darbey gave a violin recital at the Victoria Rooms on the 1st ult., displaying marked ability and excellent technique, especially in Beethoven's Violin Concerto and Bach's Chaconne in D minor. His capabilities as a composer were also shown in a MS. Sonata in E minor. Mr. Darbey was ably assisted by Miss Kathleen Applin (pianoforte), and songs were contributed by Miss Emily C. Nash and Mr. Sidney Bennett.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Musical Society gave two miscellaneous concerts on November 24 and 26, at which Madame Albani, Lady Hallé, and Mr. Santley appeared. The choir of the Society sang in Gounod's 'Gallia' and Mendelssohn's 'Hear my prayer' with Madame Albani, in Gounod's 'By Babylon's wave' with Mr. Charles Kelly, and a Handel chorus. Mr. John Horan was the organist, and Dr. Joseph Smith conducted.

On November 21 the Dublin Orchestral Society gave the first of a series of five Afternoon Concerts. The principal item of the programme was Beethoven's Violin Concerto, the solo part of which was magnificently played by Mr. Sigmund Beel, the distinguished American violinist. Signor Esposito conducted as usual, and the programme included two works from his own pen—an Irish Rhapsody for Violin and Orchestra and his Irish Symphony which gained a prize at the 'Feis Ceoil' of last May.

The Chamber Music Union, at their recital on November 22, played for the first time in Dublin Dvorák's string quartet in F, and Schumann's quintet. The performers were Mr. Sigmund Beel, first violin, who played Bach's 'Chaconne,' Mr. P. Delany, second violin, Mons. Grisard, viola, Mr. Clyde Twelvetrees, violoncello, and Signor Esposito, pianoforte.

Mr. Gordon Cleather and Mrs. Helen Trust gave an interesting song recital on the 15th ult., which included a large number of novelties. Mr. Hamilton Harty played the accompaniments. Mr. Gordon Cleather was professor of singing in the Royal Irish Academy of Music for some years before he settled in London.

The Orpheus Choral Society, under the conductorship of Dr. J. C. Culwick, gave their first concert of the season on the 2nd ult. The pieces sung by the choir included two Irish melodies arranged by Dr. Jozé. Miss Rosalie Benson, Mr. Melfort D'Alton and Mr. Clyde Twelvetrees (violoncello) were the soloists, and Dr. Jozé accompanied.

On the 3rd ult. the Kingstown Choral Society performed Mendelssohn's 'Hymn of Praise' and a miscellaneous selection, under the conductorship of Mr. Thomas Marchant.

The College Choral Society gave a good performance of Gade's 'Psyche' in the Examination Hall of Trinity College on the 5th ult. Miss Agnes Treacy and Mr. Melfort D'Alton were the soloists. In the absence of an orchestra, the accompaniments were played on the pianoforte by Mr. C. W. Wilson. Mr. Charles Marchant conducted.

The following awards have recently been made at the Royal Academy of Music: the R.A.M. Club Prize (for organ playing) to Margaret Kennedy (London); the Sainton-Dolby Prize (for contraltos) to Gwladys Roberts (Llanelly); and the Rutson Memorial Prize (for sopranos) to Edith C. Patching (Worthing).

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MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Only with the advent of the Paterson Orchestral Concerts may our musical season be said to be in full swing, in spite of the fact that the number of concerts given here since October has been absolutely without precedent. Some natural anxiety doubtless existed in musical circles as to whether the band which Dr. Cowen had gathered would maintain the admirable traditions and achievements of former seasons, but all doubts have been set at rest by the admirable performances already given. The strings, led by that excellent artist, Mr. Maurice Sons, possess both dash and finesse, and the 'wind' are conspicuous for the beauty and refinement of their tone; but no notice of the Scottish Orchestra would be fair or complete that failed in grateful recognition of the outstanding excellence of the players of instruments of percussion, who make an artistic feature of their work.

Space will only permit of brief notice of the programmes. That of the first concert included Beethoven's second Symphony, Mr. W. H. Bell's graphic tone-picture 'In the fo'c's'le,' and Tchaikovsky's pianoforte Concerto in B flat minor, in the solo portion of which Mr. Leopold Godowsky fairly electrified the audience. At the second concert a really fine performance of the 'Messiah' was given by Mr. Kirkhope's choir, Professor Prout's edition being used for the first time in Edinburgh. Great breadth of tone and solidity of attack were notable features of the choral numbers. The soloists, all of whom sang well, were Madame Squire, Miss Lonsdale, Mr. William Green and Mr. Andrew Black. The third concert received distinction in the appearance of Herr Fritz Kreisler, whose attainments raised the audience to unbounded enthusiasm by his performance of Beethoven's violin concerto. Dr. Cowen's striking Coronation March, and Dvorák's superb fourth Symphony in G, both for the first time here, were also included in the scheme.

The Historical Concert at the University is referred to on page 20.

Spohr's 'Last Judgment' received a very reverent and beautiful rendering by the choir of St. Mary's Cathedral on the 12th ult. The tone of the boys' voices was excellent, and the solos and quartets were, without exception, most effectively rendered. Mr. T. H. Collinson accompanied on the organ with great skill and judgment.

Most interesting was the recital of harpsichord music given before the Edinburgh Bach Society by Mr. J. A. Fuller-Maitland. The programme consisted of Bach's Aria with thirty variations, and his Sonata for harpsichord and violin in E major, in which latter work Mr. Fuller-Maitland had the valuable co-operation of Miss Helen Macgregor. The harpsichord used was that belonging to the Edinburgh University—admittedly one of the best extant.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Under the able direction of Mr. Hopkins Ould, the Paisley Philharmonic Society gave their first concert for the season on November 24. The Society's most ambitious effort was Gade's Symphony in B flat, and the programme likewise included Mendelssohn's 'Hebrides' Overture, Cherubini's Overture to 'Anacréon,' Elgar's 'Pomp and Circumstance' marches, and some songs capitally sung by Mr. Walter Harvey.

The Glasgow Choral and Orchestral Union's season opened on November 25 with a performance by the Choral Union of two novelties, viz., Cowen's 'Coronation Ode,' and Brahms's 'Requiem.' Dr. Cowen's tuneful music presented no difficulty to the choristers, but on the other hand Brahms's great work provided a most exacting test of their powers, and if we except the frequent faulty intonation on the part of the tenors, a most creditable rendering was secured. The soloists were Miss Agnes Nicholls and Mr. Ivor Foster, and the accompaniments were effectively played by the Scottish Orchestra, Mr. Bradley directing the performance with much skill. At the second concert on the 2nd ult., Herr Dohnányi appeared as pianist, taking part in Brahms's pianoforte concerto No. 2 in B flat. Mr. W. H. Bell's tone-picture 'In the fo'c's'le,' from the suite 'Mother Carey,' received a first and appreciative hearing at this concert, and Beethoven's symphony No. 2 in D and Tchaikovsky's overture fantaisie after Shakespeare's 'Romeo and Juliet' completed a highly interesting programme. The personnel of the Scottish Orchestra differs only slightly from last year's band, and we have the prospect of a successful season under Dr. Cowen, who received a cordial welcome on taking up the baton at the beginning of his third season here.

The Choral Union's performance of Mendelssohn's 'Elijah' at the third subscription concert on the 9th ult. attracted a very large audience. The choruses were sung with admirable spirit and precision, and the solo music received adequate treatment from Madame De Vere Sapio and Miss Gertrude Lonsdale, Messrs. William Green and Andrew Black, the latter's *Prophet* being of course a feature of the concert. The accompaniments were played by the Scottish Orchestra, Mr. Thomas Berry acting as organist, and Mr. Bradley as conductor.

The outstanding features of the fourth concert on the 16th ult. were the appearance of Herr Fritz Kreisler as solo violinist (in Beethoven's concerto), and the first performance here of Dvorák's Symphony No. 4, in G (Op. 88). Before the concert commenced the Dead March in 'Saul' was played as a mark of respect for the memory of the late Professor John Young, for many years a member of the committee of management of these concerts, and long and intimately associated with the advancement of music in Glasgow.

The choirs of Pollokshields East and Pollokshields West churches united in giving a performance of Handel's 'Messiah' on the 17th ult. A string band, supplemented by Mr. Wilby at the organ, gave the accompaniments, and Mr. D. S. Eadie acted as conductor. On the 18th ult., the choir of Wellington Church (Mr. Fred Turner organist and choirmaster) gave a performance of Gounod's 'Gallia,' Spohr's 'God, Thou art great,' and Mendelssohn's 'Lord, how long.' Mr. J. B. Ritchie conducted the performance.

The popular orchestral concerts on Saturday evenings continue to draw crowded audiences, so much so in fact that the management felt justified, and very properly, in slightly raising the charges for admission. At these concerts Mr. Andrew Black has appeared, as has also Mr. Walter Harvey, a clever local baritone, who is taking a good position as a concert singer.

The Glasgow Amateur Orchestral Society offers a good illustration of the city's musical progress. Guided by Mr. W. T. Hoeck, the conductor, and an enterprising committee, this band of about 100 capable executants takes in hand and carries through programmes that would have been impossible some years ago. The appearance made by the Society on the 11th ult. was in all respects eminently satisfactory. The programme included the prelude to Mackenzie's 'Colomba,' MacCunn's 'The Dowie Dens o' Yarrow,' Cowen's 'Welsh' symphony, Elgar's 'Pomp and Circumstance' marches,—native talent being fully recognised—and Beethoven's Pianofore Concerto No. 4 in G, in which Mr. Philip Halstead gave a fine rendering of the solo part. Mr. Walter Harvey's vocal solos gave variety to the programme.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the season was given by the Cheltenham Musical Festival Society (conductor, Mr. J. A. Matthews) in the Winter Garden on November 25. The orchestra, led by Mr. E. G. Woodward and Mr. Lewis Hann, numbered seventy performers, and there was a large chorus. The pieces performed were the 'Hymn of Praise' and Elgar's 'Coronation Ode,' the latter for the first time in Gloucestershire, the principal singers being Miss Katie Smith, Miss Palmer, Mr. H. Plevy, and Mr. Bantock-Pierpoint. Mozart's 'Don Giovanni' Overture was played, and Miss Salter sang a

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new song written by Mr. H. A. Matthews (son of the conductor) which was well received, and encored.

Mr. Phillips undertook a most ambitious programme at the first concert of the Cheltenham Philharmonic Society, given in the Winter Garden on the 10th ult. The choral pieces were Bach's Magnificat and Walthew's setting for baritone solo and chorus of Keats's 'Ode to a Nightingale.' The soloists were Madame Amy Simpson, Miss Violet Randle, Miss Kathleen Rivers, Mr. Joseph Reed, and Mr. W. J. Ineson. The choir gave a much better rendering of Walthew's pleasing and original setting of Keats's poem—in which Mr. Ineson sang the solos most effectively—than of the Magnificat. The excellent band, under Mr. Phillips's able and energetic direction, gave a fine performance of Beethoven's 'Eroica' Symphony and Schumann's Overture, Scherzo and Finale.

The second of the chamber concerts under the direction of Miss Ellicott and Miss Hirschfeld was given at Cheltenham on the 4th ult., when the Wessely String Quartet appeared with their usual success. Miss Henning sang and Miss Hirschfeld was solo pianist.

The first concert of the present season of the Gloucester Choral Society, of which Mr. Herbert Brewer is the conductor, took place at the Shire Hall on the 16th ult. Sir Hubert Parry conducted a fine performance of his 'Ode to Music,' and in addition the Society gave Brahms's 'Song of Destiny' and Cowen's 'Sleeping Beauty.' The principals were Miss Gleeson-White, Miss Lucia Fydell, Mr. C. Eynon Morgan, and Mr. Charles Phillips. The chorus singing was brilliant, and the orchestra left little to be desired. Miss Jessie Morland, a member of the Society, sang the second soprano part in the quintet in Parry's Ode.

The annual concert by the Gloucester Civic Band (director, Mr. F. Dawes) proved as usual a great attraction. In addition to the pieces given by the band, Miss Rosina Buckmann sang several songs with great acceptance, and the Lichfield Cathedral Quartet gave highly artistic renderings of several part-songs.

On the 3rd ult. the Winchcomb Choral Society gave a successful concert, when Anderton's 'Wreck of the Hesperus' and 'Macfarren's 'May Day' were performed. Mr. W. E. Haslam ably conducted.

The Coleford Philharmonic Society (Forest of Dean) gave a concert on the 12th ult., when the choir sang various choruses and part-songs in finished style. The Coleford Choir, under Mr. Evans's training, has met with much success at local Eisteddfodau.

MUSIC IN LINCOLN.

(FROM A CORRESPONDENT.)

The Lincoln Musical Society gave a specially interesting concert in the Drill Hall on November 27. Sir A. C. Mackenzie's 'Dream of Jubal' was the chief work, performed under the skilful direction of the composer. The chorus had received careful preparation at the hands of Dr. G. J. Bennett, the Society's hon. conductor, and Sir Alexander Mackenzie, who had conducted the choir rehearsal on the previous evening, expressed himself in very emphatic terms as to the excellent results which Dr. Bennett had obtained. The fascinating story of *Jubal's* dream was recited with fine enunciation and dramatic power by Mr. Charles Fry, and the very efficient band was led by Mr. Edward O'Brien. Miss Ethel Wood sang the soprano music with artistic finish and true devotional feeling, and Mr. Gwilym Richards did well in the tenor part. Both artists were successfully joined in the quartet of the chorus, 'Gloria in Excelsis Deo,' by Miss F. Lansdown and the Rev. C. H. Scott. The second part of the programme, conducted by Dr. G. J. Bennett, included Elgar's 'Pomp and Circumstance' marches, and concluded with Sir Frederick Bridge's 'The Flag of England,' in which the choir again achieved marked distinction, while Miss Ethel Wood sang the solo part with wonderful freshness and vigour.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The fourth and fifth concerts of the Philharmonic Society's season have occurred since my last chronicle. At the fourth, on November 25, Madame Blauvelt markedly increased her reputation amongst her Liverpool admirers by her admirable vocalisation, and Mr. Kreisler, the other soloist, confirmed the great impression of his powers as a violinist which was formed at his recent recital. The orchestra, under Dr. Cowen, played Schumann's Symphony, No. 1, in B flat, and Gluck's overture to 'Iphigenia.' The fifth concert, on the 9th ult., was chiefly noteworthy for the several performances at the pianoforte of Madame Carreño, who played the solo part in Weber's Concerto in F (Op. 79) with striking success. Mr. Ben Davies was the vocalist.

A comprehensive programme was put forward by Mr. A. E. Rodewald on November 29 at the second ladies' concert of the Orchestral Society's season. It commenced with an excellent rendering of Berlioz's 'Symphony Fantastique,' and concluded with the 'Triumphal' March from Elgar's 'Caractacus,' whilst 'Sursum Corda' and the incidental music and 'Funeral' March from 'Grania and Diarmid' were splendidly given. Dr. Elgar, who conducted his works, came in for a cordial reception. Mr. Frederick Austin was the vocalist, and he too scored a notable success. The same organisation's concert on the 6th ult., at the Gymnasium, was also rich in interest. A romance for violin and orchestra by Mr. Gordon Stutely was introduced, the composer interpreting the solo part. The composition proved to be a charming and poetically charged work. It was received with a deserved display of appreciation. Mr. Vincent Needham and Mr. Charles Reynolds brought forward a fantasia by Demerssman for flute and oboe, and showed their command of their instruments. Schubert's 'Unfinished' Symphony was also in the programme, and Mr. Francis Harford gave Tchaikovsky's 'Pilgrim's Song' with distinction.

Considerable interest centred in the function which was arranged for the evening of the 2nd ult. by Mr. Theodore Lawson, in the Music Room at the Adelphi Hotel. The chief feature was the performance by a string orchestra formed by the students of the College of Music, who are being trained as professional executants and who showed much intelligence. Songs were rendered by Miss E. Napier Easton, and violin solos by Miss L. Beasley and Miss M. Wise. The Liverpool Musical Society offered on November 26, in St. George's Hall, Mozart's 'Twelfth Mass,' the principals being Miss Teresa Blamy, Madame Ada Tomlinson, Mr. Philip Newbury, and Mr. Joseph Burley. Dr. Peace was at the organ.

The Liverpool Sunday Society, the Post Office Choral Society, and the St. Cecilia (Birkenhead) Choral Society, over whose destinies presides the accomplished Mr. J. W. Appleyard, have all been responsible for one or more concerts. Miss Ellinor Lloyd (Pierce), assisted by Mr. J. S. Aspinall, gave a successful vocal and pianoforte recital in the small Concert Room, St. George's Hall, on the 13th ult. Miss Lloyd is a pianist of considerable resourcefulness, with an excellent technique and no little executive ability.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Whether the attitude of hostility towards the original compositions of Liszt which has long been characteristic of the English musical public will ever give way before the growing body of evidence that their creator was one of the very few great originals of the nineteenth century—one of those few voices that have many echoes, according to the celebrated saying of Goethe—and a great formative influence in the world of art, is a question that it is difficult not to regard as crucial. While on a good many subjects of musical importance there are perceptible differences of opinion

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between London and Manchester, on the Liszt question there is none. We simply refuse to hear the voice of that particular charmer, charm he never so wisely, and through the medium of never so skilful an interpretation. At the Hallé concert of November 20, a most wonderful performance of the great 'Faust Symphonie' was given; but the old rule held good that when the public sees Liszt's name on the programme it prepares to be bored, and though the orchestra speak with the tongue of men and of angels, it profits them nothing. At the same concert Weber's vivacious 'Ruler of Spirits' overture was exquisitely played; Madame Blauvelt sang Haydn's 'With verdure clad,' and an unfamiliar song by Schubert with clarinet obbligato, not quite coming up to her brilliant style of three or four years ago; and a young pianist from Clifton, named Merrick, played Litolff's entertaining pianoforte concerto on Dutch airs with Leschetitzkian artistry. At the ensuing Hallé concert—the seventh of the season—the programme, consisting of Stanford's Latin Te Deum and Brahms's 'Triumphlied,' proved heavy and not very popular. The eighth concert brought together the first really imposing audience of the season, which seemed to be justified by Dr. Brodsky's truly superb rendering of the Tchaikovsky violin concerto, in which one noted the enthusiasm of personal friendship as well as consummate technical mastery. Having saved the concerto from neglect and oblivion (his first performance of it at a concert of the Viennese Philharmonic Society was given twenty-one years ago) Dr. Brodsky feels himself intimately connected with the destinies of the composition, and his rendering, when seconded by Dr. Richter's accompaniment, is certainly matchless. The other pieces were Brahms's 'Tragic' Overture, Tchaikovsky's 'Francesca da Rimini' (repeated by numerously supported request), Beethoven's G major Romance, and Novacek's 'Perpetuum Mobile' (much more musical and interesting than any other of the many violin pieces with some similar title), and Beethoven's serene and radiant Symphony in B flat. At the ninth concert, on the 11th ult., an exceptionally fine performance of Berlioz's 'Faust' was given, again before an enormous audience. Beyond question this eccentric and unequal but immensely interesting work is to be heard to the best advantage in Manchester, where its British career began.

On November 21 an exceptionally interesting recital of pianoforte and violin music was given by Mr. W. H. Dayas, assisted by Lady Hallé. The principal work was Busoni's Sonata for the two instruments (written in memory of his friend Novacek), the first performance of which in England was given last winter, at a Brodsky Quartet concert by Dr. Brodsky and Mr. Dayas. The rendering by Lady Hallé and Mr. Dayas was of rare nobility, and was in every way worthy of the powerful and significant composition. The two instrumentalists were again associated in a very long and difficult, and hence rarely-heard, sonata by Rubinstein. Mr. Dayas's only solo was the transcription of Bach's mighty Prelude and Fugue, for organ, in E flat, which Busoni has dedicated to him. This Mr. Dayas played with fine breadth and dignity, and with no sign of being troubled by the enormous technical difficulties.

At Mr. Brand Lane's second concert, on November 22, Haydn's 'Creation' and Elgar's Coronation Ode were given, with Miss Agnes Nicholls, Madame Alice Lamb, Mr. William Green and Mr. Watkin Mills as soloists. On the part of choir and soloists the performance was good, but the bad intonation of the scratch orchestra was very noticeable, especially in the Coronation Ode.

At the 'Gentlemen's' concert on November 24, a delightful performance was given of Mendelssohn's 'Midsummer Night's Dream' music, and Miss Agnes Nicholls, the soloist of the occasion, sang a tawdry air by Verdi (substituted at the last moment for *Micaela's* song from 'Carmen') with much better vocal art than the composition was worth.

The Schiller concert of November 29 served to introduce a new barito ne singer, Mr. Lawrence Atkinson, who sang expressive y and with fair vocal art in songs by Brahms, R. Strauss, and others. The instrumentalists were Miss Edith Robinson (violinist), Messrs. Leonard Borwick and Carl Fuchs, who were associated in a very fine performance of Beethoven's great B flat major Trio, and also played admirably in less important solo and duet pieces.

On the 1st ult. Mr. Max Mayer (pianist), assisted by Madame Soldat Roeger, Mr. Speelman, and Mr. Mills gave highly effective renderings of Brahms's last violin and pianoforte Sonata, Mozart's Trio in E flat for pianoforte, clarinet and viola, and Paderewski's Sonata in A minor for violin and pianoforte—the last-named an amiably romantic composition, decidedly effective in a light style, and brilliant in the pianoforte part.

The third Brodsky Quartet concert, on the 10th ult., was entirely devoted to Beethoven. There were two quartets,—the early G major and Rasoumoffsky No. 1—both splendidly played, the middle piece being the E flat major trio, in a faultless performance of which the pianoforte part was taken by that most capable young artist, Mr. Wilhelm Backhaus, the string players being Dr. Brodsky and Mr. Fuchs.

On the 5th ult. there was a successful performance of Schumann's 'Paradise and the Peri' at the Royal Manchester College of Music, in aid of the sustentation fund.

On the 16th ult. the Manchester Male-Voice Chorus, conducted by Mr. Sachs, gave a fairly successful concert with Liszt's small Mass in C minor and Schubert's 'Die Allmacht,' according to Liszt's arrangement for solo and chorus, as principal works. On the same occasion Richard Strauss's melodrama to 'Enoch Arden' was given for the first time in Manchester, with dubious results.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

On November 12, in the Sheldonian, Sir Hubert Parry discoursed on 'Types of Style in Music,' giving a very admirable lecture to an appreciative audience. While on the subject of musical lecturing we should mention that Mr. Walter Ford has discoursed three times during Michaelmas term in the Assembly Room of the Town Hall on the 'Songs of Schubert, Schumann and Brahms.'

On November 24, under the auspices of the Musical Union, an excellent chamber concert was given in the Examination Schools, when Messrs. Ludwig, Collins, Hobday and Whitehouse lent their artistic aid.

Another chamber concert took place in the Town Hall on November 27, under the presidency of the Musical Club, with Miss Fanny Davies at the pianoforte, the Willy Hess Cologne Quartet being the stringed performers.

On the 2nd ult., in the Town Hall, Mr. Leonard Borwick and Mr. Plunket Greene gave a pianoforte and vocal recital. Mr. Borwick's principal contribution was Brahms's scholarly Sonata in F minor, a difficult work to play; but Mr. Borwick came out triumphant, as indeed he always does. Mr. Greene, who was in better voice than when we heard him here last, sang selections from English, French, and German folk-songs.

In conclusion we must not omit to say that on the Sunday evenings of term, concerts have as usual been given at Balliol under the able direction of Dr. Walker.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

The Newcastle and Gateshead Choral Union gave an admirable performance of Dr. Elgar's 'Caractacus' in the Town Hall, Newcastle-on-Tyne, on the 3rd ult. It is long since a new work created so favourable an impression upon a first hearing in Newcastle. Its extraordinary wealth of melody, the remarkable skill with which its numerous themes are developed, and the wonderful command displayed over the resources of the orchestra, combine to place the cantata amongst the most successful of recent productions of its kind. It had the advantage of an excellent performance at the hands of

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the Choral Union, with whom were associated the Hallé Orchestra, the effects, both vocal and instrumental, being most striking and interesting, and an intelligent appreciation of the spirit of the work being apparent in every number. The soloists were Miss Ethel Wood, Mr. William Green, Mr. Robert Burnett, and Mr. Andrew Black, all of whom acquitted themselves with distinction. The conductor, to whom great credit is due for so successful a performance of a difficult work, and who has hitherto modestly occupied the post of chorus-master, was Mr. James M. Preston—the right man in the right place.

The Newcastle Philharmonic Society, formerly known as the National Telephone Vocal Society, gave its first subscription concert in the Town Hall, Newcastle, on the 11th ult., when Gade's 'Crusaders' was performed, with Miss L. Gillespie, Mr. Fred Norcup, and Mr. Herbert Brown in the solo parts. Mr. George Dodds conducted.

On the 16th ult. the Newcastle Postal Telegraph Choral Society performed Cowen's 'The Rose Maiden' in the Town Hall, Newcastle, with Miss Mabel Manson, Miss Cissy Soulsby, Mr. Seth Hughes and Mr. Dan Price in the solo parts. The programme also included Stanford's 'Last Post.' Mr. J. E. Hutchinson conducted.

On the 18th ult. the Newcastle Amateur Vocal Society, the oldest existing musical society in Newcastle, gave a very successful concert in the Town Hall, Newcastle, at which the principal works performed were Rossini's 'Stabat Mater' and Gounod's 130th Psalm, both of which, with the aid of Madame Marie Goodall, Miss Maud Foreshew, Mr. Henry Brearley, and Mr. William Thornton in the solo parts and a capable orchestra led by Mr. J. H. Beers, were very creditably rendered under the conductorship of Mr. J. E. Jeffries.——The Tynemouth Amateur Vocal Society, under the conductorship of Mr. M. Fairs, gave its first concert of the season on the 17th ult. in the Assembly Hall, North Shields, at which Sullivan's 'On Shore and Sea' and Gounod's 'Gallia' were performed, with the aid of Miss Mabel Manson and Mr. Samuel Masters.

Handel's 'Judas Maccabæus' was performed in the Town Hall, Gateshead, on the 4th ult. by the Gateshead Vocal Society, under the baton of Mr. N. Laycock. The soloists were Miss Perceval Allen, Miss Maggie Hudspith, Mr. Tom Child and Mr. Herbert Parker.

The Sunderland Philharmonic Society performed, at its first concert of the season in the Victoria Hall, Sunderland, on the 11th ult., Brahms's 'Song of Destiny' and Sullivan's 'Golden Legend,' with much success. The choir was heard at its best in the 'Song of Destiny' and in the evening hymn 'O gladsome Light.' The soloists, Miss Esmé Atherden, Miss Edna Thornton, Mr. Harold E. Wilde, and Mr. Charles Tree, acquitted themselves admirably, and the orchestra, led by Mr. W. W. Lax, was on the whole satisfactory. Mr. N. Kilburn occupied his accustomed place as conductor.

An eminently successful concert was given in the Royal Assembly Hall, South Shields, on the 10th ult., by the South Shields Choral Society, at which 'Spring,' from Haydn's 'Seasons,' and Sir Charles Stanford's 'Last Post,' were given, under the able direction of Mr. M. Fairs. The choruses in the latter work were most effectively sung. Miss Esmé Atherden, Mr. Harold E. Wilde, and Mr. H. Brown were capable soloists.

The Alnwick Choral Union produced Mr. A. R. Gaul's 'Joan of Arc' at its annual concert in the Corn Exchange, Alnwick, on the 10th ult., with Madame Norledge, Mr. J. Gawthrop and Mr. D. Harrison as principal vocalists. Mr. C. E. Moore conducted.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

It is rather a far cry to November 20, but on that date Nottingham's principal Choral Society started a new season under a new conductor. The work was Sir Hubert Parry's 'Judith,' which Mr. Allen Gill conducted most successfully. The artists who largely contributed to this state of affairs were Mesdames Agnes Nichols and Muriel Foster, and Messrs. William Green and Charles Knowles.

The Nottingham Orchestral Society gave their first concert of the season on the 18th ult., under the conductorship of Mr. Allen Gill. The programme included Dvorák's Carneval Overture, Beethoven's fifth Symphony, the 'Meistersinger' Overture, and Massenet's Suite Pittoresque, all these works being interpreted in a manner which calls for commendation. Miss Ethel Lister sang.

The New Musical Society at Leicester gave a concert on the 4th ult., when 'Acis and Galatea' formed the chief item, but the Coronation anthems and Handel's seldom heard 'Water Music' kept the programme to one composer. The vocalists were Madame Marie Goodall, Mr. Bright Jones, and Mr. Robert Radford. Mr. Jones was so indisposed that his part was taken by the Society's organist, Mr. H. Scott, at short notice. The choir, which did excellent work, was conducted by Mr. Charles Hancock.

The Leicester Philharmonic Society produced Gounod's 'Irene' in concert form on the 11th ult. The performance was a great success; the artists were Madame Marie Duma (at short notice for Miss Margaret Macintyre), Mr. Philip Brozel and Mr. Watkin Mills in the principal parts, whilst Miss Smart, Miss Adcock, and Messrs. Page, Pochin and McArragher were heard to advantage in the subordinate parts.——Sir Arthur Sullivan's Thanksgiving Te Deum was performed at St. Martin's Church on the 21st ult.——Sir Frederick Bridge gave his 'Comus' lecture on the 15th ult. before the members of the Literary and Philosophical Society.

Sterndale Bennet's 'May Queen' was the chief attraction in the programme of the Melbourne Glee and Madrigal Society on the 9th ult. The solos were undertaken by Madame Moulds, Mr. Daykin Turner, and Mr. Arthur Lakin. The choir, who sang excellently, were conducted by Mr. E. M. Barber.

In the growing and populous district of West Bridgford Smart's 'Bride of Dunkerron' was undertaken by the local Choral Society, who gave a good account of themselves and the work in hand. The soloists were Miss Ethel Drinkwater, Mr. Whitworth Mitton and Mr. Arthur Lakin.

The Mansfield Choral Society gave their first concert of the season on the 11th ult. The work was the 'Messiah.' The chorus deserve special mention, thanks to the training of Mr. Liddle, organist of Southwell Cathedral, who conducted.

At Grantham, Spohr's 'Last Judgment' was given at St. John's Church both on the 14th and 21st ult. The Philharmonic Society devoted their energies to rendering the 'Messiah' on the 18th ult., when Mr. Dickenson conducted the work.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The 'Messiah' is so much a Christmas institution in the city and district that separate references to the multitude of performances which annually take place is obviously impossible, and it must now suffice to state for purposes of record that upwards of thirty renderings of the work have this year been given in Sheffield and the immediate neighbourhood. At several, the use of Professor Prout's 'practical' edition with its corrections and reforms has been a feature. Of these the most important has been that given by the Sheffield Musical Union, on the 4th ult. The Society, now the largest in the district, is conducted by Dr. Coward. A year ago an especially fine performance of Handel's great work was given early in December, and so successful was the enterprise that its repetition this year was fully justified. The unsurpassed singing of the choir under Dr. Coward's direction was again the sensation of the concert, admirable as were the other features, and last year's standard was fully maintained. There was a capable local orchestra, and the principals—Madame Emily Squire, Miss Muriel Foster, Mr. Whitworth Mitton, and Mr. Ivor Foster—sang in each instance with distinction. This same Musical Union was some time ago the recipient of the honour of an invitation to visit Leeds, and on the 9th ult. some 300 of the chorus, headed by Dr. Coward, visited the sister festival city, singing a brief selection of part-songs, &c., in the Coliseum.

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Mr. Coleridge-Taylor's 'Hiawatha' (complete) was performed by the Sheffield Amateur Musical Society on the 15th ult., under the direction of its respected veteran conductor, Mr. Schollhammer. The old-established choral society has had a large influx of new members since the recent festival, and judging by the fine tone and other excellent choral qualities heard at the concert, the new material is of the right sort. The work was sung *con amore* by the members, with whom the composer is evidently a great favourite. The orchestra, led by Mr. John Peck, played the score with a due appreciation of its many beauties. The soloists were Miss Agnes Nicholls, Mr. Thomas Thomas, and Mr. Herbert Brown. The last-named won a pronounced success in the bass solos—his singing of 'Hiawatha's vision' being most admirable. Mr. J. W. Phillips rendered invaluable service at the organ.

An interesting concert was that given by the Sheffield Male Glee and Madrigal Society on the 11th ult. The programme described it as 'An English Night,' and a pleasing selection of glees and part-songs by Callcott, Goss, Stainer, Bridge, Hatton, and Walford Davies lent colour to the claim. The Society was assisted by Mr. Charles Fry, whose selections from 'As you like it' and 'The Merchant of Venice' were keenly appreciated. An attractive item was the recitation 'King Robert of Sicily,' given by Mr. Fry with Mr. John E. West's beautiful incidental music, in which the male-voice choir was effectively utilised. Mr. Bromley Booth played violin solos with faultless taste and a superb tone and execution, and Mrs. F. W. Davis sang two ballads acceptably. Mr. J. A. Rodgers conducted.

Amongst the work done by the smaller choral societies, that of the Heeley Wesley Choral Society claims mention. Directed by Mr. R. M. Bullmore, the members performed Barnby's 'Rebekah' on the 8th ult. with considerable success. The Norton Lees Choral Society, an enterprising body, was the means of introducing a novelty to the district in the shape of Smieton's 'King Arthur,' which, under Mr. Horace Reynolds, was given a capital performance on the 1st ult.

Turning to orchestral music the month has been a busy one in that branch of the art. A most hopeful feature is the fact that even the smaller orchestral societies make a point of including a symphony in their programmes. The Amateur Instrumental Society (conductor, Mr. H. Dean) played Beethoven's No. 5 on the 10th ult.; the Heeley Orchestral Society (conductor, Mr. W. Chapman), Mozart's E minor on the 8th ult.; and the Brincliffe Musical Society (conductor, Mr. J. H. Parkes), Beethoven's No. 2 on the 19th ult. The St. John's Orchestral Society (conductor, Mr. J. Duffell) also gave an excellent concert on the 8th ult. Among the remaining events of a crowded month have been two performances on an extensive scale of Mr. A. Scott Gatty's musical play 'The Three Bears,' at the Albert Hall, and the second of Miss Foxon's subscription concerts, given on the 2nd ult.

The members of the chorus of the Sheffield Festival of 1902 met for the last time in the Town Hall, Sheffield, on the 19th ult., prior to the disbandment which always takes place after each festival. The affair took the form of a social reunion, interspersed with music and speeches. The choir sang two choruses from Dr. Elgar's 'Coronation Ode,' and Miss Eva Rich and Mr. J. Lycett sang ballads. Souvenirs were presented to each chorister, and seven devoted members who had attended each of the sixty-two rehearsals held received the gift at the hands of the Duke of Norfolk.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The Stafford Choral Union made their first public appearance this season on the 2nd ult. in the Borough Hall, when a good audience assembled to hear an excellent performance of Haydn's 'Creation.' The principals were Madame Marie Goodall, Mr. Henry Brearley, and Mr. Watkin Mills. Mr. H. G. Freeman led the orchestra, Mr. J. Jackson was at the pianoforte, and Mr. Drury conducted.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

BRADFORD.

On the 12th ult. a very fine performance of 'St. Paul' was given under Dr. Cowen, at which the Festival Choral Society sang admirably, the chorales being in particular a model of restrained and refined singing. The Hallé Orchestra was of course good, if not at its best, and Miss Agnes Nicholls, Madame Marian McKenzie, Mr. William Green and Mr. Andrew Black formed a quite unexceptionable quartet of principals. The Bradford Permanent Orchestra has given concerts on November 22 and December 13, neither of which calls for much comment. With the idea of popularizing the concerts, which have not been supported as they deserve, serious music has been given in homœopathic doses, a couple of symphonic movements at a time representing the maximum dose, but the result has not been encouraging. The efficiency of the orchestra under Mr. Allen Gill is as great as ever, and popular overtures, selections, and other tit-bits have been smartly and cleverly played. Several local vocalists have taken part in the concerts with more or less success, and the charmingly facile and artistic performance by Miss Annie Robinson in Mendelssohn's Capriccio in B minor, for pianoforte and orchestra, deserves a word of hearty praise.

On the 2nd ult. a reverent and sympathetic reading of Spohr's 'Last Judgment' was given at a special Advent service in All Saints' Church, when Mr. Charles Stott's able treatment of the organ, which supplied the place of an orchestra, was the most noteworthy feature of the performance. Of exceptional interest was a chamber concert given on the 8th ult. by Mr. Charles Henrich, who, with Mr. Georg Ellenberger, an artistic violinist, played Schütt's Second Suite for pianoforte and violin—brilliant and artistic music, if not very individual. Mr. Henrich's solos included a powerful Scherzo for pianoforte by Ernest Blake, a young composer of whom we should hear more in the future; his very striking version of Shelley's 'Remembrance' was sung by Miss Wehner, whose choice of songs was quite remarkable for its freshness and interest.

LEEDS.

I have given Leeds the second place because its musical activity has hardly equalled that of its neighbour, with which it entertains a wholesome rivalry in musical matters. A similar feeling of emulation gave peculiar zest to the most sensational, if not the most intrinsically important, event of the month. This was the visit to Leeds on the 9th ult. of the chorus of the Sheffield Musical Union, conducted by Dr. Coward. The various pieces sung by them served to show the extraordinarily high degree of training to which they have attained, and may serve as a useful object-lesson to local choralists in such matters as smartness of attack, clearness of enunciation, and brilliance of general effect. The concert was one of Messrs. Haddock's Musical Evenings.

Mr. Charles Wilkinson gave on the 1st ult. a lecture-recital of Schubert's 'Müllerlieder,' sung by three local lady amateurs, and illustrated by lantern slides of English water-mills. It must be admitted that this pictorial commentary helped to establish the mood appropriate to an enjoyment of the songs. On the 3rd ult. one of the Leeds Bohemian Chamber Concerts was given, quartets by Haydn, Schubert, and Grieg being ably played by Messrs. Elliott, Wright, Haigh, and Giessing. Though the Leeds Corporation is chary of spending money on music, except of the most *al fresco* kind, it allows the Town Hall organist, Mr. Fricker, to expend his abundant energy on getting up a number of free concerts, in which various local societies are taking part.

On the 6th ult. it was the turn of the Leeds Symphony Society, an amateur organisation which, strengthened by several professionals, gave a popular programme of orchestral music, the one important feature being the exceedingly sympathetic and artistic performance by Mr. H. P. Richardson of Grieg's Pianoforte Concerto. Mr. Arthur Grimshaw conducted.

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Mr. Edgar Haddock's 'Leeds Orchestra' gave a partially 'free' concert on the 20th ult., the programme of which was of a somewhat singular type, the first part consisting of airs from 'Messiah,' while the second part was devoted exclusively to Wagner!

OTHER YORKSHIRE TOWNS.

Mr. H. A. Fricker, who is making for himself a name in the West Riding as a most efficient choirmaster, has taken over the training and conducting of the Dewsbury Choral Society, one of the best of the local societies, with excellent traditions behind it. On the 2nd ult. he conducted a very satisfactory performance of 'Elijah,' in which Madame Emily Squire, Miss Lilian Hovey, Mr. Fallas, and Mr. Lycett took the principal parts. On the same evening the Mirfield Choral Society, under Mr. Ainley, sang the too seldom heard 'Alexander's Feast,' the solos being taken by Miss Eaton, Mr. Monaghan, and Mr. Riley. A third concert on this busy day was that which the Armley Choral Society gave, Mendelssohn's 'Athalie' music being the chief work in the programme. Mr. H. H. Pickard conducted, and the soloists were Miss Clara North, Miss Gibbins and Miss Putsey, while the connective readings were given by Mr. Harry Gale.

Dr. Elgar's cantata 'The Banner of St. George' was given on the 3rd ult. by the Cleckheaton Philharmonic Society, under Mr. W. H. Wright's direction.

On the 10th ult. the Keighley Orchestral Society carried the principle of being 'all things to all men' to an extreme, giving Beethoven's C minor Symphony and a 'Mikado' selection in one programme, and making Sullivan precede Beethoven! Mr. Summerscales conducted.

The Hull Philharmonic Society's Orchestra is chiefly amateur, but its efficiency is great, and under Mr. Hudson's conductorship it gave on the 5th ult. a most interesting programme, including Schubert's big Symphony in C, Tchaikovsky's '1812' Overture, and Elgar's 'Cockaigne.' Considering the exacting nature of these works, the performances were remarkably good and thoroughly enjoyable.

In York a new Society, the Choral Union, whose primary object is to improve the choirs in Dissenting Chapels, has been organized, and on the 10th ult. it began work with a performance of 'Messiah,' at which the chorus singing seems to have been on the whole praiseworthy. Mr. Rymer conducted, and Madame Annie Jackson, Miss Frood, Mr. Fallas, and Mr. Dawson were the principals.

On the 13th ult. a chamber concert of exceptional interest was given in York by Mr. Percy Sharman (violin) and Mr. Holden White (pianoforte), who introduced Richard Strauss's powerful Sonata (Op. 18), and with Mr. Withers gave Tchaikovsky's exceedingly brilliant Trio in A minor (Op. 50). The performances were uniformly worthy of the exacting programme. On the 16th ult. the York Musical Society, under Mr. T. T. Noble, gave a miscellaneous programme of madrigals, motets, and the like, of a less hackneyed character than one is accustomed to hear.

At Scarborough Dr. Ely's Select Choir gave on the 8th ult. a varied programme, including Mendelssohn's 'Hymn of Praise,' two scenes from 'Lohengrin,' and Stanford's 'Last Post.' The principals were Madame Rossow, Miss Dora Harvey, and Mr. Harold Wilde.

—At Mr. W. H. Cass's chamber concert on November 24 Saint-Saëns's Pianoforte Trio in E minor (Op. 92), and Lalo's Trio in B minor, with Widor's singular 'Serenade' Quintet for violin, violoncello, flute, harmonium, and pianoforte—a sort of musical 'happy family'—were given. The performers were Messrs. Cass, Hatton, Arlom, C. A. Smith, and Owen Williams. So unconventional a programme certainly deserves record, as does that of a second concert in the same series, on the 15th ult., when British Chamber Music was represented by Stanford's Pianoforte Quartet in F (Op. 15), Elgar's Serenade for Strings (Op. 20), and Edward Bache's Pianoforte Trio (Op. 25.)

Miss Wheelhouse is continuing her chamber concerts. At Filey, on November 29, pianoforte trios by Brahms and Gade were played; and on the 13th ult., quartets by Haydn and Schubert.

MUSIC AT WORCESTER.

The enterprise and out-of-the-rut policy of the Worcestershire Philharmonic Society were again manifested at the concert given in the Public Hall on the 11th ult. The outstanding choral feature of the afternoon's music was the performance of 'By the waters of Babylon,' a masterly setting of Psalm 137 by Mr. Charles Macpherson, the gifted sub-organist of St. Paul's Cathedral. This fine, but comparatively little-known work, is not only replete with beauty, but is charged with sincerity of purpose and ripe musicianship. Mr. Macpherson has the gift of writing descriptive music that never degenerates into mere seeking after effect cheaply obtained. For instance, in the section 'How shall we sing the Lord's song in a strange land?' the composer has most happily caught the spirit of the pathetic inquiry by clothing it with strains of deep poetic feeling and devotional tenderness. The work was excellently interpreted, the refined and intelligent singing of the choir calling for high praise. The remainder of the programme included Beethoven's 'Coriolan' Overture and some artistic violin playing by Mr. Henri Verbrugghen. In the absence of Dr. Edward Elgar the concert was conducted by Mr. Granville Bantock with his usual skill and resourcefulness.

The Musical Society gave a very successful concert in the Public Hall on the 2nd ult., when Mendelssohn's 'St. Paul' formed the chief attraction. The choir sang altogether admirably—indeed this was the conspicuous feature of the concert—and the orchestra was excellent. The solo vocalists were Miss Evelyn Berkeley, Miss Margaret Gell, Mr. H. Large and Mr. F. Lightowler, and Mr. W. Mann Dyson conducted with marked ability.

Miscellaneous.

Sir Frederick Bridge delivered an interesting lecture on Purcell in the Great Hall, Church House, Westminster, on the 5th ult., in aid of the poor of St. Bartholomew's Parish, Bethnal Green. The musical illustrations consisted of the following selections from the works of Henry Purcell: Voluntary for double organ, played by Mr. H. Davan Wetton; two sonatas for strings, played by the Misses Jessie and Amy Grimson and Mr. Frank Bridge; and a violin sonata performed by Miss J. Grimson. The vocal music included selections from the opera 'Dido and Æneas' and the Masque in 'Dioclesian,' sung by the choir of Westminster Abbey. Dr. Arthur Bly accompanied and Sir Frederick Bridge conducted.

The Venator is the name of a useful appliance invented by Mr. John Francis Barnett. It cleans the wires of the pianoforte, their upper and lower surfaces simultaneously. A companion instrument, called the 'Venator sounding-board sweeper,' removes all dust from the sounding-board. Mr. Barnett claims that 'after these Venator instruments have been used there is a marked increase of fulness and brilliancy in the tone of the pianoforte.'

Mr. John Wrigley, one of the oldest professors of music in Manchester died, we regret to record, on the 12th ult. He studied at the Royal Academy of Music in the days when all the students resided within its walls, and on leaving the institution he was made an Associate and afterwards a Fellow. Mr. Wrigley spent a busy life in teaching at Manchester. He was president of the Victoria Glee Club and vice-president of the Union Glee Club and of the Manchester Vocal Society.

Professor Henry S. Macran, Professor of Moral Philosophy in the University of Dublin, has just issued, through the Clarendon Press, Oxford, 'The Harmonics of Aristoxenus,' with translation notes, introduction and index of words.

Mr. David Clegg, a performer with a high reputation in Lancashire, gave an organ recital in Queen's Hall on the 20th ult. when he displayed proofs of his great technical ability.

Mr. Cuthbert Kelly has succeeded Mr. J. H. Maunder as conductor of the Civil Service Vocal Union.

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Foreign Notes.

AMSTERDAM.

The *Signale* announces that the Maatschappij tot Bevordering der Toonkunst was to perform 'Parsifal' in concert form on December 20, under the able direction of Willem Mengelberg. César Franck's 'Les Béatitudes' and Bach's 'St. Matthew' Passion are to be given in the spring.

BERLIN.

La Vie Musicale of November 30 gave an interesting account, signed 'Tristan Leclère,' of the sale of the valuable collection of autographs which belonged to the late M. Alfred Bovet, of Valentigney. It contained letters by John Sebastian Bach and his sons; by the father, sister, and wife of Mozart; by Haydn, Beethoven, Weber and Mendelssohn, and many other composers. In a letter of Cherubini's, mention is made of the successful sales of works by Haydn, Mozart, and Hofmeister (for flute). The writer adds: 'For Beethoven there is little sale; he appears too complicated, too bizarre; he is only esteemed here [?] by professors.'

The new palatial Königliche Hochschule für Musik in Charlottenburg was recently opened under the direction of Dr. Joachim. The School was originally in the Raczynski Palace in the Königsplatz, but when that building was wanted for the Reichstag, a move was made to the house in the Potsdamerstrasse. The new and magnificent building has a concert-room capable of seating 1,000 persons, and a platform which will hold 600 executants; there is also a theatre.

A volume entitled 'Neue Beethovenbriefe,' by Dr. Alfred Christlieb Kalischer, the author of 'Die unsterbliche Geliebte' and 'Die Beethovenautographe der Königl. Bibliothek zu Berlin,' has just been published by Schuster and Loeffler. The editor has supplied various explanatory comments. The letters have been collected from various sources and some are now published for the first time, as for instance twenty addressed to Beethoven's great friend the court secretary, von Zmeskall-Domanovecz. The volume will of course prove of great value and interest to all Beethoven lovers.

In Heft 4 of *Die Musik* there is an interesting article on Johann Friedrich Reichardt, from the pen of Dr. Walther Pauli, Berlin. Concerning this composer and writer he declares that he was of great importance in the development of the artistic and social life of the Prussian capital; that although a master of second, or even third rank, he is one of the most interesting figures in the history of music. We may add that November 25 of last year was the 150th anniversary of the birth of Reichardt. A committee has been formed for the erection of a monument to him at Halle. He died in 1814, and was buried there.

COLOGNE.

The well-known composer, Emanuel Móor, who in the early part of the year had his 'La Pompadour' successfully produced here, has now achieved fresh honours with another opera entitled 'Andreas Hofer.'

DRESDEN.

A monument has been unveiled in memory of Johann Gottlieb Naumann, a prolific composer of operas, orchestral and chamber music, also masses, psalms, &c. His setting of Klopstock's Te Deum is considered his masterpiece. He was born in 1741 and died in 1801.

GENEVA.

M. Kling, professor of the Conservatoire of this city, has held a *conférence* on the composer Niedermeyer, who was born at Nyon, on the Lake of Geneva, in 1802. 'Our little country,' he said, 'has produced some remarkable musicians: Senft, J. J. Rousseau, Schnyder de Wartensée, Nägeli, Raff, Bovy-Lysberg, Franz Grast, to name only the best known.' And among them Niedermeyer, he adds, 'shines in the firmament of art like a star of the first magnitude.' The composer is best known in England by his song 'Le Lac.'

GRENOBLE.

M. Louis Étienne Ernest Reyer, the friend and disciple of Berlioz and his successor on *Les Débats*, and the composer of 'Sigurd,' 'La Statue,' and 'Salammbô,' will be the honorary president of the Berlioz festival to be given here next August. The veteran composer, by-the-way, celebrated his eightieth birthday on the first of last month.

HOLLAND.

M. Louis Diémer, the distinguished French pianist, has been recently giving concerts at the Hague, Utrecht, Rotterdam, Haarlem, Arnheim, and Amsterdam, everywhere winning great success by his artistic performances.

LEIPZIG.

Messrs. Breitkopf and Härtel have just published fifty-nine letters written by Berlioz to the Princess Caroline Sayn-Wittgenstein. The earliest bears the date 1852, the latest 1867. There is nothing of great musical importance in these communications, though much of the man, his hopes, his ambitions, and his *illusions perdues*. The last letters are very sad: Berlioz longs for death to release him from physical and mental pain.

'Clara Schumann, Ein Künstlerleben nach Tagebüchern und Briefen' (Vol. I.), by Berthold Litzmann, a well-known writer, is another of the recent publications of this firm. The maiden years (1819-1849) of the distinguished pianist and subsequently the devoted wife of Robert Schumann form the interesting subject matter of this welcome volume.

LYONS.

A new work, 'l'Etranger,' by M. Vincent d'Indy, the composer of 'Fervaal,' will probably be produced next February, so we learn from an interview—'Un quart d'heure chez Vincent d'Indy'—in the new French paper *La Vie Musicale*.

MEININGEN.

According to *Le Ménestrel*, more than a hundred conductors have applied for the post of conductor of the famous Meiningen Orchestra, rendered vacant through the resignation of Herr Fritz Steinbach, in consequence of his appointments at Cologne.

MILAN.

The season 1902-3 at La Scala was expected to commence on the 20th ult. The works announced are:—Berlioz's 'Damnation de Faust' (in stage form); Verdi's 'Un Ballo in maschera' and 'Luisa Miller'; A. Smareglia's fantastic comedy, 'Oceana'; Franchetti's 'Asraël'; and A. Ponchielli's 'I Lituani.'

MUNICH.

Cherubini's 'Chant sur la mort de Haydn,' written in 1803 in consequence of a report of Haydn's death, was performed here by the Orchestral Society.

PARIS.

The receipts of the Opéra Comique during the month of October amounted to 235,419 francs, *i.e.*, an average of 6,725 francs per night. Add to that, says *Le Ménestrel*, the monthly subvention of 30,000 francs, and the total makes a neat little sum. The French love the theatre; hence this prosperous state of affairs.

The Scola Cantorum recently gave an interesting performance of Mozart's opera 'Idomeneo,' produced at Munich in 1781.

The programme of the 76th season of the Conservatoire concerts included the Choral Symphony, Saint-Saëns's 'Christmas Oratorio,' Mozart's 'Requiem,' and Bach's 'St. John' Passion, the last-named for the first time in this city.

At the Colonne concert of November 30, a symphony in G minor by Lalo was performed, a work written only five years before his death. *Le Ménestrel* speaks of it as classical in form, but of great originality. It was warmly received. Dr. Cowen at the Philharmonic or Mr. Wood at one of his Symphony Concerts might give us an opportunity of hearing this symphony.

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ST. PETERSBURG.

The 100th anniversary of the establishment of the Philharmonic Society was celebrated last month. In connection with that event, the Petersburg *Herold* summed up briefly the artistic result of the century. Haydn's 'Creation' was repeatedly performed during the first years, and, as at Vienna on its production in 1799, for the benefit of widows and orphans. Haydn was honorary member of the Society, and so also was Beethoven. With regard to the latter it is interesting to note that his 'Missa solemnis' was first performed in its entirety on March 26, 1824, by this Society; at the famous Vienna concert of May 7, 1832, only portions were given. The 'anniversary' programme included a Haydn Symphony and the 'Missa solemnis.' 'Francesca da Rimini,' an opera by E. F. Naprawnich, principal conductor at the Imperial Opera, will shortly be produced. The action is based on Annunzio's drama of that name.

A statue of Anton Rubinstein has been unveiled, pupils from the Conservatoria of Petersburg and Moscow taking part in the ceremony of inauguration.

STOCKHOLM.

The Orchestral-Choral Society of this city, under the direction of the well-known violinist, Tor Aulin, announces six subscription symphony concerts, and four orchestral concerts for the working-classes; towards the latter the principal manufacturers and employers, also private gentlemen, have contributed large sums of money. If only from a social point of view these workmen's concerts are of interest and importance; the programmes themselves include standard works, and others by modern Scandinavian, German and French composers. Might not a little corner have been found for Great Britain?

VERSAILLES.

The violoncellist Alexandre Batta has bequeathed to the museum a splendid picture of himself, in which the artist, Meissonier, represents him as playing on the instrument which brought to him such fame. Batta specially wished to leave a souvenir to the town in which he passed the last years of his life.

Country and Colonial News.

BRIEFLY SUMMARISED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

ASHTON-UNDER-LYNE.—Mr. G. F. Wrigley's annual concert took place in the Town Hall on the 2nd ult. The principal items of the programme were Beethoven's 'Kreutzer' Sonata, played by Mr. William Henley and Mr. Wrigley, and Mr. Lane Wilson's song-cycle, 'Flora's Holiday,' rendered by Miss Nora Meredith, Miss Clara Robson, Mr. Gale Gardner, and Mr. Hugh Spencer. Mr. Wrigley also played Chopin's Ballade in A flat.

BECKENHAM.—The Congregational Church Choir gave a performance of Sullivan's 'Golden Legend' on the 8th ult. The chorus sang in a manner which gave evidence of careful training. The solo parts were capably rendered by Miss Edith Hensler, Miss Phyllis Grey, Mr. Samuel Masters, and Mr. Arthur Walenn, while a small orchestra, with Mr. Fountain Meen at the pianoforte, did full justice to the important accompaniments. Mr. J. W. Lewis conducted.

BEDFORD.—The Bedford Musical Society gave a concert on the 11th ult., under the conductorship of Dr. H. A. Harding, when Mascagni's 'Cavalleria Rusticana' and Elgar's 'Coronation Ode' were excellently rendered by the band and chorus, consisting of 230 performers. The solo vocalists were Miss Esmé Atherden, Miss Winifred Mayes, Miss Carrie James, Mr. Harold Wilde, and Mr. Albert Garcia.

BISHOP'S STORTFORD.—The Musical Union gave a successful concert in the Great Hall on the 3rd ult., when the programme consisted of Handel's 'Judas Maccabæus' and Elgar's 'Coronation Ode,' of which last this Society claims the honour of the first provincial performance—apart of course from the Festivals. The choir was well balanced, and sang with excellent attack and spirit, and the orchestra played very effectively. The solo vocalists were Miss Adelaide Lambe, Miss Maggie Purvis, Mr. Samuel Masters, and Mr. Arthur Walenn. The Ode especially was received with much enthusiasm, and both works were ably conducted by Mr. A. Eaglefield Hull.

BRIDGWATER.—The Amateur Choral Society gave a performance of Haydn's 'Creation' in the Town Hall on the 2nd ult., under the able direction of Mr. J. A. Basker. The choir sang with excellent attack and was well balanced, and the orchestra was fully efficient. The solos were undertaken by Miss Edith Evans, Mr. Brierly, and Mr. Bishop, the latter owing to illness having to relinquish his task, which was cleverly taken up by the conductor, during whose appearance as vocalist the baton was in the hands of the Rev. H. N. Dymond.

BROMLEY (KENT).—A successful concert was given by Mr. W. A. Everington's Amateur Male-Voice Double Quartet Party, at St. Luke's Institute, on the 10th ult. The male-voice glees sung were 'Furl up the flag' (Coward), 'Hark, jolly shepherds' (Brewer), 'Sweet, if you love me' (Harris), 'Requital,' the Coronation prize glee (Dr. King), which was enthusiastically received, 'A Franklyn's dogge' (Mackenzie), 'Shades of the heroes' (Cooke), and 'Festal days' (Torrance). The mixed-voice madrigals, in which some boys from St. Luke's choir assisted, were 'The silver swan' (Gibbons), 'My bonny lass' (Morley), 'When love and beauty' (Sullivan), and 'Sleep, gentle lady' (Bishop).

CHELMSFORD.—The Musical Society celebrated its coming of age at the Corn Exchange on the 9th ult. with a concert performance of the 'Bohemian Girl.' The choir sang throughout with good expression, and the orchestra (led by Mr. G. H. Wilby) was excellent. The solo vocalists were Mrs. Helen Trust, Miss Lilian Turnbull, Messrs. Reginald Brophy, Laurence Fryer, and Arthur Winckworth, and the performance was ably conducted by Mr. F. R. Frye, who has directed the Society from its commencement. Apropos of this fact, and in recognition of his valuable services, Mr. Frye was presented at the final rehearsal on the 8th ult. with a handsome silver salver. The presentation was made by the Bishop of Colchester, who is president of the Society.

CHICHESTER.—Sullivan's 'Golden Legend' was performed by the Musical Society, in the Corn Exchange, on the 8th ult., under the very able direction of Dr. F. J. Read, who, notwithstanding his retirement from the Cathedral, retains the conductorship of this Society. The choir sang throughout excellently, and the orchestra, led by Mr. A. Burnett, was altogether admirable. The solo vocalists were Miss Esmé Atherden, Miss May Hawker, Mr. H. Boulderson, and Mr. Charles Tree.

CHORLTON.—A lecture on 'Mendelssohn and his Music' was given by Miss Emily Slater at the Town Hall on the 15th ult. Illustrations were provided by Miss Marjorie Eaton, Miss Eastman, Mr. F. Booth, Mr. E. Simmons (vocalists), Miss Winifred Mitchell (violin), Mr. C. Foster Seymour (violoncello), and the lecturer (pianoforte).

CHORLTON-CUM-HARDY (MANCHESTER).—At the Wesleyan Church on November 30 Rossini's 'Stabat Mater' was efficiently sung by the choir, augmented by members of the Macfadyen Memorial Congregational Church choir. The solo vocalists were Madame Jessie Hulme, Mrs. Rigby, Mr. Cochran, and Mr. D. Peddie. Mr. James Hindle was the organist, and Mr. G. F. Walter (organist of the Congregational Church) conducted.

COTTINGLEY.—The Choral Society (one of those village musical institutions for which the West Riding is noted) gave a concert on November 29, when Sullivan's Festival Te Deum and a miscellaneous selection were performed, the choir being heard in MacCunn's 'Lord Ullin's Daughter,' 'Forth to the Meadows' from Schubert's 'Rosamunde,' and the band in Mendelssohn's 'Ruy Blas' Overture and German's 'Henry VIII.' Dances. Mr. Frederic James was an excellent conductor.

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CROYDON.—A concert by the string orchestra of the Croydon Conservatoire of Music was given on the 5th ult., in the large Public Hall, under the conductorship of Mr. S. Coleridge-Taylor. Dvorák's Sérénade (Op. 22), a violin Concerto by Accolay, and shorter pieces were included in the programme, which also comprised two numbers from Mr. Coleridge-Taylor's new work for string orchestra, 'Novelletten.' These pieces were heard for the first time, and gave great pleasure by reason of their beauty and originality. The same composer's march 'Ethiopia saluting the colours' concluded the concert. Recitations were given by Mrs. Tobias Matthay.

DOVER.—Handel's 'Judas Maccabæus' was performed at the Town Hall on the 3rd ult., under the direction of Mr. H. J. Taylor. There was a band (led by Mr. E. W. Barclay) and chorus of over 150, and the solo vocalists were Miss Estella Linden, Miss Essie Andrews, Mr. John Probert, and Mr. Daniel Price. Mr. F. E. Fletcher presided at the organ.

DUNSTER.—The Choral Society gave a concert on the 11th ult., in conjunction with the Watchet Choral Society, when the chief feature was Sterndale Bennett's 'May Queen.' The principal vocalists were Miss Jean Hunter, Miss Stenner, Mr. W. R. Johnson, and Mr. J. H. Davis. Mr. Henry T. Gilberthorpe conducted.

DUNSTON.—The first concert this season of the Choral Union took place in the Lecture Hall on the 4th ult., when Gade's charming cantata 'The Crusaders' was well performed, together with Stanford's Choral Ballad 'The Revenge.' The solos were sung by Madame Mimi Beers, Mr. H. Brearley, and Mr. S. McIntosh. Mr. W. Maddock conducted.

ETON.—The annual concert of the Eton College Chapel Choir was given at the Drill Hall on November 29. The programme included the madrigals 'Come, let us join the roundelay' (Beale), and 'Sweete floweres, ye were too faire' (Walmisley); part-songs 'The Beleaguered' (Sullivan), 'O lovely May,' and 'Farewell' (Brahms), 'A lover's counsel' (Cowen), and 'An old rat's tale' (Bridge); also the two-part song, 'Shepherds, I have lost my love' (Martin Akerman), sung by the choristers. Vocal solos were contributed by Messrs. F. Eynon Morgan, J. W. Dempster, W. Dodds, and A. J. Bristowe, and violin solos by Mr. Haydn Wood. Dr. C. H. Lloyd conducted.

GRAVESEND.—The Orchestral Society gave a concert in the New Public Hall on the 10th ult., when the programme included two movements from Beethoven's Symphony No. 1, 'Salut d'amour' and 'Chanson de Nuit' (Elgar), and a selection from 'Tannhäuser'; also a Russian Suite (by Wüerst) for string orchestra and solo violin, the latter played by Mr. F. Newcomb. The vocalists were Miss Cecile Vicars and Mr. H. F. Turnpenny, and Mr. J. F. Wallis was the solo cornet. Mr. Howard Moss conducted.

HASTINGS.—The St. Cecilia Musical Society gave a miscellaneous programme at their concert in the Public Hall on the 10th ult. The contributions of the choir included the part-songs 'The Rover' (Alan Gray), 'It was a lover and his lass' (J. C. Bridge), and 'Daybreak' (Faning); and the madrigals 'All creatures now are merry' (Benet) and 'When Allen-a-Dale' (Pearsall). Weber's Overture 'Der Freischütz,' Mendelssohn's 'Hebrides' Overture, and Schubert's 'Unfinished' Symphony constituted the orchestral items. Mr. Herman Brearley conducted.

KETTERING.—The first concert of the season was given on the 2nd ult., when Coleridge-Taylor's 'Hiawatha' (the three parts) was performed. The principal vocalists were Miss Katie Smith, Mr. Charles Saunders, and Mr. Charles Tree. Mr. Henry Gale Gotch conducted with his usual skill.

LEAMINGTON.—The Leamington Orchestral Society gave a concert on the 8th ult., under the able conductorship of Mr. Walter Warren, assisted chiefly in the wind parts, as usual, by professional players from Birmingham. Mendelssohn's 'Hebrides' Overture, Haydn's Symphony No. 12, 'Oberon' Overture (Weber), Aria for strings (Bach), 'Pomp and Circumstance' marches (Elgar), and the Vorspiel 'Manfred' (Reinecke) were excellently played by the orchestra. Mrs. Helen Trust and Mr. Horace Lott were the vocalists, and Mr. Hamilton Harty proved himself a good accompanist.

MAIDENHEAD.—The Philharmonic Society's first concert this season took place at the Town Hall on the 2nd ult., when Parry's 'Ode on St. Cecilia's Day' was the chief feature. The miscellaneous second part included the two-part songs, 'Twelve by the clock,' by Dr. C. H. Lloyd, and 'Shepherds, I have lost my love,' by Martin Akerman, both excellently sung by the ladies of the choir, the latter, conducted by the composer, being re-demanded. The soloists were Miss Esmé Atherden and Mr. Eaton Cooter (vocalists), Madame Molteno-Wallis (harp), and Mr. A. E. Baker conducted.

MIRFIELD.—The Choral Society gave a performance of Handel's 'Alexander's Feast' in the Town Hall on the 2nd ult. The principal vocalists were Miss Marjorie Eaton, Mr. Monaghan, and Mr. W. Riley. Mr. W. Clark Ainley conducted.

NOTTINGHAM.—The Foundation day at Trent College was, as usual, celebrated by a concert on the 3rd ult. The miscellaneous programme included two three-part songs by Brahms, 'I hear a harp' and 'Come away, death,' Bach's Concerto in D minor for two violins, Liszt's 'Rhapsodie Hongroise,' Dr. Lloyd's part-song, 'Three men of Gotham,' and Shield's trio, 'O happy fair.'

PETERSHAM (N.S.W.).—The usual Dedication Fetisval Services at All Saints' Church were held on October 31. The choir of the church was augmented by members of the choirs of St. James's, Sydney, St. Aidan's, Annandale, and the Petersham Mission Church, numbering in all over 120 voices. The evensong was fully choral, the Magnificat and Nunc dimittis being the setting by Steggall in C, and the anthems were Goss's 'Stand up and bless,' and Turpin's 'Trust ye in the Lord,' the service concluding with Godfrey's Sevenfold Amen. Mr. W. Angus was at the organ, and the service was under the musical direction of Mr. W. T. Wood.

PORTSMOUTH.—The Borough of Portsmouth Philharmonic Society gave a successful performance of Mendelssohn's 'Elijah' on the 11th ult. The principal vocalists were Miss Maggie Jaques, Miss Marie Bellas, Mr. Joseph Reed, and Mr. Bantock Pierpoint. Mr. G. S. L. Löhr presided at the organ, and Mr. Percy Ramsey at the pianoforte. Mr. Monk Gould conducted.

RETFORD.—Miss E. Mason Clark gave a pianoforte recital in the Town Hall on the 11th ult. In a programme of much interest and variety, Miss Clark displayed excellent technical attainments and much earnestness of expression, notably in Beethoven's F minor Sonata and in pieces by Schumann and Chopin. Miss Eva Rich contributed an excellent selection of songs with much acceptance.

ROCHDALE.—Two performances of the 'Messiah' were given in the Provident Hall on the 7th ult. There was a chorus and orchestra (augmented by members of the Hallé Orchestra) of 200 performers. The solo vocalists were Miss Marjorie Eaton, Madame Annie Grew, Mr. William Wild, and Mr. F. Barker. Mr. J. H. Sutcliffe conducted.

TONBRIDGE.—A very creditable performance of Elgar's 'Banner of St. George' was given by the Choral Society in the Public Hall on the 10th ult., under the direction of Mr. George J. Kimmins. The solo vocalist was Miss Kate Cherry. The second part, which was miscellaneous, included two part-songs 'Who is Sylvia?' (E. German), and 'Love and summer' (John E. West), and German's three dances from 'Nell Gwynne.' Mr. Alexander Thomson (baritone) and Mr. L. L. Furnivall (violin) assisted.

TORQUAY.—The Musical Association gave a performance of Mendelssohn's 'Hymn of Praise' on the 2nd ult. in the Bath Saloon. The choir sang with much spirit and excellent attack, and the orchestra—mainly local—was quite efficient. Madame Sobrino and Mr. Herbert Grover sang the solos with much success, the former being joined by Madame Adeline Gregory in the duet 'I waited for the Lord.' The miscellaneous part of the

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concert included Beethoven's overture, 'Egmont,' and Dvorák's Legend in G minor, and the choir was heard in Parry's 'Come, pretty wag' and Stanford's pastoral, 'Corydon, arise.' Mr. T. H. Webb conducted.

TUNBRIDGE WELLS.—The Vocal Association gave a concert consisting of Sterndale Bennett's 'May Queen' and a miscellaneous selection in the Great Hall on the 3rd ult. Mr. W. W. Starmer was the conductor.

WATCHET.—The Choral Society, assisted by the Dunster Choral Society, gave a concert in the Church School, under the direction of Mr. H. T. Gilberthorpe, on the 10th ult., when Sterndale Bennett's 'May Queen' occupied the first part of the programme, the second part being miscellaneous. The solos were undertaken by Miss Jean Hunter, Miss Ayres, Mr. F. Lee, and Mr. Clement E. Ayres.

WEYBRIDGE.—The Choral Society performed Hadyn's 'Creation' on the 9th ult. The choir sang with excellent attack and spirit, and Mr. A. Fransella's orchestra played the accompaniments. The solo vocalists were Miss E. Mackenzie, Mr. Harry Stubbs, and Mr. Eaton Cooter. The conductor, Mr. A. Burnell, is to be congratulated on the success of the performance.

Answers to Correspondents.

STUDENT.—Our National Anthem has been so much metamorphosed that it is quite possible some saddened soul has turned it into the minor key. This treatment was officially meted out to the Austrian National Hymn (Haydn's noble tune) in 1835, on the death of the Emperor Francis I. Two verses of the hymn were sung in the minor key and the third and last stanzas (called a 'song of hope') in the major form. The 'song of grief' section began thus—English translation by John Oxenford:—

God our Emperor has taken,
Francis from this earth has flown.

How very bathetic! The whole effusion ended:—

Like his father he will guard us,
Tend his people, tend his land,
Live, long live our noble Emp'ror,
Our new Emp'ror Ferdinand.

FIDDLER.—In regard to the introduction of Equal Temperament in England, as far back as September, 1811 (*New Monthly Magazine*), James Broadwood, of the eminent pianoforte-making firm, proposed its adoption; but it was not until the forties in the last century that the practice, under the superintendence of Mr. A. J. Hipkins, became general for Broadwood pianofortes. Organs, generally speaking, were not equally tuned till later, mostly after the Great Exhibition of 1851, though the organ in St. Nicholas Church (now the Cathedral), Newcastle-on-Tyne, was so tuned for a festival conducted by Sir George Smart, in 1842. The movement doubtless received an impetus when Costa caused the organ in Exeter Hall to be tuned to equal temperament in 1848, on his assuming the conductorship of the Sacred Harmonic Society. A great believer in the new method was Dr. Crotch, who, on the authority of the late Dr. E. J. Hopkins, had his own chamber organ equally tuned in the year 1840.

M. L.—You appear to have got rather mixed in manipulating your new treasure, the metronome. For instance, to quote your example, the C sharp minor Pianoforte Sonata of Beethoven: the indication 𝅗𝅥. = 76 placed before the second movement means that a *whole bar* (three crotchets = to a dotted minim) should be played at the speed of 76. Therefore, set your metronome at 76 and count one dotted minim, not a crotchet to each Tick. The same principle applies to the last movement—𝅗𝅥 = 84, when you will count two minims in a bar with the instrument set at 84, just *double* the speed as that at which you have been experimenting! There is no charge for answering questions: we are very glad to be of any service to our readers in this respect.

KITTY.—(1) 'Casta diva' means 'chaste goddess.' (2) Louis Viardot was a distinguished writer and critic, and an opera impresario (Théâtre Lyrique, Paris). In 1840 he married a daughter of Manuel Garica, and in the following year (1841) he gave up the direction of the opera and managed the extensive tours of his wife throughout Europe. He died May 5, 1883. (3) You will find a biography of Rheinberger in 'Masters of German Music' by Mr. J. A. Fuller Maitland. (4) Thanks; we will gladly bear in mind your suggestion in regard to a further tilling of the biographical field.

H. W.—The passage which appears to trouble you is an enharmonic progression: the notes in bar three are of exactly the same pitch as those in the preceding bar, although the notation is different. There is not the slightest reason why you should not think of the C flats as B naturals, or the F flats as E naturals, if by so doing you can sing the passage better in tune and simplify the apparent notational difficulty of the modulation. Notice the progression — upwards or downwards — of those troublesome accidentalized notes.

PIANO PLAYER.—(1) Volumes 2 and 3 of Schumann's pianoforte works (Novello edition) have not been published in octavo form (like Vol. I.), but in folio size only. (2) Mendelssohn's Opus 3 is the String Quartet in B minor; Op. 4, the Pianoforte Sonata in F minor; Op. 17, the Variations (in D) for pianoforte and violoncello; Op. 121 (a posthumous publication), 'Responsorium et Hymnus' for male voices with violoncello and bass (or organ).

F. de G. E.—The form in which the tune 'Christians, awake' appears in John Wainwright's own Collection is in two parts, soprano and bass, with the bass figured; but at the words (*e.g.* verse 1) 'of God incarnate and the Virgin's Son' the music is written in four parts and headed 'chorus.' This may possibly account for the West Riding traditional custom of repeating the last strain of the tune as a chorus.

K.—The full score of Handel's 'Water Music' is published in the German Handel Society's edition, price 21s. net. The parts are not published. Six pieces from the 'Water Music,' arranged for string quintet with pianoforte accompaniment (*ad lib.*) are published by Messrs. Novello. The twelve concertos for string orchestra are issued by Messrs. Breitkopf and Haertel.

G.—The history of the Preces and Versicles in the Church Service is one of the subjects upon which the late Sir John Stainer intended to write a primer, but alas! his lamented death frustrated that intention. Consult Jebb on 'The Choral Service of the United Church of England and Ireland' (1843).

G. C. J.—Try these songs, for a deep contralto voice:—Barnby, 'When the tide comes in' and 'The Wrecked Hope'; Williams, 'The Angel-side'; Needham, 'Irish Lullaby' (in D flat); Hatton, 'The Enchantress'; Bohm, 'Still as the night' (in B flat); and W. H. Cummings, 'Yellow lie the corn rigs.'

G. H. W.—(1) The 'felicity (not 'felicit') solo' is the name given to a difficult passage in Purcell's anthem 'O give thanks,' sung to the word 'felicity' by an alto voice. The solo is of such a nature as to cause an inexperienced singer anything but felicity.

J. H. C.—The following duets for soprano and tenor may suit your requirements:—Spohr, 'The Rainbow'; Pinsuti, 'Bygone days'; Ellicott, 'Sing to me'; Goring Thomas, 'Night Hymn at sea' and 'Sunset'; Gounod, 'Bells that are pealing' (in A flat).

J. H. N.—The Pianoforte Quartet in G minor by Henry Leslie can only, we fear, be obtained second hand. Perhaps some of our readers may be able to help you in acquiring a copy.

NOTATION.—For books on the training of choral societies consult: 'Choral Society Vocalisation' (Stainer), 'A Manual of Singing' (Richard Strauss), 'Hints on choir training for competition' (McNaught).

CHORISTER.—A description of the Lincoln Cathedral organ appeared in THE MUSICAL TIMES of December, 1898, p. 801.

V. G.—We do not know of any book on the training of the male alto voice. Thanks for your suggestion.

C. S. H.—Gounod died at Paris October 19, 1893.

C. T. C.—See answer to V. G.

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MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, December 15.

The concerts of the Gesellschaft der Musikfreunde opened their new season with a fine performance of Schumann's 'Faust,' under the direction of Herr Ferdinand Loewe. Specially noteworthy on this occasion were the admirable rendering of the orchestral parts and the interpretation of the principal solo part by Herr Scheidemantel, of Dresden. In their second concert the Gesellschaft afforded us a first hearing of the 'Weihnachts Mysterium,' or 'Christmas Mystery,' set to words taken mainly from the Bible by Philipp Wolfrum, the erudite professor and director of music at Heidelberg University. This interesting work has made its way rapidly during the last four years in Germany, and I hear that an English adaptation of it is now in course of preparation. It will produce the most favourable impression if, in accordance with the composer's intention, its performance takes place in a church, accompanied by living and animated pictures,—that is, in semi-dramatic manner—for there is much of the decorative and dramatic element in the music, and not a few grandly beautiful colour effects in both chorus and orchestra. It is thus essentially modern in spirit, although its thematic material consists mainly of a number of the grand old German Christmas hymns, most skilfully utilized and elaborated.

There have been some interesting vocal recitals during the last few weeks. Amongst them may be mentioned that given by Herr Eduard Gärtner, a baritone with a sympathetic, full-compassed, and excellently-trained voice. His programme also was an attractive and unconventional one, consisting of Bach's cantata 'Selig ist der Mann,' followed by a number of Scandinavian folk-songs, the singer acquitting himself throughout with much artistic intelligence and warmth of feeling.

Much success attended a concert given by Emil Sauer, in which he introduced a new work of his, viz., a second pianoforte concerto in C minor. Doubtless he has written it for himself; at all events, it will be no easy matter for another pianist to render this difficult composition with an equal amount of fire and brilliancy of execution.

A particularly hearty reception was accorded to the Leipzig artists Herren Felix Berber and Julius Klengel, whose masterly interpretation of Brahms's double concerto for violin and violoncello produced a profound impression. Under their single-souled, sympathetic and truly artistic performance the work, generally deemed abstruse and ineffective, assumed the character of a novelty and a revelation.

A real novelty to Viennese amateurs was Anton Dvorák's F major Symphony, which was introduced at one of the concerts of the Philharmonic Society. On the whole this work of the Bohemian master has not satisfied the expectations raised by it beforehand; albeit it shares with the composer's other compositions the freshness and brilliancy of invention and elaboration.

After many previously-made promises and announcements, Tchaikovsky's 'Pique Dame' has been at length brought out at our Imperial Opera, under Herr Mahler's direction. The work, which has been sumptuously mounted and brilliantly produced, created some interest, chiefly on account of its peculiar and exciting subject, while the music proved on the whole ineffective:

At the theatre 'An der Wien,' where light opera is cultivated, together with comedy and drama, the new opera 'The Polish Jew,' by Carl Weiss, has been brought out. This distinctly noteworthy work, which has already scored great successes in Frankfort-on-Main and other German cities, possesses the somewhat rare advantage of an excellent, dramatically animated and effective libretto, the subject, taken from Erkmann-Chatrian's well-known story, being moreover of a deeply-moving and thrilling nature. The music wedded thereto, without being particularly distinguished, is not without numerous good points, and is the work of a highly-cultivated and experienced musician.

MANDYCZEWSKI.

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Secondly, Professor Prout has in certain instances retained Mozart's additional accompaniments; but he has, to a great extent, re-scored the work in order that the instrumentation shall be practical—in fact, the *practical utility* of this new edition has been the main object throughout its preparation. The Professor has also written an organ part, and thoroughly revised and largely re-written the pianoforte accompaniment to the vocal score.

The more important discrepancies and alterations, including the discovery of no less than eighty-seven actual *wrong notes*, are for the most part set forth in detail in the Preface to the Full Score. It may suffice, therefore, to quote an extract from the final paragraph of what may be regarded as a manifesto by Professor Prout on the greatest of Handel's oratorios:—

"I have entered very fully into details in this account of the text, first, because nothing is unimportant that concerns so great a masterpiece as the 'Messiah'; and secondly, because it was only by showing the defects and inaccuracies of existing editions that the appearance of a new one could be justified. I dare not venture to hope that everything found in this volume will meet with unanimous approval; but I can truly say that I have endeavoured, as far as possible, to reproduce Handel's intentions, as I understand them, and so far as they can be realized under modern conditions."

OPINIONS OF THE PRESS.

THE TIMES.

It was good news, therefore, that the person best fitted to edit a pure text should have undertaken such a work, since he was marked out for it, not merely by his well-known abilities and tireless industry, but by the fact that he is professor of music in Dublin, the city which has the signal honour of being the place where the music was first brought to a hearing. The "Messiah," in the form to which Professor Ebenezer Prout has given his high authority, has been issued by Messrs. Novello in the ordinary octavo edition, and also in a full score, with a long and detailed preface by the editor. . . . There are a good many points which even the purified performances given by various conductors from time to time, among others by Sir Frederick Bridge at the Albert Hall, have not brought out as clearly as they are brought out by Professor Prout. The effect of the chorus "Let us break their bonds" is greatly enhanced by the omission of the traditional *Da capo* in the bass air "Why do the nations," and the stupid practice of giving "Since by man came death," and "For as in Adam" to a solo quartet, instead of to the chorus, has been properly denounced by the editor. . . . The performance on Wednesday attracted a very large audience, and was a complete success.

STANDARD.

Professor Prout undertook an exceptionally difficult task in preparing the much-desired revised version. He has been engaged upon it for the past twelvemonth, and the result of his labour has been published by Messrs. Novello. The edition will inevitably excite controversy, but there can be no doubt that Professor Prout was peculiarly qualified to deal with the intricate matter, and to speak with authority on debatable points. . . . An important feature is the division of the words, Handel's Italian method being restored, in several instances with notable increase of impressiveness. Another emendation that may be pointed out is the shortening of some of the quavers into semiquavers.

MORNING POST.

The Dublin professor in purifying the text—he discovered among other things no fewer than eighty-seven wrong notes—has rendered most valuable service. . . . One of the most striking features of the performance was the observance of the *senza ripieni* and *con ripieni* indications in the famous score from which Handel conducted the work at Dublin, *i.e.*, the full and the reduced strings to obtain loud and soft effects. These were specially noticeable in "For unto us," "His yoke is easy," and "He shall feed His flock."

DAILY CHRONICLE.

No more competent or zealous musician than Professor Prout could have been entrusted with such a difficult task as that of the revision of a score subjected to so much tinkering during a century and a half. He has studied all the authorities available, and in several instances the results of his labours are exceedingly important independently of the correction of errors that have crept into performances from time to time.

DAILY NEWS.

It must be remembered that Professor Prout has had to bear one chief aim in mind—to provide a working, practical score, not for antiquarians, but for use by our many choral societies. . . . He has succeeded in producing an edition which is at least textually correct. . . . The alteration in which Professor Prout has been most successful is the omission of Mozart's wind parts in the Pastoral Symphony. It is now played very softly on the strings, accompanied by a pedal note on the organ. The effect I thought very beautiful.

GRAPHIC.

Professor Prout has devoted an immense amount of industry to the task of correcting the numberless errors which have gradually invaded the published scores of Handel's work, and his edition of the "Messiah" approximates far more closely to the original than the majority of those that have hitherto been generally used. He has purged the score to a great extent of Mozart's inappropriate prettinesses and of Costa's brazen philistinisms.

MORNING LEADER.

He has with the utmost care and skill collated all existing authorities, and purged the text of all later excrescences—and, as he pathetically exclaims, there is no musical masterpiece of which the text has been in so corrupt a condition. . . . Professor Prout has, with loving care, which cannot be too highly praised, restored in many places Handel's own expression marks, among others the *pianos* in the opening of "For unto us," for the adoption of which, by the way, some conductors have been very severely blamed. . . . Professor Prout has also discovered exactly when and where Handel wished *ripieni* (or extra strings) to be used and where not. . . . The whole performance was interesting. The audience was very enthusiastic, and at the beginning of the second part Professor Prout received a tremendous ovation.

THE GLOBE.

At the suggestion of Messrs. Novello Professor Prout recently undertook the work of preparing an authentic score, and his labours have resulted in the discovery and correction of a very great number of errors. The text itself seems to have been corrupt even from the day when the score was first engraved, for the work was very carelessly done. . . . Professor Prout has now given us a version of the "Messiah" which is probably almost exactly as Handel wrote it.

GUARDIAN.

Professor Prout conducted with unremitting zeal and discretion, and the unqualified success of the performance came as a worthy crown to his arduous editorial labours.

TRUTH.

The present generation owe a debt of gratitude to the Dublin Professor for undertaking this labour of love. And he has done his work with unwearying care. . . . the performance was in many respects a most interesting one, if only on account of the scrupulous care which Dr. Prout had taken in preparing it.

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"Mr. John Browning's splendid bass voice was heard to advantage in that grandest of bass songs, 'Why do the nations,' which was rapturously applauded."—*Courier.*

"MESSIAH."—BLACKBURN ST. CECILIA SOCIETY, Dec. 25, 1902.—"In selecting Mr. John Browning to fill the bass part the committee made a capital choice. His fine massive voice was heard to great advantage. In 'Why do the nations' his declamation was at once stirring and artistic. He received a *furore* of applause, which was repeated when he sang 'The trumpet shall sound.'"—*Standard.*

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"MESSIAH."—WAKEFIELD, Dec. 30, 1902.—"Was in remarkably good voice, and roused the audience to a pitch of enthusiasm."—*Express.*

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"Mr. James Coleman's rendering of 'Why do the nations?' was about as brilliant and successful a performance as we remember to have heard in the Town Hall. It was emphatically one of the chief musical treats of the evening, and the singer may be warmly congratulated upon the brilliance and vigour with which he acquitted himself. The audience waxed very enthusiastic, and not without good reason."—*Free Press*, Dec. 27, 1902.

"As Vicar-Choral of Lichfield Cathedral, Mr. Coleman's training is one admirably adapted to interpret the 'Messiah' and sacred music. His singing was excellent, and his expression just and suitable. 'Why do the nations?' was magnificently delivered, and 'The trumpet shall sound' was everything that could be desired."—*Midland Advertiser*, December 27, 1902.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1903.

SALISBURY CATHEDRAL.

Thursday.—Up, and I up and down the town [Salisbury], and find it a very brave place. The river goes through every street; and a most capacious market-place. The city great, I think greater than Hereford. But the Minster most admirable; as big, I think, and handsomer than Westminster: and a most large Close about it, and houses for the Officers thereof, and a fine palace for the Bishop. So to my lodging back, and took out my wife and people to show them the town and Church; but they being at prayers, we could not be shown the quire. A very good organ. . . . So back home; and there being light we to the church, and there find them at prayers again, so could not see the quire; but I sent the women home, and I did go in and saw very many fine tombs. So home to dinner.—*From the Diary of Mr. Pepys, June 11, 1668.*

The leisurely travelling conditions of Mr. Pepys's day enabled the wayfarer to see places that are now rushed past at express speed. How often one hears something like this: 'Salisbury; yes, it has the tallest spire in England, I have seen it from the train'! But to spend a week-end, or even a day there under the shadow of its lovely Cathedral is a real enjoyment to anyone who is able to appreciate the beautiful.

The pleasure attending such a visit is, however, greatly enhanced by a little preliminary study of the history associated with a place, or building. This helps to create an environment, and one alights from the train feeling to some extent equipped for the personal contact with scenes that have become already deeply impressed upon one's mind. In regard to Salisbury, its history and that of its famous Cathedral are, for our present purpose, soon grasped. About a mile to the north of the city is the site of Old Sarum, —called by the Saxons Searobyrig, the dry city—formerly a fortified place, now a mound. A fine Cathedral, 270 feet long by 75 feet wide, stood there until the 13th century. One of the Old Sarum bishops, Osmund (died 1099), afterwards canonized as St. Osmund, deserves special mention in that he initiated the Sarum Use. In compiling this 'Consuetudinarium,' Osmund had collated the various forms of ritual in use in many churches both in England and abroad. The 'Use' was almost entirely re-written and re-arranged by Bishop Richard Poore in the 13th century. Its adoption by almost the whole of England reflected much glory upon Sarum throughout the country, so that, in the words of Bishop Giles de Bridport, 'like the sun in his heavens, the church of Salisbury is conspicuous above all other churches in the world, diffusing the light everywhere and supplying their defects.' Osmund was chaplain to William the Conqueror, and it is said that the first body of canons chosen by him were noted for their learning and skill in music. William of Malmesbury speaks of '*Canonicorum claritas cantibus et literatura juxta nobilium.*'

Much of interest might be written about other bishops of Sarum—for instance, one Roger, who gained his mitre by singing a hunting mass quickly before Henry I.! and the aforesaid Giles de Bridport, who 'granted 200 lbs. of wax annually from his wardrobe for increasing the lights in the church—but we may specially refer to Bishop Richard Poore, who entirely belied his patronymic in that he waxed exceeding rich. It was owing to the efforts of Bishop Poore that the site of Salisbury Cathedral was changed from Old Sarum to its present situation. This was early in the 13th century. The foundation stones—for there

THE CHAPTER SEAL.

were many—of the stately structure as we now see it were laid on April 28, 1220. The building of the Cathedral occupied altogether forty-six years, and cost, according to present-day value, half-a-million of money. Two features of special interest from an architectural point of view are: (1) that it is the first important building entirely in the style known as Early English, and (2) that it has the rare distinction of having been erected upon a virgin site. [illegible] attributes are very vividly brought [illegible] vision of the beholder. Most cathedrals contain a mixture of styles, but at Salisbury, with a few very trifling exceptions, Early English, as practised from A.D. 1220 to 1258, gives the noble edifice an unity of design unique among English cathedrals. This unity is not only a feature of the design, but can be traced in the astonishing regularity of the size of the stones. As soon as the builders finished one part of the stonework

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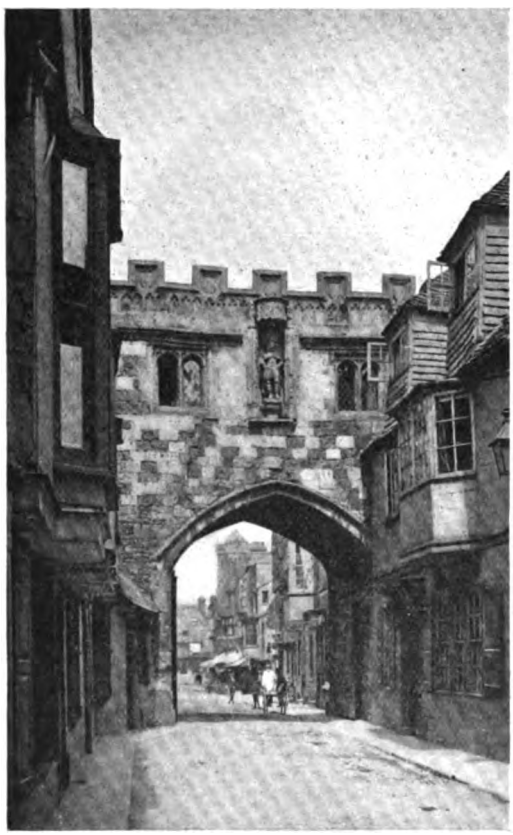
they copied it exactly in the next, regardless of trouble or expense. Certainly not to them could be applied the lines :—

They made the front, upon my word,
As fine as any abbey,
But, thinking they could cheat the Lord,
They made the back part shabby.

Hardly less beautiful than the perfectly proportioned Cathedral is the 'most large Close about it, and houses for the Officers thereof, and a fine palace for the Bishop,' to quote genial, gossiping Mr. Pepys. No wonder that poets and painters have been inspired by so fair a scene—the sanctuary standing there, like some fair jewel set in peaceful surroundings of perfect appropriateness.

The famous spire is literally the outstanding feature of Salisbury Cathedral. It is the loftiest



THE HIGH STREET GATE.
(Photo by Messrs. Witcomb and Son, Salisbury.)

in England, being 404 feet in height, and the most beautiful in the world. The noble two-storied North porch, the imposing West front, and the symmetrically perfect cloisters add to the charm of the scene; and in gazing upon the whole structure, whether in the glory of the mid-day sun, or in the calm, cold light of the moon, one naturally recalls the lines :—

They dreamt not of a perishable home
Who thus could build.

The plan of the building is that of a double cross. An uncommon feature of the Nave is the connected base of the main columns. Extremely beautiful is the Triforium, in style not unlike Westminster. The strengthening arches across the transepts will not escape notice, recalling as they do similar work at Wells and Canterbury; these arches (*circa* 1481) are perpendicular across the Great Transepts and inverted in the East (or Choir) Transepts. The unusually large number of windows, pillars and doorways in the Cathedral may be ascertained from the following local rhyme :—

As many days as in one year there be,
So many windows in this church we see;
As many marble pillars here appear
As there are hours throughout the fleeting year;
As many gates as moons one year does view—
Strange tale to tell! Yet not more strange than true.

The Chapter House, octagonal in form, is remarkable for the sculptures which ornament the spandrils of an arcade between the bases of the windows and the seats. These figures, in high relief, illustrate various scriptural subjects. On entering the Cloisters one cannot fail to be struck by the long vista of the arcades, the verdure of the grass in the open area, with the two cedar trees in the centre, and the view of the Cathedral; and the prospect is one justifying the statement that the Cloisters of Salisbury constitute 'one of the finest ornamental enclosures in the Kingdom.'

Before proceeding to refer to the literary and musical interests of the Cathedral, a slight digression may be made in regard to some ancient music-makings in the city. Two hundred years ago there existed at Salisbury a 'Society of Lovers of Musick.' A very early reference to the proceedings of these enthusiasts is to be found in—

A Sermon preach'd at the Cathedral Church of Sarum, November 22, 1700. Before a Society of Lovers of Musick. By THOMAS NAISH, M.A., Sub-Dean of Sarum. London . . . 1701.

From this discourse of the Sub-Dean's a sentence, quite Shakespearean in expression, may be quoted: 'A man's mind must be very tough and dry, or the musick very mean and insipid, if he is not wrought upon thereby.'

A musical festival was held in 1727 and probably annually till 1741, when 'St. Cecilia's Concert included vocal and instrumental musick at the Cathedral Church in the morning and an ordinary for gentlemen at the Crown and Mitre tavern,' in addition to a ball after the concert. These festivals were held 'for the benefit of the City Musick,' but in one year (1743), 'Widow Gingell' shared in the proceeds. New music by Mr. Handel—then in the flesh—was frequently announced, the orchestra being strengthened by 'additional hands from London, Oxford, and Bath.' In September, 1748, a local professor announced as the most attractive features of his benefit concert 'the two celebrated French Horns from the Opera House; and likewise the famous March in Judas Maccabæus, accompanied by the Original Side Drum.' One would

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like to know where that 'original side drum' came from.

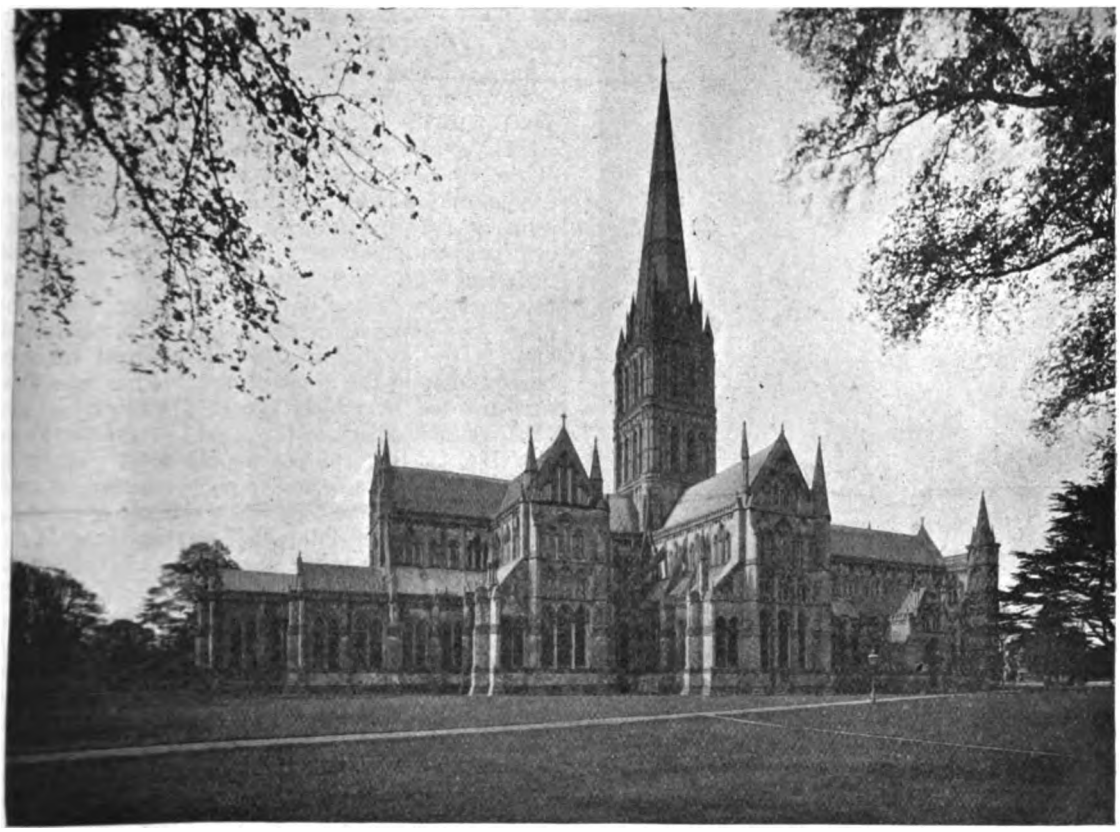
To return to the festivals. That of 1749—then a two-days' function—brought forward 'a Grand Concerto for a Trumpet, Kettle Drums, &c.' On October 5, 1750, 'at the New Assembly Rooms was performed the Messiah, or Sacred Oratorio.' This is a very early instance of the performance of Handel's masterpiece in the provinces, as it was not given at the meetings of the Three Choirs till seven years later. The 'Messiah,' however, did not gain admittance into the Cathedral until the year 1752, when it was announced as 'an anthem taken from the first and second Acts of the Messiah, or Sacred Oratorio' on the first day, and the remaining portion on the second day of the festival. The

The vocal performers were eighteen in number, among whom the principal were Dr. Hayes, Professor of Musick at Oxford, his two Sons, and Mr. Freeman. The Instrumental Performers consisted of sixteen Violins, two Hautboys, two Tenor Violins, a Bassoon, a Harpsichord, four Violoncellos, two Double Basses, with French Horns, Trumpets and Drums.

The Music was performed with great Spirit and exactness, and was received with Applause by a numerous and brilliant audience.

It should be remembered that at that time Handel was living in London, and this information shows that during his lifetime the composer did not restrict the performances of his 'Messiah' to London or to those under his own direction.

To return to the Cathedral. A visit to its Library is made specially interesting by the



SALISBURY CATHEDRAL.
(Photo by Messrs. Witcomb and Son, Salisbury.)

band and chorus parts of the 'Messiah' used on these occasions must, of course, have been in manuscript. An account, from the *Salisbury Journal*, of the festival concert given on September 28, 1750, may be quoted as showing the disposition of the band, &c.:—

All the above-mentioned pieces ['Messiah,' 'Te Deum,' 'Samson,' 'Judas,' &c.] were the compositions of one and the same Author, Mr. Handel, whose fertile and transcendent genius has justly acquired him a continued and universal Admiration for more than forty years past.

company of the librarian, the Rev. S. M. Lakin, who has been connected with the Cathedral for more than half-a-century. One of the oldest books in the Library is a Psalter of the Gallican Version, written on vellum and dating from the 10th century. The Calendar is ornamented with the signs of the Zodiac drawn in red outline, and the Psalter and Canticles have large initials chiefly formed of dragons. A 'Breviarium secundum usum Sarum' (*circa* 1460) contains the service for the enthronement of the Boy Bishop. This fine and handsomely written manuscript is

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ornamented with initials and borders in gold and colours. The unique 'Tonale secundum usum Sarum' bound up with an 'Ordinale secundum usum Sarum,' written on vellum, is of the 14th century. Another treasure is a contemporary copy of Magna Charta, said to be the transcript entrusted to the care of William Longespée, Third Earl of Salisbury, but which is doubtless one of the copies sent round to all the Cathedrals. Among the printed books are 15th and 16th century tomes of extreme rarity. A copy of the 'Returning Backslider,' by the Puritan divine Richard Sibbes, contains this couplet in the handwriting of Izaak Walton:—

Of this blest man let this just praise be given,
Heaven was in him before he was in heaven.

THE NAVE TRANSEPT.
(Photo by Messrs. Witcomb and Son, Salisbury.)

In considering the strictly musical part of our subject the various organs may first claim attention. An early reference thereto is of the year 1480, when the great organ was standing in the Nave (*in corpore ecclesiae*). *Three* organs are mentioned in the year 1539—of which the chief then stood on the choir screen, the remaining two instruments being located in the Lady Chapel and probably near the High Altar. There is a recorded charge for a 'Sache of Colles, for to breathe the Organ in the Choir,' whatever that may mean. A hundred years later a contract was made for enlarging the great organ and adding a choir organ in order to make it 'a perfect good organ after the fashion of St. Paul's, London.' In anticipation of the troublous times of the Commonwealth the Dean and Chapter caused the organ to be taken down and its parts safely stowed away, thus in 1648 we find the following disbursement recorded:—

4 men helping to take down the organ .. 4s. od.
Beer for them 6d

After the Restoration, Thomas Harris, organ-maker, was employed to re-erect the hidden instrument. In December, 1668, he also undertook to build a new organ to consist of '4 stops and one half,' viz.:—

A diapason, consort pitch.
A flute.
A twelf, from y^e^ diapason.
A fifteenth.
A hoyboy half way.
The compass from A re to C sol in alt.

This miniature organ was probably erected as a security for the debt of £50 then owing by Harris to the Dean and Chapter. One of the seven signatories to the agreement was 'Michael Wise,' then recently appointed organist.

We may now pass on to the wonderful organ built in 1710 by Renatus Harris. Its magnificent case (of which we give an illustration) stood forty feet high and twenty feet broad; moreover, this instrument had the distinction of being the first four-manual organ erected in England. One of the keyboards, however, acted on stops borrowed from the great organ. The specification (printed in full in Grove's 'Dictionary of Music and Musicians,' ii., 595) included a 'Drum Pedal, C C,' the 'roll' of which was caused by the addition of a second pipe sounding a semitone below the first pipe, with which it caused a rapid beat. The following particulars of this Harris organ are taken from the original of the illustration given on the opposite page:—

This instrument consisting of four sets of keys and fifty stops, stands over y^e^ choir door and is above 40 foot high & 20 foot broad, the arch under which it stands being lofty, and but narrow, would admit no larger extension in breadth, and yet it was judg'd necessary to carry the finishings very high, to render this figure more lively & proportionable to the structure of the Church (which is from the pavement to the vaulting thereof 80 foot high). The Organ Blower, as well as the bellows which are very large, have room in the body of y^e^ case, in which are all y^e^ movements, keys, rollar boards, and eleven stops of Echos, and yet the sight of the work is conceal'd from him as he is from the people in the church or gallery. This Organ is a new contrivance, and on it may be more varietys express'd than by all y^e^ Organs in England, were their several excellencies united. The figures designed for the finishing of y^e^ Choir Organ are not as yet set up, neither are y^e^ finishings of y^e^ great organ fore short'ned in this print according to perspective, because all parts of the instrument should answer the scale.

In 1792 Renatus Harris's four-manual organ gave place to one of three manuals built by Green, the gift of King George III. in his capacity

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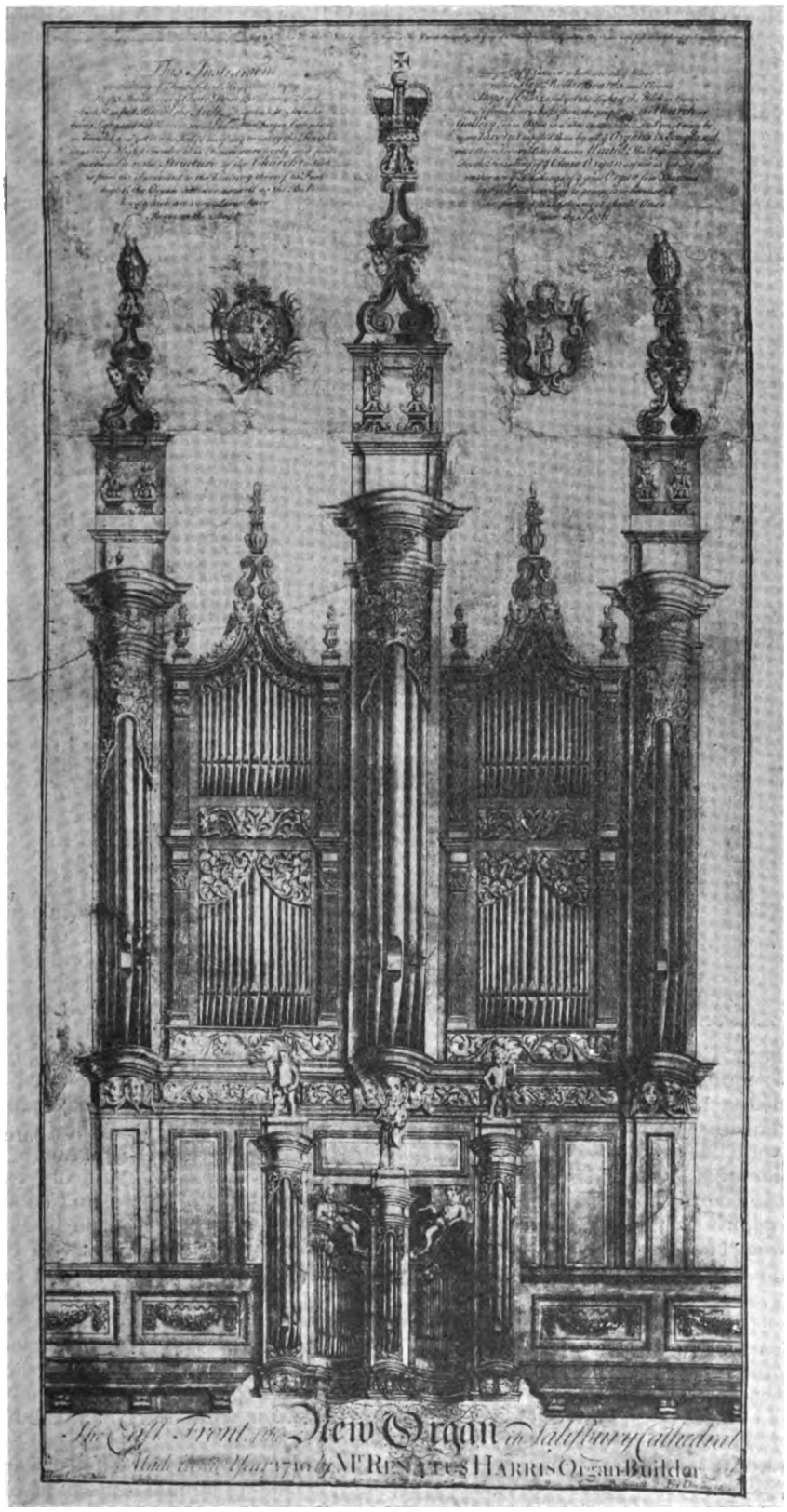

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of 'a Berkshire gentleman,' as until 1836 that county was included in the diocese of Sarum. The present instrument—a splendid example of the handiwork of the late Father Willis—was built in 1876-77 at a cost of £3,500, and is the munificent gift of Miss Chafyn Grove. The case cost an additional £1,000, and on the blowing apparatus—invented by Willis for Salisbury, and afterwards used by him at St. Paul's Cathedral and elsewhere—a further sum of between £800 and £1,000 was spent. Here is the specification of the organ, which is divided and placed on each side of the Choir, as at St. Paul's Cathedral:—

GREAT ORGAN (14 Stops).

	Feet		Feet
Double Open Diapason	16	Twelfth	3
Open Diapason (large)	8	Fifteenth	2
Open Diapason (small)	8	Piccolo	2
Stopped Diapason (Bass from Claribel Flute)	8	Mixture (4 ranks)	
Claribel Flute (closed Bass)	8	Double Trumpet	16
Principal	4	Trumpet	8
Flute Harmonique	4	Clarion	4

SWELL ORGAN (14 Stops).

Contra Gamba (closed Bass)	16	Super Octave	2
Viol da Gamba	8	Mixture	
Open Diapason	8	Contra Fagotto	16
Lieblich Gedact	8	Trumpet	8
Vox Angelica (Tenor C)	8	Hautboy	8
Octave	4	Clarion	4
Flute Harmonique	4	Vox Humana	8

SOLO (6 Stops).

Flute Harmonique	8	Corno-di-Bassetto	8
Flute Harmonique	4	Tuba	8
Orchestral Oboe	8	Clarion	4

CHOIR (10 Stops).

Lieblich Gedact	16	Lieblich Gedact	4
Lieblich Gedact	8	Gemshorn	4
Salicional	8	Flageolet	2
Flute Harmonique	8	Corno-di-Bassetto	8
Flute Harmonique	4	Cor Anglais	8

PEDAL (11 Stops).

Double Open Diapason	32	Flute	8
Open Diapason (metal)	16	Mixture (4 ranks)	
Open Diapason (wood)	16	Contra Posaune	32
Violone	16	Ophicleide	16
Bourdon	16	Clarion	8
Octave	8		

COUPLERS.

Swell to Great, Unison.	Choir to Great.
Swell to Great, Super Octave.	Solo to Pedals.
Swell to Great, Sub Octave.	Great to Pedals.
Swell to Choir.	Swell to Pedals.
Solo to Great.	Choir to Pedals.

Tremulant to Swell; 4 patent pneumatic combination Pistons to each Manual Clavier; Great Pistons to composition pedals.
4 combination Pedals to Pedal Organ.
Two T Pedals acting on Great to Pedal and Solo to Great Couplers.

Salisbury has a Choristers' School attached to its Cathedral; moreover, it is one of the earliest which obtained a separate endowment, due to Bishop Roger de Mortival in 1319. In the reigns of Edward II. and Edward III., property of very considerable value was dedicated to the maintenance and education of fourteen choristers. A copy of a tailor's bill for the clothing of a chorister in 1632 has been preserved. It reads thus:

Cloath Coate and hose and sharge Weskett.
8 doz. silke coate buttons at 4½d. per dozen.
Flaning to line ye Coate.
For a shoulder nott 1s. 5d.
For knee strings and pockets 8d.
For a yard and ¾ of sharge at 3s.
For a pr. of wostered stockings.
For making of ye Cloath Coate and hosen and half slives and sharge weskett 7s.
For letter Pockett. . . .

Several former choristers became cathedral organists: Edward Lowe, organist of Christ Church, Oxford, from 1630 (?) to 1682, and Joseph Corfe and J. E. Richardson, both organists of Salisbury, being amongst them. The following can also be claimed as 'old boys': Charles Lucas, third Principal of the Royal Academy of Music; Dr. C. G. Verrinder, the late Signor Franco Novara (W. F. Nash), and Albert Ernest Alsor Clair Ford, better known as Mr. Ernest Ford.

One of the choristers is appointed 'Bishop's boy.' This is an office of great antiquity, as there are frequent entries in the Capitular Registers with regard to him, and in the 15th century the names of some of these boys are recorded. One of the duties of the 'Bishop's boy' is to ascertain before every service whether the Bishop will attend at the Cathedral, and he walks before the Apparitor, in his surplice, on such occasions. He is admitted to this office by the Bishop in a formal manner. The boy kneels before the Bishop, who lays his hands upon him and says:—

A. B. admitto te in Puerum Episcopi, in nomine Patris, et Filii et Spiritus Sancti. Amen.

This is an old custom in Sarum Cathedral, and it would be interesting to know whether there are other cathedrals in which such custom is observed, or can be traced as formerly in use. At the enthronement of a new Bishop the Bishop's boy, under a tree opposite the Choristers' School, speaks a congratulatory address in Latin to the Bishop, and the Prelate replies, also in Latin, beginning with 'Boy of eminent hope, and you white-robed scholars of our Church,' and concluding, before the Benediction, with 'May God guard you in school and in games, at table, and at your chambers.'

At the present time the Choristers' School is in a very flourishing condition under the able direction of the Rev. Arthur G. Robertson, the Headmaster and a Vicar-Choral of the Cathedral who, by-the-way, is an old boy of St. Michael's College, Tenbury. Sixteen choristers are under his care and influence, and they give evident proof of happy lives spent in delightful surroundings. Candidates must have good voices; they are admitted between the ages of eight and ten years, and they receive a good classical education. The parents of the boys are required to pay the sum of £12 per annum towards the cost of board and education. The boys live in a fine old house in the Close, but their practice room is located in the garden of the organist's house. Here one may listen to the careful vocal training imparted to the choristers by Mr. South, the organist. There is an organ in this old apartment, and the music library is a model of neatness. In the accompanying photograph the traditional cambric frills worn by the Salisbury choristers will be noticed.

Once a year—on the August Bank-holiday—there is held an annual festival of old choristers

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who, in the absence of the Lay Clerks on vacation, sustain the entire service at evensong. The proceedings also include a cricket match (Past *v.* Present), a concert in the Schoolroom, tea at the Deanery, &c. The Sarum Choristers' School is one that deserves 'full marks' for admirably discharging a very important duty in Cathedral life.

The most famous of the Vicars-Choral was the Rev. Thomas Lawes, eminent as the father of Henry and William Lawes. He died November 7, 1640, and was buried in the Cathedral or its precincts. An old-time singing-man (*circa* 1609) distinguished himself in quite an extraordinary manner. This gentleman left the Cathedral during service and made his way to the Deanery, where he tried to murder the Dean, chasing that alarmed cleric round the house till he locked himself in a room. The murderously disposed Lay Clerk thereupon returned to his place in the Cathedral and took part in the anthem!

Some of the organists may now claim attention. In the year 1536 the following entry occurs in the Chapter books:—

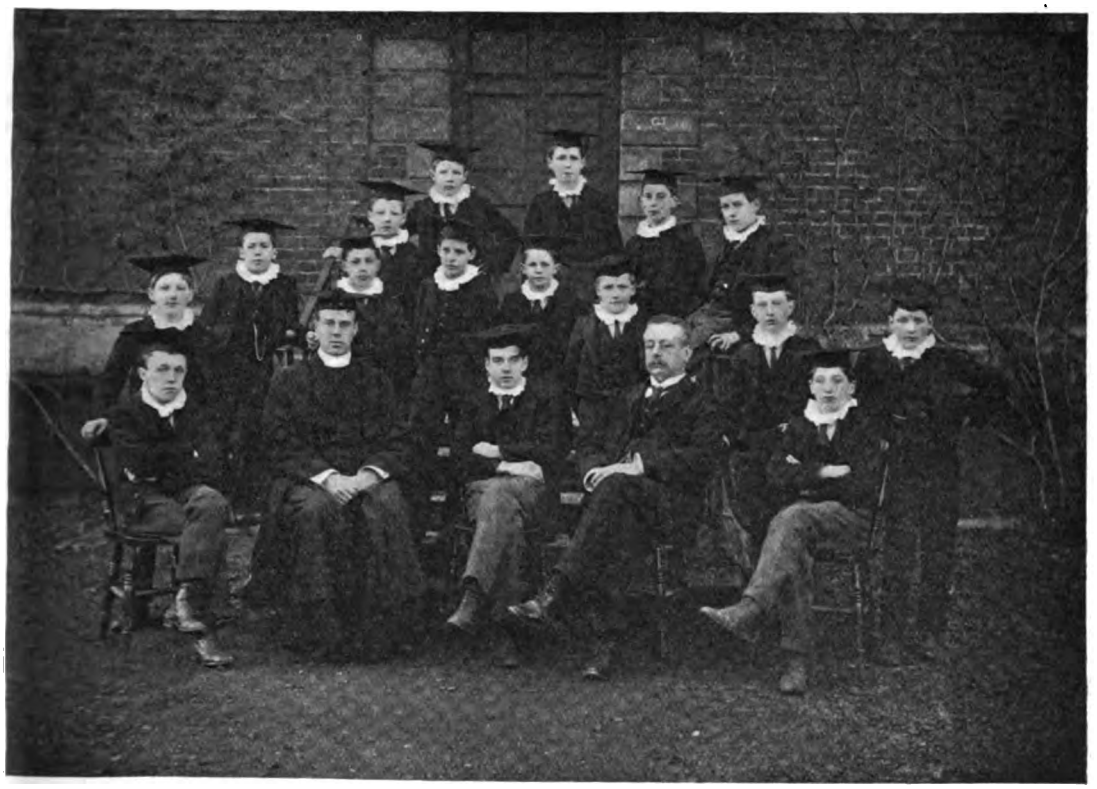
Pd. Thos. Knyght for playing the organ his salary for the quarter . . . 6s. 8d.

Again:—

Pd. to Sir Beckwyth for playing the organ for the whole year . . . . 26s. 8d.

and in 1539 Thos. Knyght received the sum of 2s. for playing 'in the week of Pentecost.' These payments were doubtless those made to Vicars-Choral before a regular organist was appointed—the title 'Sir' being used as a designation of those in holy orders.

According to Mr. John E. West's 'Cathedral Organists,' the earliest recorded 'chief musician' at Salisbury was John Farrant, composer of 'Farrant in D minor,' who reigned from 1598 to 1602. But although Farrant may be the earliest post-Reformation organist, there is mention of one Thomas, called 'Organista,' who was given a minor office on Sept. 27, 1454.



THE CHORISTERS OF SALISBURY CATHEDRAL, WITH THEIR HEADMASTER, THE REV. A. G. ROBERTSON, AND THE CATHEDRAL ORGANIST, MR. CHARLES F. SOUTH.

Photographed specially for THE MUSICAL TIMES *by Messrs. Witcomb and Son, Salisbury.*

To John Farrant succeeded John Holmes, one of the contributors to 'The Triumphs of Oriana' and the master of Adrian Batten and Edward Lowe. Ellis Gibbons (brother of the famous Orlando, and also a contributor to 'Oriana'), Edward Tucker and Giles Tomkins are also worthy of mention. These three were the immediate predecessors of the most widely known organist of Salisbury, Michael Wise, composer of such deeply expressive anthems as 'The ways of Zion do mourn,' and 'Prepare ye the way of the Lord,' and other similar creations to the number of thirty-six. He is said to have been born in the city (but this lacks confirmation) in 1638. He was appointed organist of Salisbury in 1668. That he was a

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pluralist is proved by the fact of his having been sworn in a Gentleman of the Chapel Royal—in succession to Raphael Courteville, deceased—on January 6, 1676, but at the coronation of James II. (April 23, 1685), Mr. Wise 'was then suspended and did not appear.' On January 27, 1687, in the year of his death, he became Almoner and Master of the Choristers of St. Paul's Cathedral. He must therefore have spent much of his time in travelling between Salisbury and London.

The Chapter records of Salisbury throw light upon Michael Wise's doings and misdoings. On April 20, 1679, a Mr. Mitternacht was appointed to play the organ as his substitute, Mitternacht's salary during the time he thus acted being deducted from that of the chief musician of the Cathedral. Fines of 5s., 10s., and 20s., and admonitions for absences and irregular attendances on the part of Mr. Wise, and the dismissal of Mitternacht—all recorded in the Chapter books—show that the organist and his deputy gave their superiors some trouble. The following entries refer to an accusation made against the Dean and Chapter by Organist Michael Wise:—

11 May, 1674—Accusation: That ye Dean and Chapter within these seven years last past had received of ye choristers rents above ye sum of Three Hundred pounds more than ever they pay'd to him or ye choristers.

May 23, 1674.—I Michael Wise do acknowledge that rashly and inconsiderately I said some words, which tended to ye reproach & dishonor of ye Dean & Chapter which upon better thoughts I have reason to believe were false. I do therefore hereby declare & profess, that I am heartily sorry for that my miscarriage, & do very humbly desire their pardon; promising to behave myself hereafter with all reverence & duty in my place, according to ye promise which I made at my admission.

Against the foregoing must, however, be recorded the following payment made by the Dean and Chapter, and to their credit, be it said:—

To Michael Wise 50s. for his paines in setting certain anthems.

He figures in 'The Wiltshire Ballad' of 1680 (Bagford Collection), of which a specimen stanza may be quoted:—

This was the Humble Holy Guise
Of the Religiously Precise
Which made them Gallop to *Mic. Wise*
To Sign it.

Michael Wise met his death at the hand of a night watchman on August 24, 1687. He is said to have 'quarrelled with his (second) wife on some trivial matter, and rushed out of his house. The watchman met him while he was boiling with rage, and commanding him to stand and give an account of himself, he struck the guardian of the peace to the ground, who in return aimed a blow at his assailant with his bill, which broke his skull, of the consequence whereof he died.' All biographers of Wise give Salisbury as the place of his untimely end, but, strangely enough, no entry of his burial is to be found anywhere in that city. Burney and Hawkins are generally given as the authorities for the statement that Salisbury was the deathplace, but these historians probably obtained their

THE CHOIR, LOOKING WEST.
(Photo by Messrs. Witcomb and Son, Salisbury.)

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information, from Anthony à Wood's MS. biographical notes of musicians, now in the Bodleian Library. Here is the extract from Wood :—

He [Wise] was knock'd on the head & kill'd downright by the night-watch at Salisbury for giving stubborne & refractory language to them on S. Bartholomew's day at night, an. 1687.

Anthony à Wood, not altogether a model of accuracy, may easily by a slip of the pen have written Salisbury for London, and the possibilities are that Wise met his death during one of his necessary visits to the Metropolis.

We may now pass on to the two Corfes, father and son, both natives of Salisbury, who between them held office for the long period of seventy-one years. Joseph (the elder) is buried in the Cathedral, and the remains of Arthur Thomas Corfe rest in the South cloister. The latter died suddenly, while kneeling at his bedside in the act of prayer, in his ninetieth year. The present holder of the office is Mr. Charles Frederick South, born in London, February 6, 1850. He studied music under his brother, Mr. H. J. South, and the late George Cooper. His organ appointments previous to Salisbury were Aske's Hospital, Hoxton (1866), and the Church of St. Augustine and St. Faith, under the shadow of St. Paul's Cathedral (1868). He resigned the latter post on his appointment to Salisbury in succession to Mr. Bertram Luard Selby in 1883. For a few years he conducted the Sarum Choral Society; but he now devotes most of his time to the Cathedral, with results that testify to his conscientious attention to duty in one of the fairest of fanes in the land.

It is no wonder that music-loving and saintly George Herbert experienced untold delight in his 'twice-a-week foot-walk' to Salisbury from his parsonage at Bemerton hard by. And has not a gentle poet of later time (Coventry Patmore) said :—

Once more I came to Sarum Close,
With joy half memory, half desire,
And breathed the sunny wind that rose
And blew the shadows o'er the spire,
And toss'd the lilac's scented plumes,
And sway'd the chestnut's thousand cones,
And fill'd my nostrils with perfumes,
And shaped the clouds in waifs and zones,
And wafted down the serious strain
Of Sarum bells.

For valued assistance in the preparation of this article thanks are ungrudgingly tendered to the following: the Rev. S. M. Lakin, M.A., Librarian of the Cathedral; the Rev. Arthur G. Robertson, M.A., Master of the Choristers' School and Vicar-Choral; Mr. A. R. Malden, Chapter Clerk; Mr. George Freemantle, Dean's Verger; Messrs. Witcomb and Son, for permission to reproduce their excellent photographs; and to Mr. Charles F. South, Cathedral organist, for his kindness in various ways.

DOTTED CROTCHET.

DR. MAURICE GREENE.

(1696?—1755.)

English Church Music has claims which should not pass unheeded. In it the art is devoted to its highest use. The men who, through the centuries, have created this glorious heritage of native productiveness by their devotional strains should be held in grateful remembrance. Certain of them have found a place in the niche of fame for all time—Henry Purcell to wit—and the chosen few of these masters of sacred song would surely be incomplete without honourable mention of 'the chief musician' who forms the subject of this Biographical Sketch.

Maurice Greene made his entry into the world about the time that Henry Purcell took his departure. The exact date of his birth—it took place in London—is unknown, but the years 1695 or 1696 may be accepted as the nearest approach to accuracy. His ancestors were of the law and church—his grandfather, John Greene, a Recorder of London; his father, the Rev. Dr. Thomas Greene, vicar of the now demolished church of St. Olave, Jewry, and St. Martin, Ironmonger Lane. Master Greene became a chorister of St. Paul's Cathedral. He is said to have first worn his surplice during one of Queen Anne's visits — 'repeated with glorious frequency,' says Milman—to the great and then unfinished Cathedral in 1707. If this be true, the occasion in all probability was 'the General Thanksgiving for the happy Union of the Kingdoms of England and Scotland,' on May 1, 1707, 'when the Te Deum with proper anthems were sung by Her Majesty's Choir.' At that time Jeremiah Clark, composer of the tune 'St. Magnus,' was organist, and Greene doubtless shared in the consternation caused by the untimely end of poor Jerry Clark, who 'shot himself with a little Screw-Pistol in the side of the Head' in consequence of a love affair. Charles King — designated by Greene 'the serviceable man' — succeeded Clark as Almoner and Master of the choristers, and the subject of this sketch became his pupil for harmony.

In the year 1710, Greene was articled to Richard Brind, organist of St. Paul's Cathedral, for a term of six years. It was during this period that, according to Burney, 'from Greene's great admiration of Handel's manner of playing, he had sometimes literally condescended to become his *bellows-blower*, when he went to St. Paul's to play on that organ, for the exercise it afforded him in the use of pedals. Handel, after the three o'clock prayers, used frequently to get himself and young Greene locked up in the church together; and, in summer, often stript unto his shirt, and played till eight or nine o'clock at night.' If, as Burney asserts, there were pedals to the St. Paul's organ at that time, their introduction into England is much earlier than is always stated. Certain it is that subsequent to Handel's death

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Father Smith's fine organ contained two octaves of short pedals—'toe pedals'—which, however, only pulled down the great organ keys, as there were no pedal pipes.

At about the age of twenty, Maurice Greene obtained the organistship of St. Dunstan's-in-the-West through the influence, it is said, of his uncle, Serjeant Greene, learned in the law. The following advertisement from the *Daily Courant* of December 12, 1717, may serve to introduce the next change in the young organist's career:—

Whereas Edward Purcell, only son to the Famous Mr. Henry Purcell, stands candidate for the Organist's place of St. Andrew, Holborn, in the room of his uncle Mr. Daniel Purcell, deceased—This is to give notice, that the place is to be decided by a general Poll of Housekeepers of the Parish, whom he humbly hopes, notwithstanding the false and malicious reports of his being a Papist, will be assistant to him in obtaining the said place.

N.B.—The election will begin upon Tuesday the 17th, at nine in the morning, and continue till Friday following, to four in the afternoon.

The above advertisement states that Daniel Purcell was not in the flesh at the time of the contest, but some authorities assert that he had been 'displaced' from the organistship of St. Andrew's. No record appears to exist giving the result of this four-days' voting of the 'Housekeepers of the Parish,' but the final decision seems to have been in the hands of the Vestry, and its Minutes of February 17, 1718, furnish the result:—

The question being put whether the vestry should take the election of an organist into their nomination, it was agreed in the affirmative.

The candidates were:—

Mr. Short .....
,, Isham .....
,, Young .....
,, Green ..... //////
,, Pursill .....
,, Haydon .....
,, Harris .....
,, Hart.....

Mr. Green is elected Organist of the Parish of St. Andrew, Holborn.

In other words the election was unanimous. A salary of fifty pounds was attached to the post, which Greene held conjointly with that of St. Dunstan's-in-the-West, a plurality which the Vestry did not allow to his successor, Mr. John Isham, who also received a yearly salary of 'Fifty pounds pay'd him out of the Bells and Palls.'

Greene had only held his new post at St. Andrew's, Holborn, for a month, when, on March 20, 1718, he was appointed organist of St. Paul's Cathedral, in succession to Richard Brind, deceased. He was then twenty-two. The oft-repeated statement that, in addition to his salary as organist, Dean Godolphin procured him the emoluments of a Vicar-Choral, as a special mark of favour, is not borne out by the Chapter records, as Greene's predecessors also held a Vicar-Choralship in addition to the office of organist. Handel continued his visits to the organ in St. Paul's, as we learn from *Applebee's Weekly Journal* of August 29, 1724, that:—

Their Royal Highnesses the Princess Anne and Princess Caroline came to St. Paul's Cathedral and heard the famous Mr. Handel (their musick-master) perform upon the organ.

The next recorded event in his life is not musical, but Masonic. In the year 1725 he was registered a member of the Masonic Lodge meeting at the Ship Tavern, without Temple Bar, Charles King, his quondam master and fellow-worker at St. Paul's being the Master of the Lodge, and two of the Minor Canons the Wardens. From the Ship to the Crown and Anchor is an easy transition, especially as both those taverns were situated in the Strand. At the latter the Academy of Vocal Music held its music-makings on alternate 'Frydays, solemn dayes excepted.' At the first feast of song—held on Friday, January 7, $172\frac{5}{6}$—the thirteen members present (exclusive of the St. Paul's boys) included King, Gates, Weely, Pepusch, Greene, Gaillard, each of whom paid half-a-crown towards the cost of the evening's proceedings. The expenses are set forth thuswise:—

A coach for ye children	2	0
Wine and bread	10	6
for the use of ye room, fire and candles	5	0
the Drawer..	1	0

At the next meeting we meet with the names of Flintoft and Dr. Croft, and later on Bononcini, Haym, Geminiani, Dieupart, and Senesino. In 1727, Steffani was elected President, and two years later the sixty-nine members included Hogarth and John Robinson. The Society continued to exist until 1731 and, judging from the names above given, the meetings must have been of a very enjoyable nature.

Honours came to Maurice Greene with remarkable rapidity. In 1727 Dr. Croft died, and the Cheque Book of the Chapel Royal of that year records the following appointment:—

Mr. Maurice Greene, by Virtue of a Warrant from the Rt. Revd. Edmund, Lord Bishop of London, Dean of His Majesty's Royal Chapels, was Sworn Organist and Composer of the Chapel Royal, vacant by the death of Wm. Croft, Dr. of Musick, this 4th day of September, 1727.

EDW. ASPINWALL,
Sub-Dean.

It is said that Greene obtained this coveted post through the influence of the Countess of Peterborough, formerly Anastasia Robinson, one of Handel's prima donnas.

His daily duties at St. Paul's Cathedral doubtless caused him to pass along Paternoster Row. Now in those days two sisters, Dillingham by name, kept a milliner's shop in that now bookish thoroughfare. These fair damsels were related to the wife of Charles King and to Jeremiah Clark, and in course of time to

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Maurice Greene, as Mary of those milliners twain became Mrs. Greene.

The next event in his career was not altogether a very creditable episode of the Handel-Bononcini quarrel. Greene appears to have shown warm friendship towards Handel and at the same time to have courted his rival with no less servile admiration. When Handel discovered this duality of affection, he angrily withdrew from all intercourse with Greene, who thenceforward threw all the influence of his position into upholding the cause of Bononcini. Unfortunately, Greene was made the instrument of introducing at the Academy of Ancient Music a madrigal—'In sua siepe ombrosa'—professedly composed by Bononcini, but which turned out to be the production of Antonio Lotti. Righteous indignation was aroused at this fraudulent proceeding, though no voice appears to have been raised against Handel's depredations of a similar nature. In spite of this discovery and the expulsion of Bononcini from the Academy, Greene stuck to him and strongly espoused his cause; moreover, he withdrew from the Academy of Ancient Music, and, taking all his St. Paul's boys with him, he founded a rival concert-giving society in the great room called 'The Apollo,' at the Devil Tavern, near Temple Bar. This proceeding gave rise to the saying, attributed to Handel, that 'Doctor Greene had gone to the Devil.' Another Handel-Greene story may find a place here. It is to the effect that on one occasion Greene left with Handel the manuscript of an anthem he had written, in order to obtain his opinion on the composition. Not having received back the manuscript, Greene called upon the great man for his opinion. 'Oh! Doctor Greene,' said Handel, 'I did hang your anthem out of the window because it did want more air.'

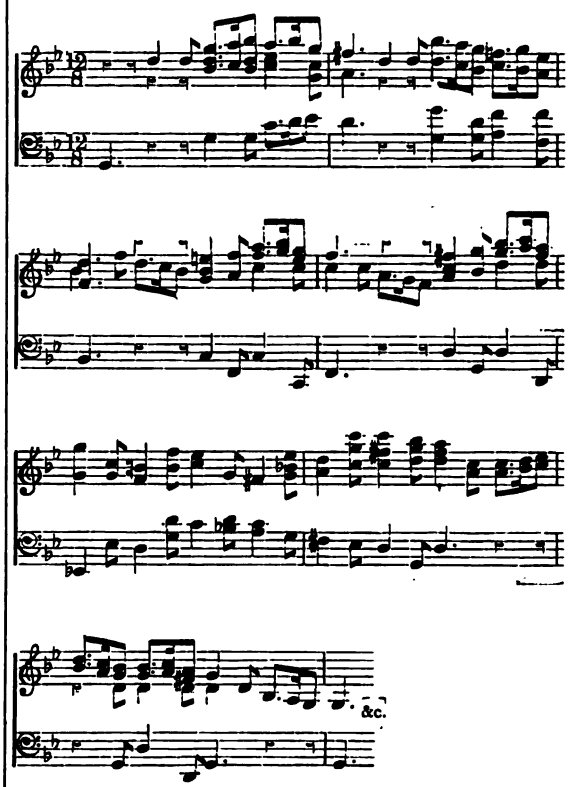
The outcome of these disagreeable incidents—due to the rival factions of the Handelians and Bononcinians—does not seem to have affected Greene's chances of promotion and his prospects of gaining further distinction. In 1730 he was elected Professor of Music in the University of Cambridge, and made a Doctor of Music. His exercise was a setting of Pope's 'Ode for St. Cecilia's Day,' performed at the Public Commencement, July 6, 1730, when the new Senate House was opened. Monk, in his 'Life' of Dr. Richard Bentley, Master of Trinity, says: 'The University was treated with an extraordinary exhibition of musical talent, by Maurice Greene, the celebrated composer, who set to music Pope's Ode on St. Cecilia's Day, altered and enlarged by the poet himself for this occasion.' An extract from a London newspaper—the *Daily Journal* of July 20, 1730—may also be quoted:—

> Mr. Green, Organist of the King's Chapel and St. Paul's Cathedral, who on the 7th instant commenced Doctor of Musick at Cambridge, was, on account of his well-known merit, chosen Professor of Musick in that University.

On the occasion of this visit to Cambridge Greene performed two new anthems of his own composition at Great St. Mary's Church.

As already mentioned, Pope, at Greene's request, made extensive alterations in his poem. He reduced its length by about one-third and introduced a new stanza which begins—

> Amphion thus bade wild dissension cease,
> And soften'd mortals learn'd the arts of peace

(had this any reference to the Handel-Bononcini feud?), besides making modifications in the first part. The following, the prelude to a vocal duet in the Ode, may serve as a specimen of Dr. Greene's style in a less familiar field than that of Church music:—

In 1735, on the death of John Eccles, Dr. Greene became Master of the King's Musick; thus he held all the chief musical appointments in the country—Organist of St. Paul's, Organist and Composer to the Chapel Royal, Professor of Music at Cambridge, and Master of the King's Music—before he was forty years of age. The next most important incident of our composer's career was the active part he took in founding the Royal Society of Musicians, of which his friend Michael Christian Festing was the father. This act of benefaction took definite form on April 19, 1738, and among the original members of the Society were, in addition to Festing and Greene, Handel, Boyce, Arne, Henry Carey, Hayes, Pepusch, Christopher Smith, Travers, Edward Purcell and others.

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The year 1743 witnessed the publication, in two volumes, of the following classic in the literature of English Church music:—

Forty | select anthems | in | score, | composed | for 1, 2, 3, 4, 5, 6, 7, and 8 voices. | By Dr. Maurice Greene, | organist and composer to His Majesty's Chapels Royal, &c.

The dedication is to the King and reads thus:—

Sir,

May it please your Majesty to permit me, in the humblest manner, to beg Your Majesty's gracious Acceptance of the following ANTHEMS, composed for the Service of Your Royal Chapel; as a sincere Testimony of that Duty and Zeal with which I am

Your Majesty's Most Faithful and Obedient Subject and Servant

MAURICE GREENE.

The list of 140 subscribers to these Forty anthems—headed by Frederick, Prince of Wales—included the names of Boyce, Beard, Gallupi, B. Gates, Hasse, Howard, Charles Jennens, Kent, Monticelli, Nares, Pepusch, and Porpora. The name of Handel is absent.

An interesting side-light on the early meetings of the Three Choirs is afforded by the following paragraph, under the heading 'London News,' from the *Gloucester Journal* of May 29, 1745:—

This day, Dr. Greene, Master of His Majesty's Band of Musick, with several Gentlemen belonging to the Chapel Royal, Westminster Abbey, and St. Paul's, set out for Gloucester, where they are to meet the Gentlemen belonging to the Choirs of Worcester, Hereford, and Gloucester, in order to perform at the last mentioned place, on Wednesday and Thursday next, a Grand Concert of Musick, both Vocal and Instrumental, for the Benefit of poor Clergymen's Widows and their Children.

On this festival occasion a dramatic pastoral by Greene, entitled 'Love's Revenge: or Florimel and Myrtillo,' was performed at the Boothall, Gloucester.

In the year 1750, Dr. Greene became the fortunate recipient of an estate in Essex, bequeathed to him by a son of his uncle Serjeant Greene. This possession, which brought in an income of £700 a year, placed Dr. Greene in a position of comparative affluence. The property, known as Bois Hall, was situated near Abridge, the village close to Epping Forest, from which the name of Isaac Smith's familiar psalm-tune was probably derived. Here, in this sylvan retreat, Greene commenced a project which was to prove of lasting benefit to English Church music and one for which his name should ever be held in remembrance—the publication in score of an important collection of cathedral music. Ill-health unfortunately prevented him from carrying out his design, so he handed the material to his gifted pupil, Dr. William Boyce, and the result is the monumental work known as 'Boyce's Cathedral Music' (3 vols., 1760—1778), but which owed its inception to Dr. Maurice Greene.

The *Public Advertiser* of Wednesday, December 3, 1755, contained the following announcement:—Monday night died, at his house in Beaufort Buildings, Dr. Maurice Greene, Organist and Composer to his Majesty, Master of his Majesty's Band of Musick, Organist of St. Paul's Cathedral, and Professor of Music in the University of Cambridge.

The *Gentleman's Magazine* informs us that he died at Bois Hall, Essex, a statement which is at variance with the above announcement. The books of the Vicars-Choral of St. Paul's record that he died on December 3; but as the date given in the *Public Advertiser* agrees with that on the leaden coffin there can be no doubt that December 1 was the actual day of his demise. He was buried in the minister's vault of his father's church, St. Olave's, Jewry. When that old sanctuary was about to be demolished and the bones of those who had been interred there had to be removed, Dr. W. H. Cummings very happily suggested that the body of Dr. Greene should find its last resting-place in St. Paul's Cathedral. The necessary authority was obtained through the instrumentality of the late Sir John Stainer and Dr. W. A. Barrett, and the re-interment took place on May 18, 1888, when the remains of Dr. Greene were laid beside those of another Cathedral worthy, his pupil Dr. William Boyce, in the crypt of St. Paul's. On that interesting occasion a very representative gathering of musicians assembled round the grave, when Dr. Barrett related the circumstances attending the removal of the remains, concluding his remarks with the words: 'Here we hope his bones may rest for ever, unless St. Paul's Cathedral is required for City improvements.' At the afternoon service Greene's world-famed anthem 'God is our hope and strength' was sung. It is rather unfortunate that the inscription on the tomb (given below) should have preserved the wrong date of the death—December 3, instead of the first day of that month, in the year 1755:—

Here also rest
the remains of
Dr. MAURICE GREENE
Born 1695. Died 3rd. Decr. 1755.
Organist of this Cathedral 1718 to 1755,
removed from the Church of
S. Olave, Jewry, on its demolition
and re-interred here on the 18th
May, 1888.

He left an only daughter, who was married to the Rev. Michael Festing, rector of Wyke Regis, Dorset, and the son of Greene's old friend.

According to Burney, Dr. Greene was 'very much deformed,' but this physical defect found no counterpart in his bearing towards his fellow-men, he being described as 'amiable and courteous in manner and beloved by all who knew him.' Among his pupils were Dr. Boyce (already mentioned), John Camidge (of York), Samuel Porter (of Canterbury), John Stanley (the blind organist of the Temple),

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and John Travers. Greene was held in high repute as an organist, and had a predilection for the use of the solo stops, at that time somewhat of an innovation. To him belongs the rare distinction of having been mentioned by a contemporary German writer, Johann Mattheson, who, in his Vollkommene Capellmeister (1739), classes 'Green in London'—the only Englishman mentioned by him—among the famous organ-players of the day, Bach and Handel being included in the category.

In regard to Dr. Greene's fame as a composer, the opinion of Mr. J. A. Fuller Maitland (Dict. of Nat. Biog. xxiii. 64) may be quoted: 'In his criticism of this composer's works Burney was singularly unfortunate, for so far from showing the influence of Handel or the Italian opera to any appreciable extent, the best of them are thoroughly English in character and style, and his ballads, such as "Go, Rose," and "The Bonny Sailor," have a perfect right to be included in all collections of national music. In these and in his anthems his melodies are always natural and flowing, while in the latter especially there is no lack of scientific skill or earnestness of purpose.' His anthems 'God is our hope and strength,' 'I will sing of Thy power,' 'Lord, let me know mine end,' and 'O clap your hands' are still to be heard in those cathedrals which preserve the best traditions of the old school of English Church Music.

Dr. Greene's printed compositions include:—

Forty Anthems (1743).

Nine Anthems in score, principally from manuscripts never before printed (n.d.).

A Service in C, with five Anthems, in Arnold's Cathedral Music.

Six Overtures for violins, German flutes, hoboys, &c., in seven parts.

Twelve Voluntarys for the organ or harpsichord.

Voluntarys in a collection by Greene, Travers, and several other eminent masters.

A Collection of Lessons for the harpsichord. This is an early work, issued in a very incorrect form by John Johnson, a publisher, according to Hawkins, 'who printed nothing that he did not steal!'

A Cantata and four English Songs.

The Chaplet. A collection of four English Songs.

Spenser's 'Amoretti.'

Catches and Canons for three and four voices, with a collection of Songs for two and three voices.

Songs, 3 Glees (A.T.B.), 2 Trios (T.T.B.), &c.

Much of his music remains in manuscript. The following information as to its location, though by no means pretending to be complete, may be found useful to future investigators:—

(i.) British Museum. Add. MSS. 5324, 5325, 5326, 5327, 17830, 31462, 31821.

(ii.) The Bodleian Library, Oxford, contains a large collection of Greene manuscripts, many in the autograph of the composer—*e.g.*, Anthems; Court Odes, King's birthday Odes, and New Year's Odes. These are set forth in detail in the catalogue of the Wight collection: Nos. 16681, 16695-6, 16737-60. Among the foregoing calling for special mention are Pope's Ode, 1730 (already mentioned); an anthem for Founder's day, King's College, Cambridge, March 25, 1728; anthems for the Sons of the Clergy Festivals at St. Paul's Cathedral, 1719, 1720 and 1722; 'Phœbe,' a pastoral; and 'Jephtha,' an oratorio.

(iii.) The Royal College of Music Library. Nos. 1645, 1652, 1714-17, 1745, 1853-4, 1911-14, 1929, 1933, Vols. D and I. (These numbers are from the printed catalogue of the Sacred Harmonic Society, the previous owners of the collection.) The more important of the above are the following, some in the autograph of the composer: Te Deum in D, for voices and instruments; Service in C, 'Begun at Farnham Castle in May, 1737, and finish'd in London in June following'; 'Florimel, or Love's revenge,' full score (1737); Part of the 'Song of Deborah and Barak,' in the handwriting of Dr. Alcock, who has added to the fly-leaf the following endorsement: 'N.B.—This is ye only copy of this Piece of Musick except one I wrote for Chas. Jennens, Esqr.'

The special Supplement portrait which we give of Dr. Greene, with his friend John Hoadly the poet and dramatist standing by him, is from the painting by Francis Hayman (1708-1776) in the possession of Mr. J. Edward Street, Honorary Secretary of the Madrigal Society. It is by the kind and special permission of Mr. Street that this interesting and hitherto unpublished portrait of Dr. Greene is reproduced in THE MUSICAL TIMES.

F. G. E.

THE DEVELOPMENT OF MUSICAL STYLES, FROM MOZART TO THE END OF THE NINETEENTH CENTURY.

A LECTURE DELIVERED BY PROFESSOR NIECKS AT THE BEGINNING OF THE WINTER SESSION IN THE UNIVERSITY OF EDINBURGH.

The study of styles, whether of art or of literature, is a matter of downright utility, not of mere idle curiosity. In fact, it is a study that profits the consumer of art and literature as well as the producer. Whether we wish to write or to enjoy music we shall gain by the knowledge obtained in the study of styles. Our powers of observation and discrimination, our expressional and our gustatory faculty, cannot but be improved by it. Apart, however, from this directly practical outcome there is another—practical also, but only indirectly—the value of which is oftener underrated than overrated; I mean the philosophical outcome—that widening of the sphere of vision, that deepening of the insight, that illumination of causal connections, natural affinities, and individual, national, and age idiosyncrasies, that power and pleasure of knowing the whence and whither, the how and why, at least in such measure as is permitted to sorely limited humanity.

Nothing brings the peculiar qualities of a style more strikingly before us than a comparison

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with a style of a totally different nature; for instance, two styles so strongly contrasting in character and so widely separated in time as those of the last third of the eighteenth and nineteenth centuries. Of course everybody *feels* the difference that exists between the prevalent styles of these periods, nay, *feels* even the differences that exist between the styles of individual composers, and not only of composers belonging to distant ages, like Mozart and Wagner, and Haydn and Tchaikovsky, but also of contemporaries, like Mendelssohn, Schumann, Berlioz, Chopin, Bellini, and others. But how many of those who feel this have a clear perception of the facts that produce the feeling of difference! How few have actually realised what are the material and spiritual constituents, and the various manipulations and treatments of these, that give to each style a tone, a colour, a feeling, a taste, and a scent of its own. Many will say it is strong emotionalism that distinguishes the new from the old. This is true enough. Still it does not hit the main point. We can find in the late eighteenth-century music, although of course much more rarely, examples of emotionalism which in strength matches the most recent emotionalism, but what we cannot find in the former is the peculiar type or types of emotionalism for which the latter has a predilection. Again, many will say that it is the greater number of harmonies and instruments employed that distinguishes the new from the old music. No doubt this too is true. But it is not the chief truth; for far more important than the number of harmonies and instruments is the manner of their utilisation. Or, again, we hear it often said that chromaticism and dissonance are the most characteristic features of the modern style. In acknowledging the truth also of this we must, however, guard against the mistake of imagining that these features of the new technique are an entirely original invention, instead of being for the most part, as they really are, merely a quantitative and qualitative increase of means already utilized in earlier styles.

There can be nothing more wrong than the only too common view that the styles of periods were originated by single individuals, or can be reckoned from a certain year. Of course, this is not a discovery. But as authors go on writing histories of reigns and centuries, although these do not form rational divisions, so critics go on attributing to an individual, or to a time, what belongs to groups of men and generations. How much has not unwarrantably been attributed to Palestrina, Handel, and Wagner! Which in the cases of the first two masters is so much the more remarkable, as their eminence was not at all based on the novelty of their materials and devices. However, even unexceptionable theory as regards formation of styles by no means secures satisfactory practice in their historical treatment. Of this I am reminded by an author who, after pointing out all the weighty objections to such a course, dates the beginning of the new style from the middle of the nineteenth century. Now it was undoubtedly after 1850 that Wagner produced the most advanced of his works—'The Ring of the Nibelung,' 'Tristan and Isolde,' 'The Meistersinger,' and 'Parsifal'—and Liszt his symphonic poems, symphonies, oratorios and masses; but before 1850, Berlioz, Chopin, Schumann, and others of their time and before their time, had already done their work, and they were factors in the evolution that cannot in fairness and reason be ignored. Besides the composers named, we have to consider Beethoven, Weber, Schubert, Spohr, and Meyerbeer, all of whom made in one or another way for the new.

There remains only one more preliminary remark—namely this: The invention of new technical means arises from two impulses—the need of expression and the desire for novelty. The need of expression produces necessarily the more substantial and lastingly valuable results. But the results of the desire for novelty, though to a considerable extent trifling and transient, supply also materials serviceable for the nobler purposes of the art. Thus, what the artificer invents for one purpose, the poet-musician utilises for another, the merely piquant trait born of the play-impulse becoming a significant vocable in a language. It is passing strange that nowadays, when the art of music is in so advanced an expressional stage, we still meet with so many people who view technical means as something apart from expression. Composers who do not constantly make use of all the new technical means are told that they are not on the level of their age. The critics do not ask themselves whether the new technical means are appropriate in all cases. Unfortunately the composers are, as a rule, worse than the critics. They follow indiscriminately a fashion, and transfer unhesitatingly the voluptuous accents of *Tristan* and *Isolde's* love duet to a child's prayer, and the gorgeous pomp of Walhalla to a rustic idyll. The irreconcilableness of the two should be obvious, but it is not. A tyro should be able to understand that the simple can only be expressed by the simple, the naïve by the naïve, and the tranquil by the tranquil, not by the complex, the passionate, and the turbulent; nevertheless, the masters of the craft often fail to do so. There is nothing so common in our present-day music as illustrations of 'much ado about nothing.' A very instructive example of how not to do is Humperdinck's wonderfully clever opera 'Hänsel and Gretel,' wherein folk-tunes are wedded to the Wagnerian dramatic symphony—that is, the union is attempted of two contradictories. We have good reason to be proud of and thankful for the technical acquisitions made in music. I wish we could also be proud of and thankful for the use made of them by the followers of the great masters who invented and improved these means.

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In studying the development of music, that is the changes that take place in its texture and structure, we have to keep our eyes on the elements—the tonal, rhythmic and colouristic—as they appear at the various stages. We have to see whether in melody and harmony (that is, in the two aspects of the tonal element) diatonicism holds absolute dominion, or chromaticism more or less effectually disputes its absolutism and perhaps even its dominion; and further, whether enharmonicism asserts itself to any notable extent. As regards harmony, we have to consider, besides its diatonicism, chromaticism, and enharmonicism, whether it is contrapuntal or chordal harmony, whether the chords used are few or many, whether the amount of dissonance contained in them is small or great, and whether the form of the harmony is solid or liquid—in other words, whether it is plain or intermixed with passing, anticipating, retarding and other auxiliary notes.

Rhythm we have to embrace in its narrowest and widest sense as it manifests itself in the structure of motives, phrases, periods, groups of periods, and whole compositions. With regard to rhythm in the usual and narrow sense, we have to note whether it is strong or weak, varied or the reverse, simple or involved, straightforward or syncopated; and with regard to rhythm in the wider sense, we have to ascertain whether the form is periodised or not, architectural or not. What is meant by colouring does not stand in need of explanation, nor is it necessary to point out the immense importance of colouring in the music of our time. Everyone knows that the success of innumerable compositions depends on the clever blending, contrasting, combining, alternating, and distributing of instrumental tone qualities. Well then, in studying the development of music we must keep our eyes on the nature, quantity and mixture of the above enumerated elements as they appear in each style of historical significance. But that is not enough. If we keep our eyes only on this, we shall miss a great deal of what contributes to the making of styles and to the development of an art—namely, the new melodic, rhythmic, harmonic, and colouristic traits born of original individuality, and the impulse of as yet unexpressed thoughts and feelings, traits that do not always necessitate a change in the elements and an extension of the means. That these individual traits on account of their subtlety are often more difficult to fix and describe than the elemental means, must be obvious.

The starting-point of our sketch, then, is Mozart. In this master's music beauty reigns supreme, and manifests itself invariably in euphony of sound and symmetry of form. The demands of the characteristic are not allowed to exceed the limits of the beautiful. Although Mozart expressed in his dramatic works all kinds of moods, his predominating personal moods were gentle moods—gentle moods both gay and sad, but with a strong bias to the tender and sweetly melancholy. Technically considered, this master's music is radically and essentially diatonic; its harmony is as a rule chordal, not contrapuntal, solid, not liquid, consisting as it were of pillars supporting the melody, not of a subcurrent river on which it floats, and its form is in the highest degree architectural, and unsurpassed as such in definiteness and lucidity combined with harmoniousness. However, the radical diatonicism admits frequent touches of chromaticism; the prevailing harmonic texture by no means altogether excludes counterpoint or even fugue, and the all-pervading euphoniousness here and there gives way momentarily to an exceptional harshness—clashing and crashing seconds, major and minor, are a favourite device. Indeed, chromaticism not only serves Mozart to express in his dramatic works fear, gruesomeness, and entreaty, but also more particularly ministers to the moods in which he indulges most readily and fondly. It accentuates the tender softness and smoothness, the clinging affectionateness and the insinuating complaints and requests which he knew how to express by the general character of his lines, shadings and colours. Mozart was almost as fond of that essentially chromatic harmony, the chord of the diminished seventh, as he was of the minor mode. He also uses often the chord of the German sixth. But if it is important to note Mozart's use of chromaticism, it is not less important to note the limited extent of his use of it—limited quantitatively and qualitatively.

Beethoven's individuality is of quite another type than Mozart's, and in accordance with it we find his music grand, sublime, virile, and nobly and profoundly impassionate. The new worlds which it opened required for their revelation both new applications and extensions of the old means. Boldness, freedom, and vigour speak out of everything—out of the pronounced diatonicism, the simple harmony, and the immensely developed rhythm, form and orchestration. Beethoven does not add much to the number of instruments, but he evolves from them undreamt-of capacities and qualities of character. Think of the bowed instruments of the orchestra, the oboe, the bassoon, the horn, and the kettledrums, of what they were before him and what they became through him. Think of the wonderful combinations of the thus educated, ennobled, and invigorated individuals. As he advanced in his life and his art, he amazes us more and more in his form by its life-like organism, by its increasing vastness of proportion, numerousness of members, and neglect of tradition. What a distance from the first to the ninth symphony, from the first trios to the last quartets! In connection with form, the departure from the orthodox key-distribution calls for special notice. What Beethoven achieved by rhythm may be easily realised. The recollection of a very few symphony movements

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suffices. We cannot but be at once forcibly struck by the extraordinary variety and the electrifying power of the rhythms that stir within them. Then there are the startling and overwhelming chord-progressions and modulations. And lastly, there is that for which all these mighty efforts are made: the expressiveness of his music, which is a hundred times greater than that of any one of his predecessors.

As it is my object not to *describe* the styles of the composers of whom I am going to speak, but only to point out their chief contributions to the development of the resources of music, I can in most cases be brief. Weber, one of the earliest and most influential of the romanticists, added many characteristic tones and colours to the art, both in the domain of the human and the superhuman. In the former he felicitously expressed on the one hand the naïve sentiment and the straightforward simplicity of the people, and on the other hand the nobility, pride, and circumstance of chivalry; in the latter the demonic in its malignancy and gruesomeness, fairyism in its sweetness and gentleness, and the ghostly in its benignancy and mysteriousness. Weber greatly increased the individuality of the instruments, and the effects producible by their combination. The demonic music in the 'Freischütz,' the fairy music in 'Oberon,' and the ghostly strains of the violins in 'Euryanthe' are epoch-making achievements. The frankness of Weber's melody depends chiefly on its predominantly chordal nature and the simplicity of the underlying harmony. By predominantly chordal nature I mean the predominance of harmony notes. Weber was also one of the first to utilise national local colour—German, Eastern, Spanish-Gipsy, Chinese. He did not add new harmonies to the old stock, but he showed—for instance, by the exploitation of the chord of the diminished seventh—how many new applications may be made of an old means.

The ultra-tender sentimentalist Spohr, another early romanticist, plays an important part in the development of music through the highly chromatic nature of his style. In the compositions of none of his predecessors is diatonicism invaded by chromaticism to such an extent as in those of Spohr's. But let us note the quality as well as the quantity. We may distinguish between gliding and abrupt chromaticism; the former consists of passing notes, the latter of freely taken dissonances. Spohr, who shrank from everything harsh, rough, and ignoble, was of course a cultivator of gliding chromaticism, indeed was the cultivator of gliding chromaticism *par excellence*. We may say that Spohr's style in general, and his chromaticism in particular, derives from and is an extreme development of the tender and sweetly melancholy features, with its corresponding softness and roundness, of Mozart, the sole master that completely satisfied his delicacy and fastidiousness.

Much might be said about the contributions of the original and poetic Schubert—about his abrupt harmonic progressions and other even more important novelties—but I hurry on to the composers of the generation that arose about 1810. It is with them that the extension of the means, more especially of the harmonic means, begins in a very marked manner, Berlioz, Chopin, Schumann, Wagner, and Liszt being the leading progressives. Mendelssohn is in this respect inferior to them, although by no means a negligible quantity, for was he not the discoverer of the frolicsome fairy world (Weber's fairies were of a different race), a masterly painter of landscapes and seascapes, and a raiser of some of the forgotten Bach lore?

Before particularising the main contributions of the progressives, it will be helpful to indicate the common direction of their tendencies. For different and opposed to each other as their ideals were, their efforts in the way of development of technique, of extension and multiplication of means tended, without the actors being conscious of it, to one and the same goal. Now what is this goal? It is the solution, the liquefaction, of the tonal, harmonic, and rythmical solids. The solution of the *tonal* and *harmonic* solids is brought about by the addition of other modes to our common major and minor, by the raising of the chromaticism to full partnership with diatonicism, by the unrestricted admission of chromatic alteration of harmonic notes and the luxuriant admixture of non-harmonic notes of all kinds, and last, but not least, by the full legitimation of dissonance, which no longer needs to be introduced by consonance. The solution of the *rhythmical* solids is brought about by the more complex constitution of motives and the more extensive use of syncopation, unsymmetrically combined compound measures (5/4, 7/4, &c.), and simultaneous combination of different measures or of different proportions within measures. As regards rhythm in the wider sense, the solution of the rhythmical solids is brought about by departure from the strictly symmetrical formation of periods where one phrase is balanced by another phrase of the same number of bars, and by greater complication and closer welding of the parts, and a veiling and even entire abandonment of architectural structure.

Berlioz is by all admitted to have been the greatest developer of the orchestral resources and the most ingenious inventor of orchestral effects, which he utilised for the interpretation of his fierce and ecstatic emotions and his grotesquely and entrancingly fantastic conceptions. The other most outstanding merit of Berlioz is his rupture with tradition and convention in the matter of rhythm, freely forming his periods of all sizes and proportions. In his abstinence from enharmonicism he was unlike the other progressives. Saint-Saëns points this out, and compares him favourably with Wagner, who was enharmonicism personified.

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Few realise how much of the development of the modern style is owing to Chopin. A long list of items has to be placed on the credit side of his account. Here are some of them: frequent employment of other modes than major and minor, immense extension of chromaticism, great multiplication of harmonies by the extension of chromaticism and the bolder use of dissonances, substitution of serpentining and twirling lines for straight ones and of sophisticated for plain arpeggios, introduction of novel rhythmical formations in which syncopation and transposition of accent play important parts. By sophistication of arpeggios I mean their intermixture with non-harmonic notes and their unusual ordering as regards rhythm and sequence.

Of Schumann I shall mention especially his novel harmonic combinations, explicable to a large extent by the assumption of anticipated, retarded, sustained, and other non-chordal notes, his peculiar syncopated rhythmical devices, his variously and strangely affecting forms of accompaniment, often intentionally vague and even confused, and some haunting orchestral colourings.

Liszt, unequalled as an experimentalist, has proved himself also a great discoverer. No one has been bolder in modulation and harmonic progression, and in the introduction of dissonances. His abandonment of the classical forms, and fashioning of new ones in accordance with the nature of the subjects, is not a whit less bold, nay, required even greater boldness. His pianoforte style must be allowed to be a creation of his own, and his orchestration abounds in miracles.

But great as was the influence exercised by others on the development of the modern style, it is undeniable that Wagner's was the greatest. He focussed the musical tendencies of his time, and strengthened and modified them by his own powerful individuality, with the result that he formed a new style and art-form, and has imposed this style and art-form on a large portion of civilised society, and more or less influenced by them the practice of every composer and the taste of every lover of music.

The composers I have mentioned, although the most important, are not the only ones that helped in the evolution of the art. Men like Meyerbeer, Verdi, and the lesser Gounod are notable forces, especially the first. Again, there are the contributors of national peculiarities, such as Gade, Grieg, Dvořák, and the Russians. Chopin and Liszt were in this respect also of great importance. Lack of space precludes my entering into greater detail. I shall therefore conclude with the remark that we have in Richard Strauss the most advanced progressive of to-day, the chief representative of programme music, in whose music the tendencies described by me are to be found in a higher degree than in that of his predecessors, Liszt and Wagner included. We cannot escape the question: Where is the advance in this direction going to stop, and when it stops, what new direction will the further advance take? Perhaps one may venture to prophesy so much as to say that it must be a change to greater simplicity, not, however, to a formerly existing simplicity, but to a new simplicity, one coloured by the character and attainments of the age.

THE BOARD OF EDUCATION AND MUSICAL INSTRUCTION IN TRAINING COLLEGES.

A modification made recently by the Board of Education in the requirements of the musical examination of students in Training Colleges for elementary school teachers, has in some musical circles occasioned comment that must be described as unwarrantably optimistic. It seems to be assumed that a few strokes of the pen at Whitehall will effect a millennium. As a matter of fact, the deliberate policy of Whitehall for the last few years has been to withdraw its examining influence over education and to transfer responsibility to other shoulders. It is disposed now to benignantly reign and advise rather than to govern and dictate. This is a statement of fact, and is not intended as a criticism.

Vast changes in our educational system are pending. Great hopes and great schemes loom large on the horizon. But what about the machinery by which the work is to be done? Much of it must be created, but it is certain that for a considerable period we must largely depend upon existing machinery and grooves which are the inheritance of several generations of more or less imperfect efforts. This being so, a brief statement regarding existing forces and circumstances may serve to inform musicians who desire to interest themselves in the matter, but who have no time to investigate for themselves the facts of the matter.

The official authority for education in England and Wales is called the Board of Education. Formerly it was styled the Education Department.

Scotland is governed by an independent authority called the Scotch Education Department.

Ireland has also an independent authority consisting of the Commissioners of National Education in Ireland.

It will be sufficient for the purpose of this short article if the situation in only England and Wales is described.

Colleges have not hitherto been formed by the Board. They have been instituted mainly by the various religious denominations, the Board simply inspecting the teaching and apportioning grants, and issuing certificates of competency to students. Formerly, all colleges were residential, but about ten years ago the Board decided to recognise colleges for day students, and accordingly many have been started chiefly in close

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association with University colleges. In 1901 the following colleges were at work:—

RESIDENTIAL	45	accommodating	4,067 students
DAY	17	„	1,607 „
		TOTAL	5,674 „

The normal course lasts two years, but some students are admitted for one year only and others may remain for a special third-year course.

The colleges have never been able to meet fully the demand for teachers. It has been a common experience for candidates for admission to pass the examination entitling them to a scholarship, and then to find the colleges too full to take them in. Consequently, thousands have had to forego scholarships and to endeavour to get experience elsewhere, and the Board has been compelled to certificate untrained teachers and even to permit untrained and uncertificated persons to teach in State-aided schools. Apart from the fact that the colleges do not turn out nearly enough teachers to staff all the schools of the country, many thousands of voluntary schools, unaided by the local rates, have not been able to offer salaries that would attract trained teachers, and so they have had to be content with less efficient service. The result of this tension is that in 1901 there were in the schools—

Certificated teachers:	Trained - -	38,023	66,101
	Untrained - -	28,078	
Uncertificated teachers - -		35,625	53,581
'Additional' women teachers		17,956	
			119,682

Besides this army of adult teachers there were 28,002 pupil teachers between 15 and 19 years of age. These potential teachers have now a three-years' course, and at the end the endeavour is to secure a place in a training college.

It must be added that 'untrained' does not necessarily imply 'inefficient.' Many of the certified untrained are excellent all-round teachers; but, as a class, the untrained are of course not as generally fit as the trained.

It is now time to say something as to how music fares in this great organisation. In the first place it must be noted that at the present time we are in a period of transition and some bewilderment, and no one can say with confidence where the changes that are in progress will land us. We can but fervently hope that musical education will emerge safe and sound from the hurly-burly. But there is real danger that, in the strenuous struggle for existence, music may be elbowed out, however unintentionally. The extent of the changes that have been made recently in the direct connection of the Board with teachers and schools may be gathered from the following statement:—

MUSICAL EXAMINATIONS RECENTLY ABANDONED BY THE BOARD OF EDUCATION.

SCHOOLS.—The yearly examinations at known periods, which could be prepared for. Surprise inspection now substituted, which may or may not include singing.

PUPIL TEACHERS.—Four individual examinations in practical skill and theory. Nothing substituted. The pupil teachers will now be examined only once in theory and once in practice during the three-years' course.

TRAINING COLLEGES.—The first-year examination in theory. It is probable that soon the second-year leaving examination will be abandoned and the inspector will sample by hearing a few students and will accept the teacher's valuation of the bulk. This is how the colleges in Scotland are now assessed.

Acting teachers, that is uncertificated persons who are allowed to teach and who endeavour to pass the certificate examination which, so far as music is concerned, is wholly a paper one, are still encouraged to exist. The able Chief Inspector of Colleges, Mr. Scott Coward, says in his last report:—

> [The Colleges] do not nearly overtake the great number of persons who need training, are clamouring for it in vain, and who, therefore, must pass into the ranks by the narrow and inefficient side door of the acting teachers' certificate, obtained with effort by study carried on at odd times, in exhausted physical conditions, often without adequate guidance, and under the pressure of the daily work of teaching. Last year about 2,500 women, and nearly 400 men, were recruited to teach thousands of children from such material as this. This is, to be frank, an injustice to the teachers and an injury to the children, who are deprived of the higher education which can only be secured, speaking generally, by the employment of teachers properly prepared for their work by a good previous course of training. It has, I think, ceased to be a matter of opinion, and has become now almost an axiom, that training is necessary to form efficient teachers. The urgency of the matter growing daily rather than diminishing, I feel no hesitation in reiterating statements and opinions that I have made often before in other reports.

All that Mr. Scott Coward says as to the axiomatic necessity of training is *a fortiori* true of music teaching. It is certainly unreasonable for us to complain (as some people who should know better do) that our school teachers are not all Admirable Crichtons, that they are not voice-production specialists, highly expert class-singing teachers, and refined in musical taste, when at the same time we do not provide adequate means of training and withal expect the whole business to be done on the cheap. The teaching staff being recruited as described, the musical results in schools vary widely as a matter of course. You may chance upon a well equipped and staffed Board School where the vocal training is excellent, or you may light upon a village or even a town Voluntary School (*i.e.*, a school State-aided but not rate-aided) and find musical results no better than they are usually in expensive middle-class schools.

But under the recent Education Act, which brings all schools under local control, the local authorities are empowered to create training colleges. So it may be presumed that in the course of a few years all newly engaged teachers will have to show that

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they have been trained. That the new colleges will be non-residential bodes no good for music. The restricted opportunities for directed practice, the overlapping of the time-table where University courses are added to the strictly college course, tend to lead to a depreciation of music in colleges of this type. The University-bred authorities who in many cases make the atmosphere in day colleges, are disposed to suffer musical practice rather than to encourage it. Music is admitted to be a capital thing, but—other matters are more exigent. The enthusiasm of day college music teachers has in some cases conquered circumstances and enabled them to present results equal to the best attained in residential colleges, but elsewhere the teaching has been paralysed and occasionally sadly futile.

The modification of the musical requirements for colleges referred to in the opening of this article, is the regulation that students are in future to be examined in both the tonic sol-fa and staff notations. Under the Stainer régime (1884—1901) the leaving students were individually examined in practical skill and theory, and marks were given, the maximum number obtainable being fixed by the Board, the Inspector having no power of modification. The marks gained by a student went to swell a general total, by which position in the 1st, 2nd, or 3rd Division was determined. It was quite possible for a student to avoid music entirely, and yet to pass in the 1st Division. According to the Board's regulation the examination had to be conducted in one notation only, the choice of notation being at the option of the college authorities, not of the individual student. At the practical examination about one-third chose the staff and two-thirds the tonic sol-fa, but at the ensuing theory examination the majority chose the staff. Most of the residential colleges teach both notations. Some years ago efforts were made to induce the Board to grant extra marks where students were examined in both notations. The Board was willing to include both notations in the examination, but declined to add to the marks on the ground that music generally was sufficiently assessed in relation to the other subjects of the curriculum. Sir John Stainer therefore decided not to press the matter, inasmuch as the departure would necessarily on the whole act as a fine, because no college could get more marks than before for the additional work, and all might get fewer by virtue of the new standard to be set up. But now the plunge has been made by the Board, presumably on the advice of the new Inspector, Dr. Arthur Somervell, and no promise is made of more marks. We may however hope that teachers and students, human as they are, will show that they have souls above mere marks, and will do their best to meet the requirements. The advantage of equipping school teachers with a knowledge of both notations is unquestionable and has long been recognised.

As hinted above, the system of assessing teaching by inspection and sample examination which obtains in Scotland may soon be applied to colleges in England and Wales. The students will then be classed on the results of examination conducted by the college staff. A grave responsibility will thus be cast upon the teachers. Fortunately, there are many men and women in training colleges who are among the most enthusiastic expert class-singing teachers in the country, and who may be fully trusted to do their duty to themselves, their pupils and the public. As a general proposition it must be conceded that the expert teacher is more likely to be able to assess fairly and truly the acquirements of his pupils than an outside examiner can hope to do. The dubious point is whether the withdrawal of outside stimulating influences will induce students to drift into a casual treatment of music.

The object of affording all this information is mainly to draw attention to some of the conditions under which schools and colleges now work, and to show how dependent the musical future in these quarters is upon the establishment of a general and strong belief in the advantages of musical culture rather than upon paper codes and regulations.

If the new and influential local authorities now to be formed turn out to be as zealous for musical education as the School Boards of Leeds, Bradford, Birmingham and London—to mention only a few of the best—have been, there will be reason for satisfaction. Anyhow, the attitude towards music of these authorities deserves the steady attention of musical educationists.

W. G. McNAUGHT.

Occasional Notes.

MANY HAPPY RETURNS OF THE DAY TO—

Madame Clara Butt	February 1.
Karl Halir	,, 1.
Frederick Niecks	,, 3.
J. Kendrick Pyne	,, 5.
Franklin Taylor	,, 5.
Luigi Mancinelli	,, 5.
Charles F. South	,, 6.
Nicholas Kilburn	,, 7.
Sir Walter Parratt	,, 10.
H. A. Fricker	,, 12.
Hugo Becker	,, 13.
Ludwig Philipp Scharwenka	,, 16.
Edward German	,, 17.
Ernest Ford	,, 17.
George Henschel	,, 18.
T. A. Matthay	,, 19.
Frederick Iliffe	,, 21.
J. H. Maunder	,, 21.
Charles Marie Widor	,, 22.
Jaraslov Kocian	,, 22.
Franklin Peterson	,, 24.
Leonard Borwick	,, 26.
Sir Hubert Parry, Bart.	,, 27.
Herbert Walton	,, 27.
Miss Marie Brema	,, 28.
Charles Santley	,, 28.

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Dr. Elgar was very much to the fore in the German musical press of last month. Lengthy articles, illustrated with portraits and many musical examples, appeared both in *Die Musik* and in the *Neue Musik Zeitung*. In the former, Herr Max Hehemann, of Essen, already known as an admirer of Dr. Elgar by his analysis of 'The Dream of Gerontius' published at Leipzig, waxes enthusiastic over those works which he has selected for detailed description. These are, in addition to the 'Dream,' 'King Olaf,' the 'Enigma' Variations, the 'Cockaigne' Overture, the 'Military Marches' and the 'Grania and Diarmid' incidental music, and Funeral march. Herr Hehemann appears to have studied everything by Elgar that has so far been published. Where his available space does not permit of a detailed criticism upon a work, he yet manages in a few words to give some idea of its character. He insists strongly on the national character of most of Dr. Elgar's music, and as specially illustrative of this 'English' quality, he mentions 'King Olaf,' 'Cockaigne,' and the 'Military Marches.' In regard to 'The Dream of Gerontius,' he writes:—

The strange, world-removed tone of the poem is marvellously reproduced. The yearning of the dying for the beyond has rarely been clothed in tones more devotional or moving, and rarely has the dread sublimity of Death's majesty been depicted with greater boldness or more majestic awesomeness than in the scene of the 'Angel of the Agony.'

After drawing a parallel between 'Gerontius' and Richard Strauss's 'Tod und Verklärung,' he refers to the 'Demon' music as 'the most daring that Dr. Elgar has so far written,' and says:—

In wonderful contrast to this demoniac episode are the Choruses of the *Angelicals* with their mystic mood (Stimmung). The way in which Elgar exhausts every possibility of this mood, from a fervent devoutness to a rushing pæan of triumph, cannot be described in words. . . . The effect is unique of its kind, for here all is glowing, enchanting tone-colour.

That Dr. Elgar's fame in Germany is spreading rapidly is proved by yet two more performances of his Orchestral Variations at Cologne, under Dr. Hans Richter, and at Danzig, under Herr Fritz Binder. The latter gentleman, by-the-way, is at the present moment rehearsing 'Gerontius' with the Danzig Singakademie. Of the performance of the Variations in the ancient Baltic port, Dr. Carl Fuchs writes in the *Danziger Zeitung*:—

An extraordinarily valuable and interesting addition to the musical gains of the season. In this work we met with a pronounced originality; at first so strange that it was difficult to appreciate it, and then so fascinating that it became even more difficult, after these quite unusual impressions, to prepare oneself once more for the reception of ordinary impressions. In this composition there pulsates a vigorous life, mainly rhythmical and colouristic, but in both respects absolutely original.

To the foregoing may be added that Herr Richard Strauss will shortly produce in Berlin Dr. Elgar's 'Military Marches,' and Sir Charles Stanford's 'Irish Rhapsody.'

In a recent number of *Die Musik* (Beethoven Heft, Jahr 2, No. 6) there are several articles of special interest. The first is by Dr. Alfr. Chr. Kalischer, in which a long and hitherto unpublished letter of Beethoven's is given with explanatory notes. This communication concerns the education of the master's nephew, Carl, and although dated February 1, 1818, was, as the contents clearly show, written in the following year. It was addressed to the magistrate at Vienna before whom the action concerning the guardianship of the nephew had been brought. The letter, a very long one, is couched in most dignified terms; in it Beethoven shows his intense love for the youth, and his strong desire to train him up so that he might become an honour to the State. Dr. Kalischer recently found a copy of this letter among some papers in the Royal Library at Berlin; on it was written by Von Köchel: 'Copied from the original, entirely in Beethoven's handwriting, addressed to the court of justice.'

The Prospectus of the Philharmonic Society—now in the ninety-first year of its existence—is a document upon which its Directors and well-wishers may be congratulated. This is especially the case in regard to the eclectic nature of the scheme in which the names of native composers have been admitted with commendable freedom. The actual novelties are:—

Overture, 'Pelleas and Melisanda' ..	G. W. Cox.
A new Symphony ..	Glazounow.
A new Orchestral Suite ..	
Ballade for baritone and orchestra, 'Thyra Lee'	Reginald Somerville.

Among the quasi-novelties (those new to London, &c.) we find:—

Vocal Scena, 'The Triumph of Alcestis' ..	F. Cliffe.
Violin Concerto in D minor ..	F. D'Erlanger.
Concert Overture, 'Youth' ..	Arthur Hervey.
Suite, 'London Day by Day' ..	A. C. Mackenzie.
Second Pianoforte Concerto	Emil Sauer.
Vocal Scena, 'Die Wallfahrt nach Kevlaar'	C. V. Stanford.

Mr. Edward MacDowell will play the solo part of his own pianoforte concerto, the distinguished American composer making a visit to England expressly for that purpose; and M. Glazounow has promised to conduct in person the two new compositions from his pen. As Mr. Arthur Hervey is announced to conduct his overture, we shall have the novel experience of beholding a critic-conductor. If all the promises set forth in the Prospectus are fulfilled, the season will be an interesting and vigorous one, and indeed such as will help on the old Society to the attainment of its centenary ten years hence. By that time, perhaps, an adequate history of the Philharmonic Society will have been written.

Dr. F. H. Cowen was entertained at dinner on the 16th ult. by the Edinburgh Society of Musicians, with Mr. J. A. Moonie as a genial chairman. In responding to the toast of his health, the guest of the evening, in the course of a felicitous speech, said:—

He could not but feel that in honouring him they also wished to honour, through him, the Scottish Orchestra, of which he had the honour of being conductor. After all, he was, if he might put it musically, only the driver of the engine, whose duty it was to see that the train kept good time, that it did not go off the lines into the spaces—also to see that when it reached its terminus, the success should be something more than, as the French said, a *succes d'estime*. To put it once more musically, he was only the steersman of the ship, to take advantage—he ought to say not to take advantage—of the wind when it blew properly, as it always did, he was glad to say, to take her safely over the many bars she had to encounter, and to convey her also as safely as possible from one quay to another as required.

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By the courtesy of the Master of the Musicians' Company (Mr. F. Harwood Lescher) we are enabled to furnish photographs of the Loving Cup recently presented to the Company by Mr. Charles Rube, one of the members, together with a description of his generous gift. The predominant idea of the design of this Loving Cup is naturally Music, as is shown in the two panels, the subjects of which are taken from the Greek Mythology. One of these, by Morel Ladeuil, representing the Spirit of Music surrounded by her attendant nymphs, is a replica of one forming part of the Helicon Vase presented by the Household to Her late Majesty Queen Victoria as a Jubilee gift. The other panel, by Spall, illustrates the story of Orpheus charming the wild beasts by the beauty of the music of his lyre presented to him by Apollo. The space between these panels is filled in its lower part by rich foliage with entwined vine leaves and grapes, suggesting the purpose for which the cup is to be

THE LOVING CUP PRESENTED TO THE MUSICIANS' COMPANY BY MR. CHARLES RUBE.

(Reproduced by permission of the Master, Mr. F. Harwood Lescher.)

employed, and the upper part is ornamented with trophies composed of musical instruments. The cover bears on one front the arms and motto, 'Preserve Harmony,' of the Musicians' Company, and on its opposite the arms and motto of the City of London. Surmounting the whole and forming a knob to the cover is a figure of a winged Cupidon playing with cymbals. The richly-chased foot of the cup bears the following inscription:—

> Presented to the Musicians' Company by CHARLES RUBE, Esq., to Commemorate the Coronation of His Majesty King Edward VII.

The handles are composed of figures of nymphs gracefully draped and bearing aloft the golden lyre. From the base to the top of the figure on the cover the cup measures twenty inches, and its extreme width across the handles is sixteen inches. The total weight of silver is about 150 ounces. Messrs. Elkington and Co. are the manufacturers of this handsome specimen of handicraft in silver.

'Music in courts and alleys: a record of four summers in Manchester' is the title of a brightly-written and illustrated booklet by Mrs. Emilie J. Minton, the Hon. Secretary and Treasurer of the 'Manchester and Salford Court and Alley Concerts,' founded in 1899. An extract from its pages may serve to show the scope of this brightening organization:—

During the last four years, 120 concerts of good music, vocal, instrumental, and choral, have been given in the most squalid spots in the city and borough, and many thousands of the very poorest have enjoyed the concord of sweet sounds from which their circumstances had previously debarred them. This desirable change has been brought about by the untiring efforts of a number of men and women who have given ungrudgingly their musical powers, their money, their time and their sympathy in cheerful co-operation.

Dr. H. Walford Davies, Organist of the Temple Church, has been appointed Conductor of the Bach Choir, in succession to Sir Charles Stanford, who has retired from that office. The Society therefore is not to be disbanded, and efforts are being made to fulfil the object for which it was originally founded: 'The practice and performance of choral works of excellence of various Schools.' The works selected for rehearsal during the present season include Bach's Church Cantatas, 'God's time is the best' and 'My spirit was in heaviness'; Palestrina's Mass, 'O admirabile commercium'; Mendelssohn's 114th Psalm; and Samuel Wesley's fine motet, 'In exitu Israel.' The Secretary of the Society is Mr. W. R. B. Tann, 55, Warwick Road, Maida Vale.

A certain newspaper gravely states that Dr. Edward Elgar is at present occupied in the composition of a new 'chloral' work! What next? Perchance 'A Coral Highland Symphony'!

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A plébiscite programme has been arranged by the Newcastle and Gateshead Choral Union for their orchestral concert to be conducted by Dr. Richter on the 11th inst. Purchasers of tickets had the right to vote upon certain pieces set before them under three heads: Symphonies (one vote), Overtures (two votes), and Intermezzi (two votes). The result is that Beethoven's 'Eroica' heads the symphony poll with 137 votes against 81 given to Tchaikovsky's No. 5. In the Overture section, Wagner ('Parsifal') and Mendelssohn ('Midsummer Night's Dream') have scored—the one with 107 votes, the other with 94. Wagner again takes the lead in the selected Intermezzi with a poll of 240, followed by Richard Strauss, in that 129 of the expected audience wish to hear his 'Tod und Verklärung.' It may not be without interest to give the years in which these five selected works were written and the ages of their composers at the time:—

Beethoven ..	'Eroica' ..	1803.	Aged 33
Mendelssohn ..	'Midsummer Night's Dream'	1826.	,, 17
Wagner	'Die Walküre'	1854.	,, 41
,, ...	'Parsifal' ..	1878.	,, 65
Richard Strauss.	'Tod und Verklärung.'	1890.	,, 25

Mr. T. W. Taphouse has been delving among the old files of *Jackson's Oxford Journal*. The following extracts will show that he has been instrumental in finding some curiosities:—

May 2, 1767.

At the Dancing-Room in Ship-Lane, on Wednesday Evening next being the 6th of May (which will be Mr. Noel's last night) will be performed a concert of Vocal and Instrumental Music: In which will be introduced several select Pieces, upon a new invented Instrument called the Panthaleone, never heard in this Kingdom, and so called from the Name of the inventor, by whom Mr. Noel has been instructed, who is the only surviving Scholar and Performer on the above instrument in Europe.

It is eleven Feet long, and consists of 276 gut strings of different magnitudes.

November 15, 1771.

Music Room. Three Italian Musicians are engaged on Monday next to perform some select Pieces on the Califoncino, the Roman Guittar and Maundolins.

The next extract, though of a more domestic nature, shows what may befall a Master of Musick in his old age:—

May 11th, 1771.

On Sunday last was married Mr. John Hall, of the Parish of Kingston Bagpuize, Berks, Master of Musick, aged seventy-eight, to Miss Mary Baldwin, of the Parish of Longworth, aged eighteen, a very agreeable Young Woman with a genteel Fortune.

In connection with the unveiling of the Wagner monument in Berlin by the German Emperor, a seven-days' International Musical Festival as well as an International Congress of Musical Art and Science will take place in the German capital next autumn. A very influential committee and ample funds—as much as half-a-million marks—are mentioned, and the event promises to be one of the most remarkable musical festivals ever held. The important question, however, is this: How will British musical art be represented at this 'International' Feast of Reason and Flow of Soul?

Mr. F. Gilbert Webb has been appointed chief musical critic of the *Standard*, to the staff of which journal he has long been attached. Congratulations to a hard-working, conscientious, and much-esteemed member of the musical press.

The Right Hon. George Wyndham, M.P., the Rev. Canon Duckworth, and Mr. W. Johnson Galloway, M.P., have been elected members of the Musicians' Company. The three-hundredth anniversary of the Incorporation of the Company is to be celebrated by an exhibition of Musical Instruments and Manuscripts to be held, under the auspices of the Company, in 1904.

Socialism has various outlets for its votaries. Here is one, as exemplified in the following extract from a provincial newspaper kindly sent by one of our readers:—

SOCIAL.

Mr. ——— (pupil of Miss ———), has passed, Grade III. (intermediate), at the recent examination of the I.S.M., gaining honours for pianoforte playing. Mr. ——— is open to engagements for concerts, drawing room parties, etc., and intends entering the profession at a later date.

From this it may be gathered that the gentleman in question is in an 'intermediate' stage, and that further 'honours' will doubtless await him 'at a later date.' But does not this sort of thing tend to degrade examinations of all grades?

A Parisian organist found his instrument out of order. The body of an attendant who had killed himself was found in the bellows.

A correspondent in sending us the above cutting from a London newspaper refers to the incident therein described as 'a new organ *stop*.' He says: 'I expect the man bellowed while he was alive below,' adding 'he couldn't have died from want of wind.' But if the said 'attendant' bellowed in the bellows below, the *vox humana* would be called into play, but in such a manner as might cause the organist to feel all of a tremulant.

BEETHOVEN IN BADEN.

The recent publication, under the above heading, of a pamphlet* by Dr. Hermann Rollett, has brought to my recollection a most pleasant and interesting day which, in August, 1892, I spent with him and my friend the late Sir George Grove. It was at the time of our visiting the Musical Exhibition at Vienna, which brought us much instruction and satisfaction; and here, by-the-bye, it seems worth remarking that analytical programmes then first came into use in that city. Sir George was in quest of information as to something Dr. Rollett had written about Beethoven. Failing to acquire this in Vienna, we started off one morning for Baden and called upon Dr. Rollett. He received us most kindly, and readily furnished Sir George with the information he required. On hearing that we were bound for the Helenen Thal, he volunteered to accompany us. We jumped at this, and invited him to lunch. This he declined, but said that after his early dinner at home he would join us at the Garden Restaurant at the entrance to the Helenen Thal. He kept his word, and thus it came about that we had for our guide one of the few living men who

* "Beethoven in Baden." Biographischen und stadtgeschtlichen Beitrag von Dr. Hermann Rollett, Stadtarchivar in Baden bei Wien. Vienna: Carl Gerald's Sohn, 1902.

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in his early youth had seen Beethoven in the flesh. He gave us a lucid account of his first meeting with Beethoven. While out for a walk in Baden with his mother or nurse, Beethoven, with his imposing figure, was pointed out to him, and it was strongly impressed upon him that for ever afterwards he should hold this great genius in the highest veneration. This in after life he never failed to do, as the present pamphlet and other writings about Beethoven sufficiently prove. It was a most memorable and enjoyable afternoon that we spent together in the Helenen Thal, as he beguiled us with interesting conversation, and pointed out to us the different spots which were known to be most intimately associated with Beethoven, who during several summers resided at Baden—a noted health resort—and spent most of his time in the beautiful Helenen Thal, where he sketched the greater part of the Ninth Symphony and other works. It must have been about six o'clock when we got back to Baden, and Dr. Rollett very kindly escorted us to the house of a Vienna banker, who had his summer quarters in Baden, and with whom we were engaged to dine. I should probably have written about this memorable day at the time, but felt sure that Sir George Grove would do so.

It has not so much been my aim to speak of our wanderings in the Helenen Thal on that memorable day—or I might have said a good deal more—as to say a few words about Dr. Rollett and his recent pamphlet 'Beethoven in Baden.'

In Meyer's Conversations-Lexicon of 1879 Hermann Rollett is put down as an Austrian poet, born August 20, 1819, at Baden, near Vienna, in which latter city he received his early education. A long list of his poetical works is given therein, but not a word is said of his musical writings. In 1848, or thereabouts, he allied himself with poetry of a revolutionary character, and to escape the censorship had to flee his country. After residing in various places in Germany and Switzerland he returned, in 1854, to his native place, where he still resides as Stadtarchivar, *i.e.*, Keeper of the Town Records, a post which probably provided him with opportunities of investigating Beethoven's connection with Baden which were not so open to others.

From a prefatory note we learn that Dr. Rollett's pamphlet 'Beethoven in Baden' had its origin in an article which he contributed in December, 1870, to the Baden weekly newspaper, the *Badener Bote* ('Baden Messenger') in commemoration of Beethoven's one-hundredth birthday. It soon appeared in pamphlet form. This being out of print, a second and enlarged edition was issued in 1902. It contains (1) the result of Dr. Rollett's own researches into the history of Beethoven's many summer visits to Baden; (2) references to all, or nearly all, of the passages under this heading contained in the writings of Beethoven's biographers: Nohl, Köchel, Schindler, Ries, &c., many of which are collated at length; (3) an account of the ceremony which accompanied the unveiling, on July 1, 1900, of the Beethoven-rock erected to the great master's memory in the Helenen Thal; (4) the inclusion of a letter of Beethoven's, dating from 1814, which he believes had not been previously published; and (5) four illustrations of the several houses which Beethoven from time to time occupied in Baden, and one of the Beethoven-rock as it now stands.

To students of Beethoven, especially those of a biographical turn of mind, this booklet of Dr. Hermann Rollett's will prove extremely interesting and instructive. C. A. B.

Church and Organ Music.

HANDEL'S 'THE PASSION OF CHRIST.'

Bach's noble settings of the 'Passion' have almost eclipsed those by his great contemporary, Handel. Comparatively few, even among well-read musicians, are acquainted with the two 'Passions' composed by Handel in the early part of his career. The first of these 'Passion Oratorios' is a setting of the St. John narrative, and dates from 1704. The composition of the second, which we have especially under consideration, owed its origin to a sacred poem entitled 'Der für die Sünden der Welt gemarterte und sterbende Jesus,' by Barthold Heinrich Brockes (1680-1747), a native of Hamburg, and a poet of some repute.

The poem—known in England as 'The Passion of Christ,' or Handel's second 'German Passion'—was set successively by Keiser, Telemann, Handel and Mattheson all within a few years. Handel seems to have occupied himself with his setting during the autumn of 1716 at Hanover. He was then thirty-one years of age and temporarily absent from London with the Court of King George I. There is nothing to show that Handel composed the Brockes 'Passion' with a view to any special performance, 'but,' according to Chrysander, 'simply from the desire to try his powers at a poem which was then generally admired and had already been set to music by some of the first composers.' That the work was performed, probably after Handel had returned to England, is evidenced by Mattheson, who, with a naïve lack of modesty, records that his version was preferred to that of Handel!

No copy of Handel's autograph of the score is known to exist, but there are five transcripts. One of these, now in the Royal Library at Berlin, is of supreme interest. It is a manuscript of sixty leaves, of which twenty-three are in the handwriting of J. S. Bach, and the remainder in that of his wife! Handel's 'The Passion of Christ' remained in manuscript till the year 1863, when it was published by the German Handel Society. Probably its first performance in England was that at the Norwich Musical Festival, November 1, 1866, when a selection was given under the direction of the late Sir Julius Benedict.

The work contains music of real beauty, of which the airs assigned to the *Daughter of Zion* may be instanced as gems of expressive melody. Of these 'Our God, the heavenly circle filling' (No. 5), is no less charming in its vocal portion than in its beautiful orchestration—strings, two oboes, and bassoon, and 'Break, my heart' (No. 20), for the same voice, is of exquisite tenderness. An all too brief *arioso* for tenor (No. 62) is another example of Handel's simple means to an effective end, and mention must be made of the Chorals of the Christian Church, so characteristic a feature of the Passion music of Germany. Of the latter, Handel's arrangement (No. 9) of Crüger's beautiful 'Schmücke dich'—Mendelssohn's favourite Choral—with its free accompaniment, is charged with true devotional fervour.

Why has this 'Passion' of Handel's been so long neglected? The answer to this question is that the music is of the church, not of the concert-room. Its length—there are no fewer than 105 numbers, many of them tedious recitatives—has militated against its practical use in church. But the work is most admirably suited to Lenten services. To this end some abridgment of the original is necessary. This has been very carefully done by the Rev. James Baden Powell, the result of experience gained from

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renderings given in St. Paul's Church, Knightsbridge, of which he is Precentor. In its abbreviated form, 'The Passion of Christ' has just been published by Messrs. Novello for church use, though the complete work, issued by the same publishers twenty-five years ago, can still be obtained. This music of Handel's may be interspersed with familiar hymns sung by the congregation, and, in the absence of an orchestra, the accompaniments to the work can be made very effective if played only upon the organ. So interesting an early work of the great master of sacred music deserves to be made known in order that its devotional strains may serve to enrich the services of the Church.

CONCERNING SOME HYMN-TUNES.

Complete collections of hymn-tunes composed by Barnby, Dykes, Stainer, and Sullivan have been issued, and now another volume has to be added to the list, namely, those from the pen of the late Dr. E. J. Hopkins, published by Messrs. Weekes and Co. Here we have upwards of 150 hymn-tunes by a man who was singularly gifted in producing devotional expression by simple means, though with highest artistry, which especially manifests itself in the melodic interest of both upper and inner parts, thus making music which is always grateful to the singer whether he be in the choir or of the congregation. This interesting collection, edited by Mr. William H. Stocks, and containing an excellent portrait of Dr. Hopkins, is sure to receive a very warm welcome. While on the subject of hymn-tunes, attention may be directed to a pair of the processional kind which Messrs. Novello have recently issued. The first is a fine specimen of what Samuel Sebastian Wesley could do in the way of stately melody, and the tune is one that would prove most effective at festival services. The words, specially written by Miss Mary Bradford Whiting, and beginning 'Lift your heads, ye gates of God,' fit the music like a glove. The second of the twain is a Windsor-Eton production—the music by Sir Walter Parratt, the words by Mr. A. C. Benson. A foot-note on the printed copy states: 'This Hymn was written for use in St. George's Chapel, Windsor, for Obiit Sunday, the day on which Founders and Benefactors are commemorated.' Those, like the present writer, who have heard these stately strains of Sir Walter Parratt on such an interesting occasion (*vide* THE MUSICAL TIMES, November, 1902, p. 733), can testify to their dignity and thrilling fervour. The first verse of the hymn may be quoted as a sample of Mr. Benson's excellent lines:—

God of glory, King of nations,
Giver of all gifts divine,
Thou didst once in Zion's city
Set Thine own appointed shrine;
Make with us Thy secret dwelling,
Make this sacred Temple Thine.

Mr. Charles Macpherson, the sub-organist of St. Paul's Cathedral, has shown to what extent variety can be infused into the Benedicite by his recently published setting of the 'Song of the Three Children.' He avoids all feeling of monotony by his clever treatment of (i.) changing rhythm, (ii.) well-planned organ accompaniment, and (iii.) judicious disposition of the voices. He is too reverent an artist to seek for effects in mere word-painting, and the entire work with its fine climax in the strains of the Gloria, is one that reflects credit upon its composer and one that should meet with due appreciation by choirmasters and choirs.

The anthem at the afternoon service held in Lincoln's Inn Chapel on the 11th ult. consisted of Dr. Elgar's 'Light of Life,' an early and beautiful work of the composer. The *Times*, in a notice of the performance, said:—

It [the work] is sincere in expression, and although the admirable scoring is always a great factor in the success of Dr. Elgar's music, yet even when given with organ accompaniment (admirably played by Mr. Reginald Steggall), it made a great impression, and was finely sung in all parts, although both the alto and tenor soloists made alterations in their parts which were in no way improvements.

ORGAN RECITALS.

Dr. G. J. Bennett, Lincoln Cathedral.—Suite Gothique, Boëllman.

Mr. C. H. Moody, Salisbury Cathedral.—Toccata in A, Purcell, and Study in B minor, Schumann.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Intermezzo, 'Spring morning on Lebanon' ('The Rose of Sharon'), Mackenzie.

Mr. R. J. Forbes, Royal Technical Institute, Salford.—Overture, Ruy Blas, Mendelssohn.

Mr. Charles J. King, St. Matthew's, Northampton.—Sonata in D minor, Otto Dienel.

Mr. Franklyn Mountford, St. James's, Handsworth.—Postlude on an old English Carol, Garrett.

Mr. E. H. Melling, St. Peter's, Birmingham.—Triumphal March, Pearce.

Mr. Thomas Lane, Parish Church, Littleborough.—Toccata, Dubois.

Mr. Maughan Barnett, St. John's, Wellington, New Zealand.—Triumphal March, Lemmens.

Mr. James Tomlinson, New Public Hall, Preston.—Third Concerto, Handel.

Mr Thomas Curry, Holy Trinity, Richmond.—Marche Religieuse, De Calonne.

Mr. C. W. Perkins, Ayr Parish Church (New).—Introduction and variations on the tune 'St. James,' C. E. Stephens.

Mr. J. W. Wright, Holy Trinity, Rudgwick.—Elegy in B flat minor, Silas.

Dr. G. R. Sinclair, Theatre of the Royal Dublin Society.—Canon in B minor, Schumann.

Mr. Alfred Hollins, Blairlodge School Chapel.—Andante in F sharp minor, S. S. Wesley.

Mr. Crackel, St. Margaret's, Swinton.—Festal March, Calkin.

Mr. Quintus S. H. James, Uitenhage, Cape Colony.—Concert Overture in C, Hollins.

Mr. R. Garrett Cox, St. Peter-upon-Cornhill.—Pastorale Sonata, Rheinberger.

Mr. H. E. Shallcross, Parish Church, Newington.—March in B flat, Silas.

Mr. A. Herbert Brewer, Parish Church, Wotton-under-Edge, who played his own Canzonetta.

Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool.—Prelude and Fugue in G minor, Ouseley.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Guy C. Ambrose, St. John's, Hammersmith.

Mr. R. T. Bedford, All Saints', Loughborough.

Mr. H. C. J. Churchill, Regent Square Presbyterian Church.

Mr. Harold N. Clare, St. Michael's, Battersea.

Mr. Herbert J. Dawson, Parish Church, Ealing.

Mr. F. W. Drake, St. Saviour's, Guildford.

Mr. Samuel Foley, Congregational Church, Lye, Worcestershire.

Mr. Horace P. Hughes, St. Philemon's, Liverpool.

Mr. A. Sydenham Rouse, St. Peter's, Hammersmith.

Mr. F. Owen Smawfield, All Saints', Northmoor, Oldham.

Mr. Herbert Westerby, Parish Church, Linthorp, Middlesbrough.

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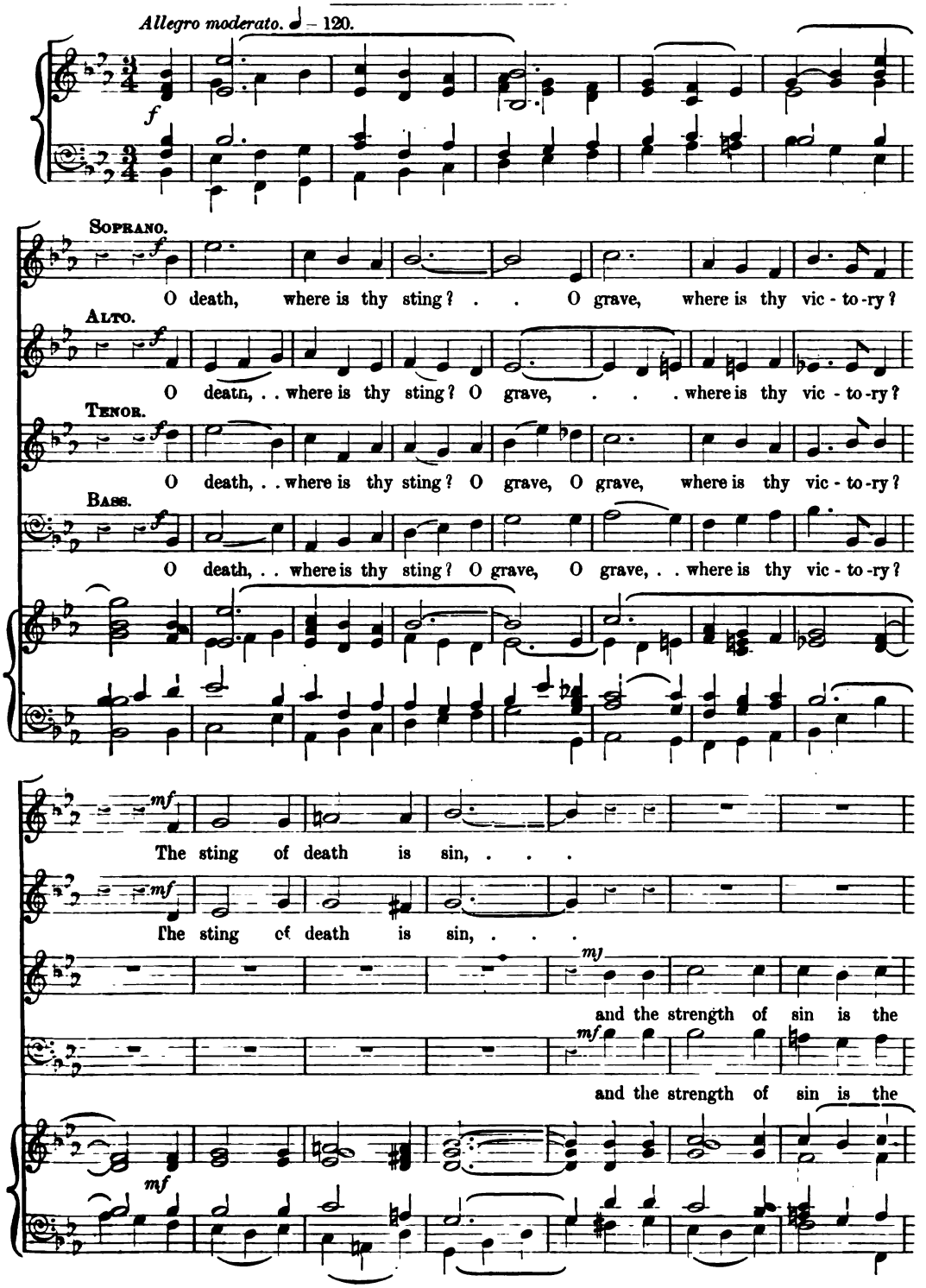
O death, where is thy sting?

EASTER ANTHEM.

1 Corinthians xv. 55—57. Composed by A. Herbert Brewer.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.

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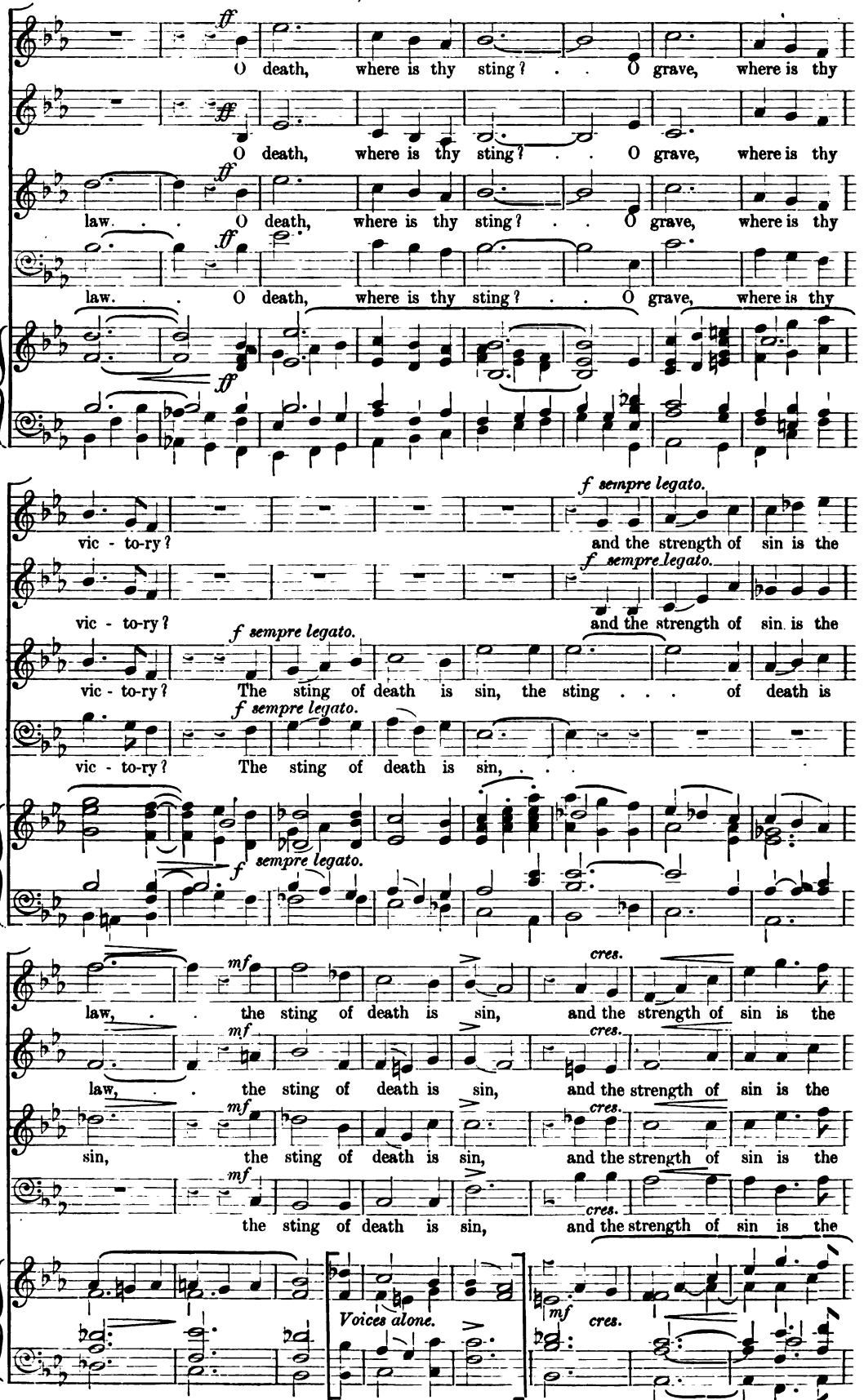
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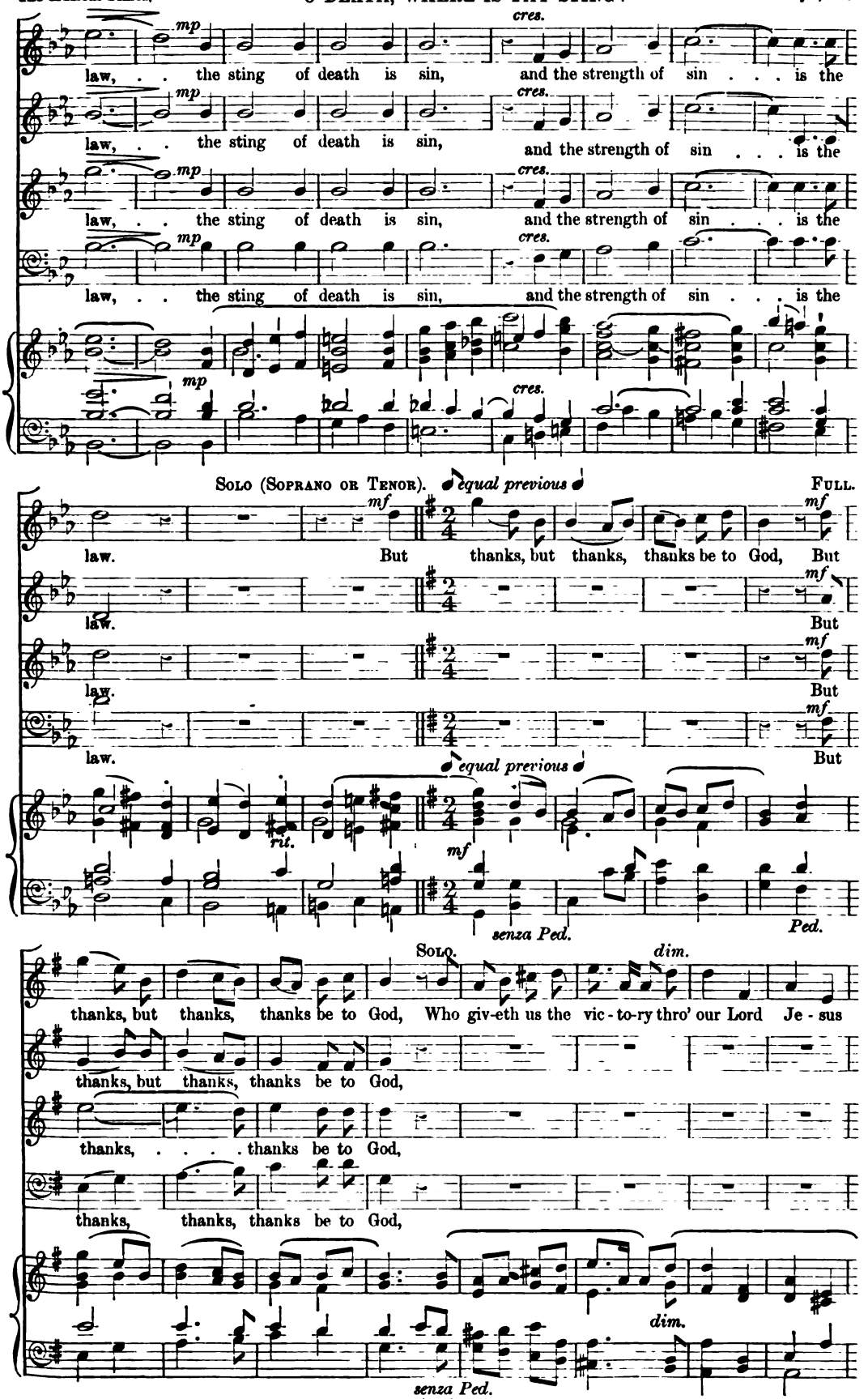
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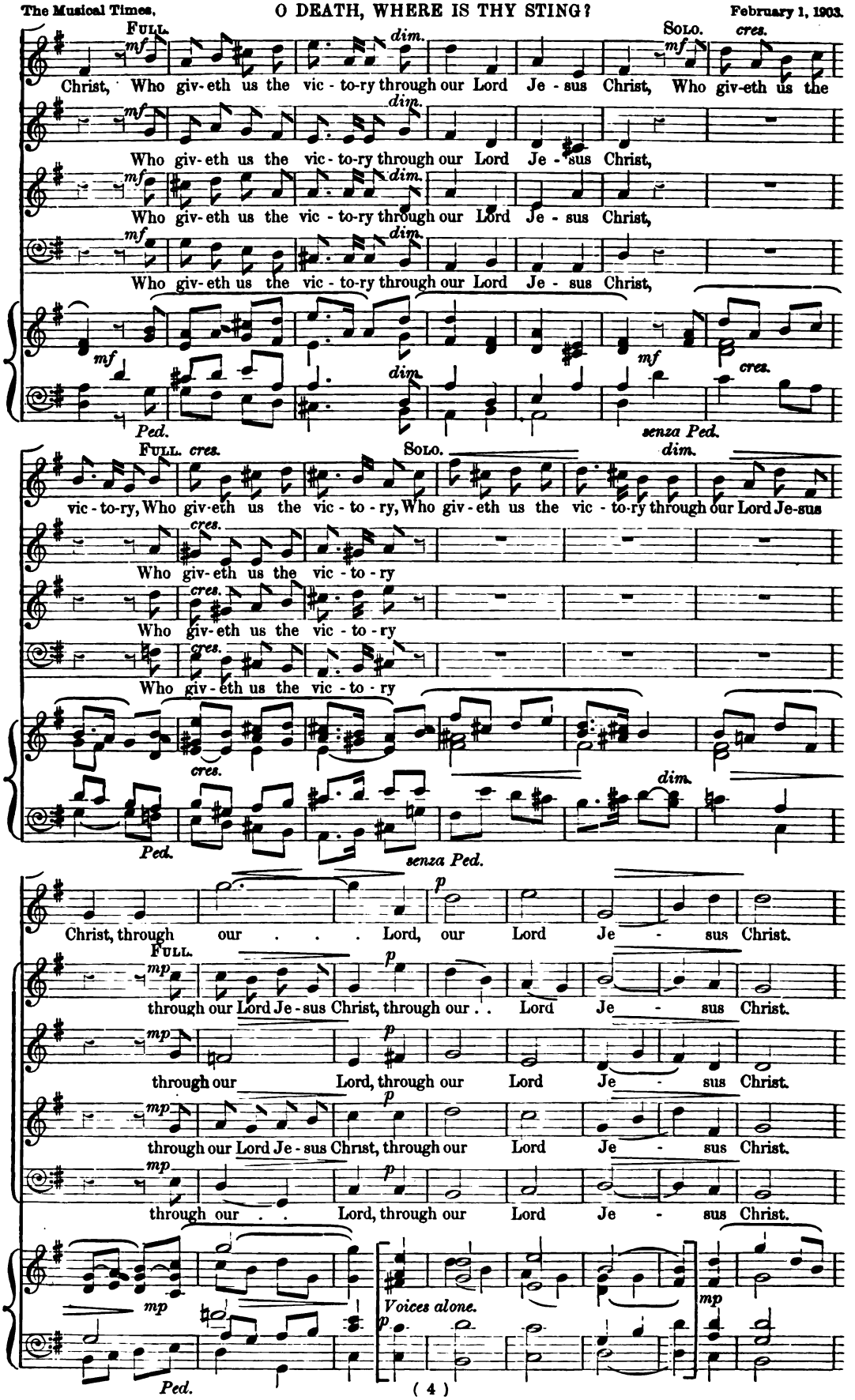
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The Musical Times, **EXTRA SUPPLEMENT.** February 1, 1903.
No. 276. NOVELLO'S OCTAVO ANTHEMS. *Price* 2*d.*

THOU WILT KEEP HIM IN PERFECT PEACE

SHORT ANTHEM (UNACCOMPANIED)

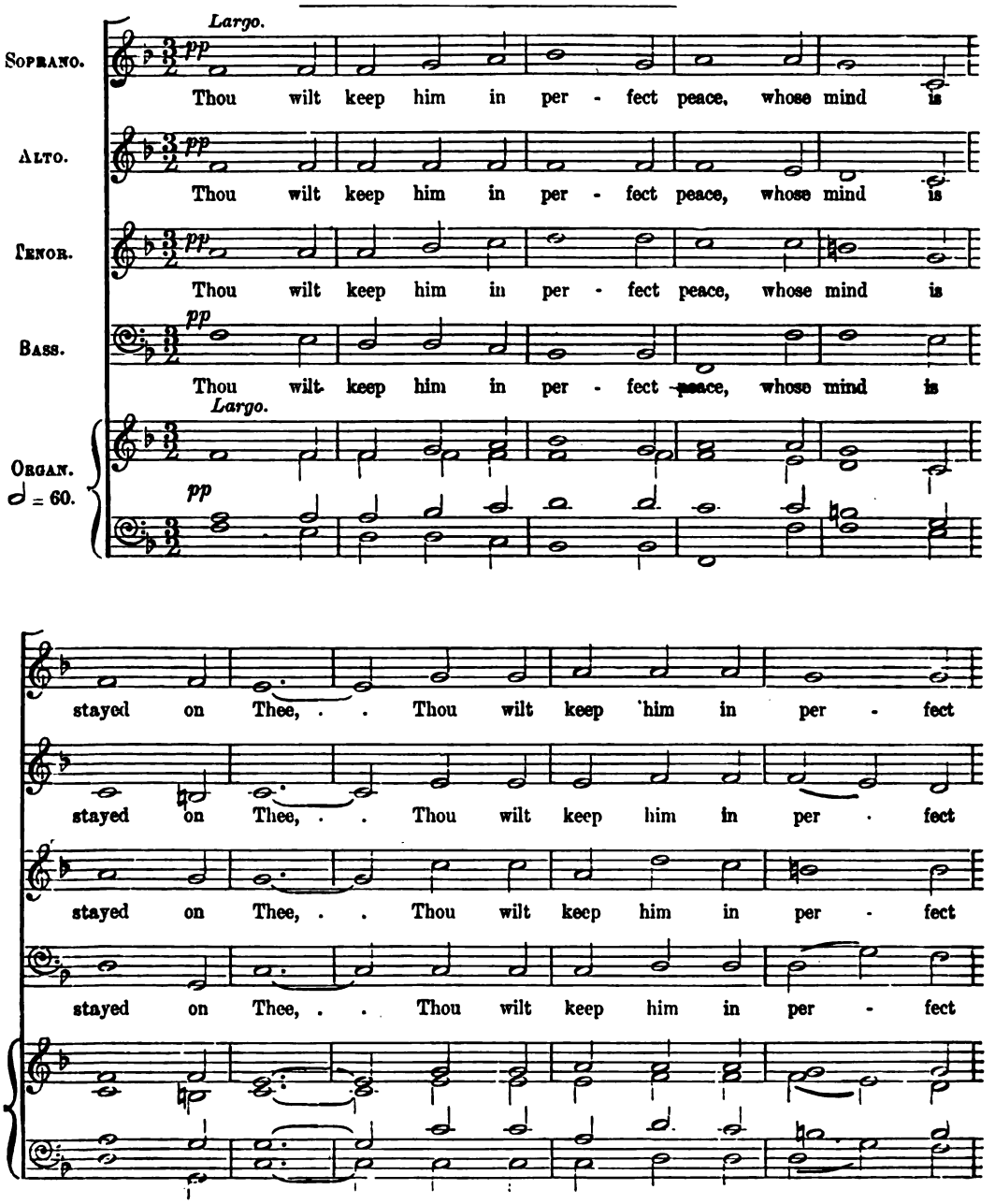
Isaiah xxvi. 3; Psalm cxxxix. 2.

COMPOSED BY

C. L. WILLIAMS.

Mus. Bac. Oxon.; Late Organist of Gloucester Cathedral.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.



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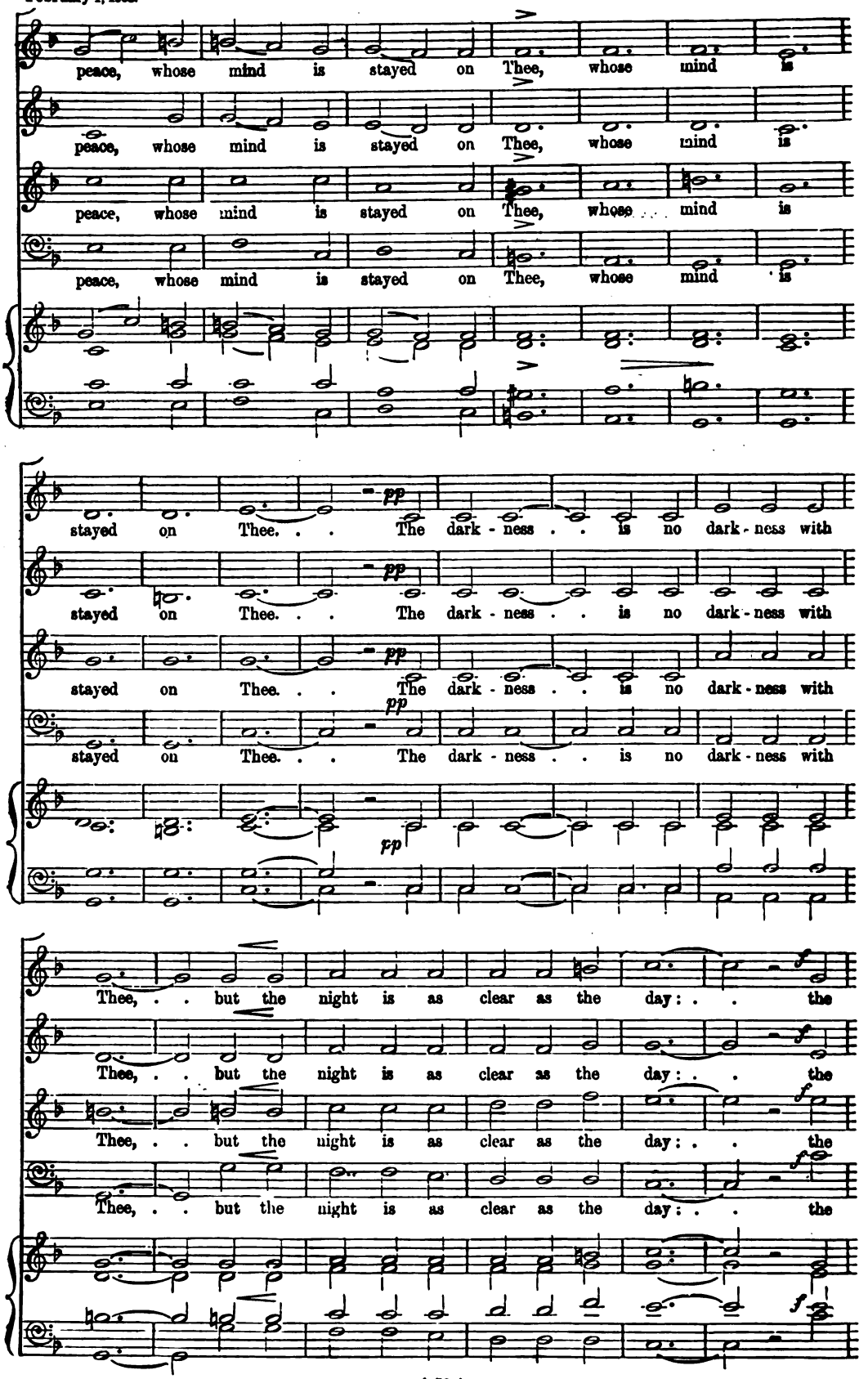
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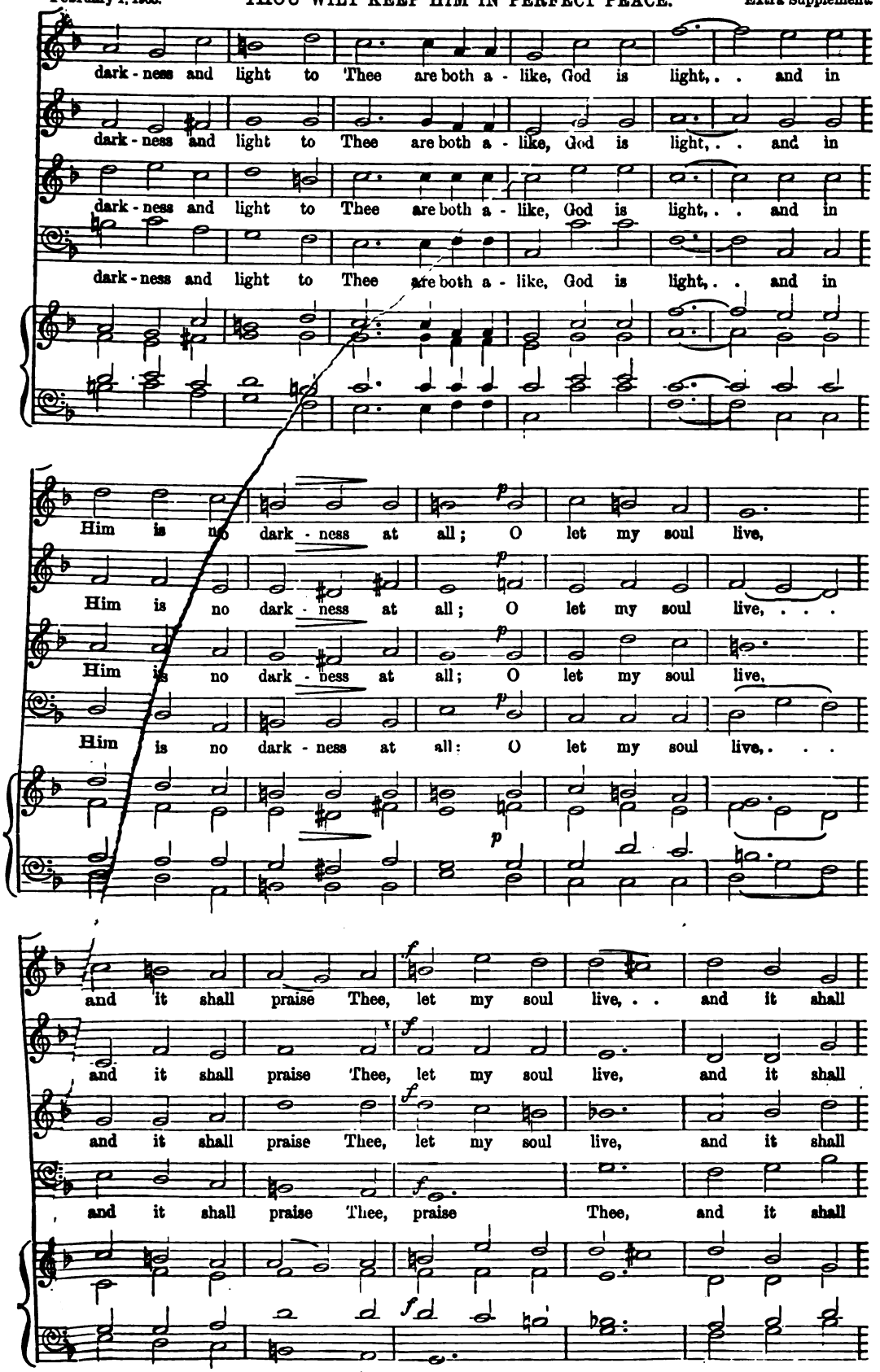
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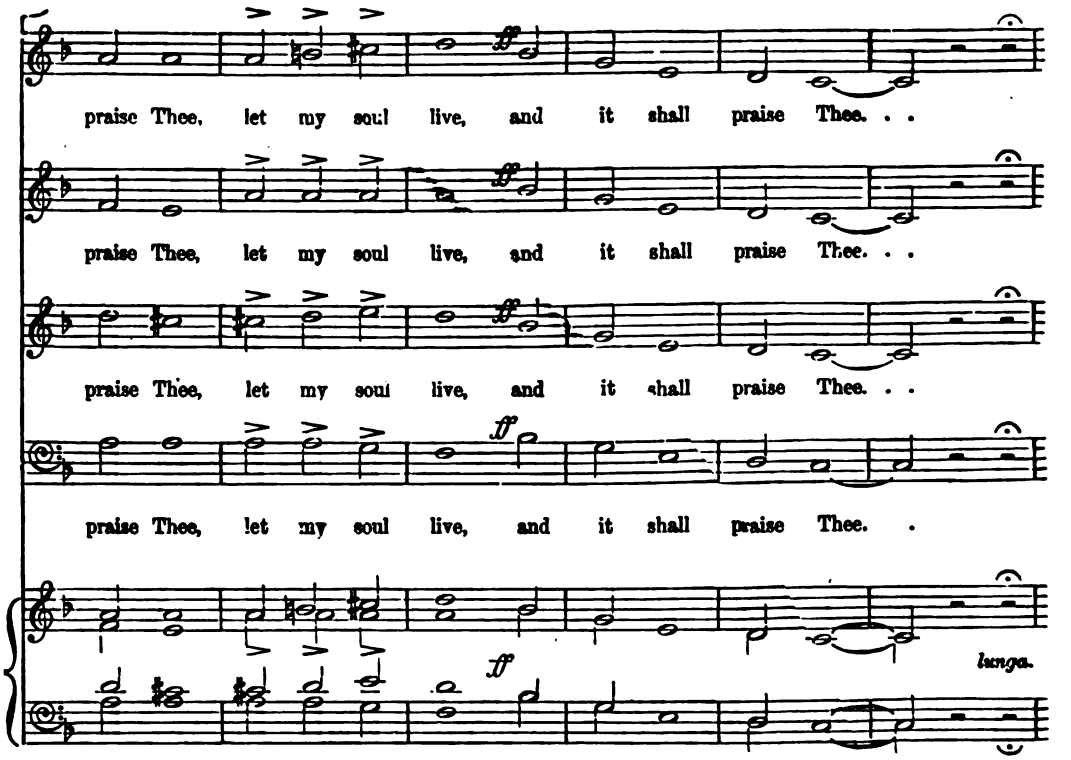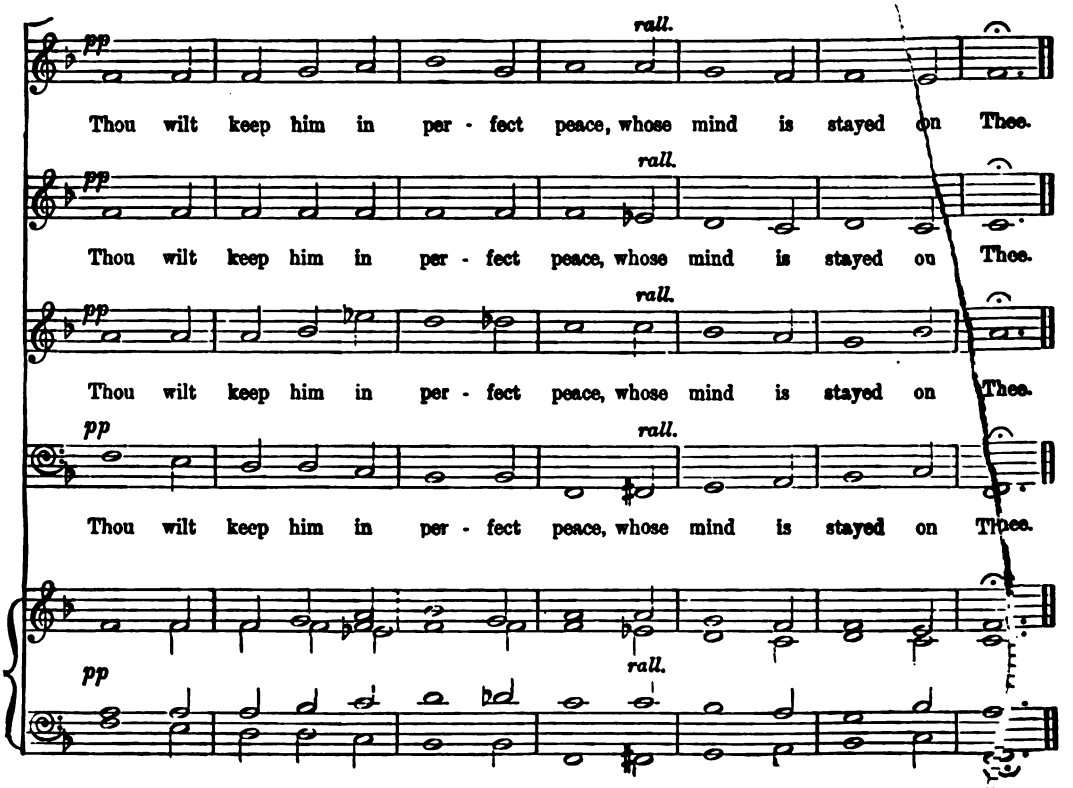
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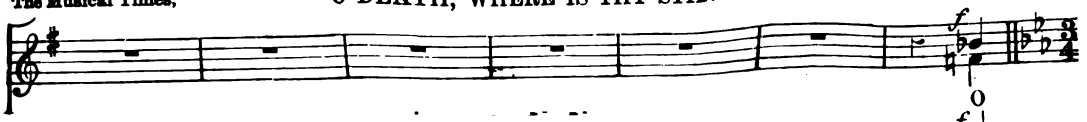

The Musical Times, **EXTRA SUPPLEMENT.** February 1, 1903.

No. 624. NOVELLO'S PARISH CHOIR BOOK.

GOD OF GLORY, KING OF NATIONS

PROCESSIONAL HYMN

FOR A FOUNDER'S DAY FESTIVAL

WORDS BY

A. C. BENSON

MUSIC BY

WALTER PARRATT.

PRICE ONE PENNY.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

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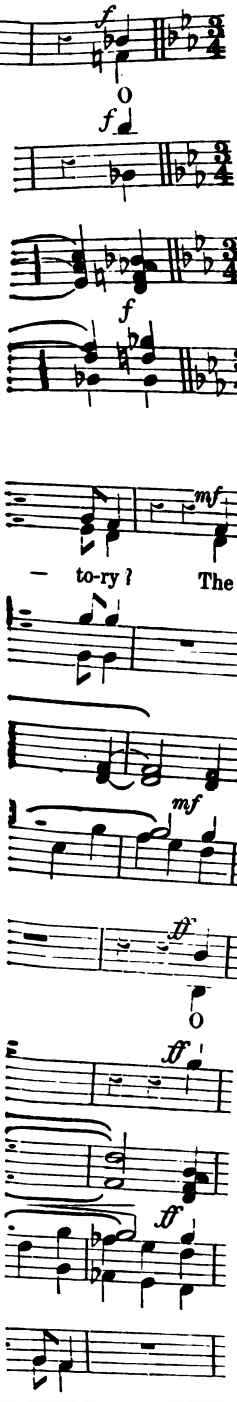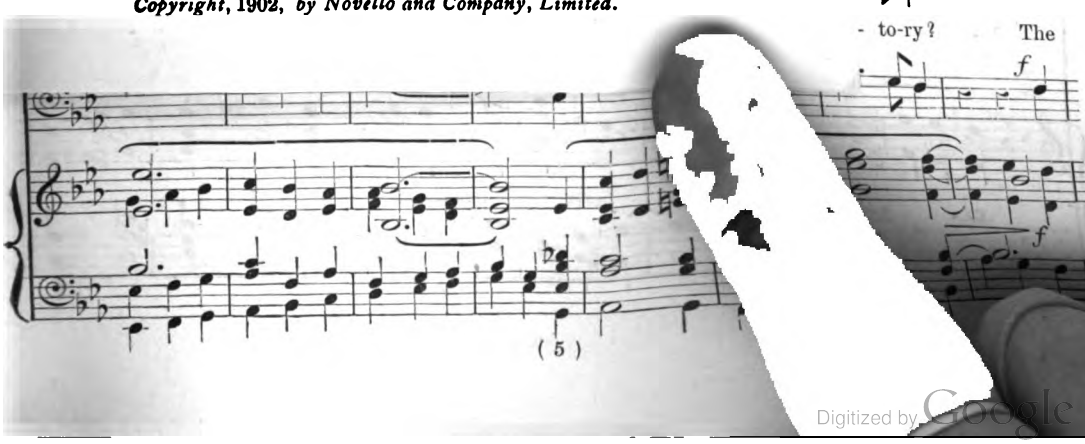
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praise Th

praise Th

praise Th

praise The

pp Thou wilt

pp Thou wilt

pp Thou wilt

pp Thou wilt

"God of glory, King of Nations."

PROCESSIONAL HYMN.*

A. C. Benson. Walter Parratt.

A-men.

rall.

* This Hymn was written for use in St. George's Chapel, Windsor, for Obiit Sunday, the day on which Founders and Benefactors are commemorated.

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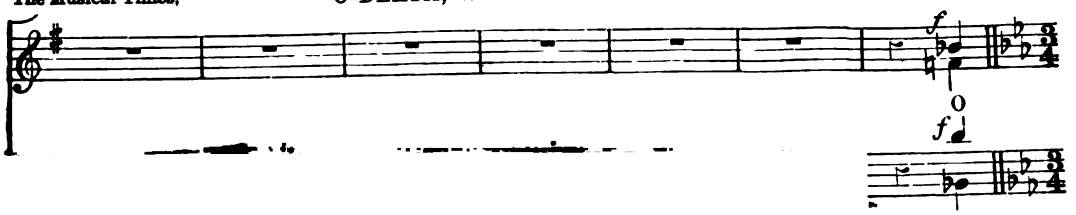


GOD OF GLORY, KING OF NATIONS.

"*Lord, I have loved the habitation of Thy house: and the place where Thine honour dwelleth.*"—Ps. xxvi. 8.

God of glory, King of nations,
Giver of all gifts divine,
Thou didst once in Zion's city
Set Thine own appointed shrine;
Make with us Thy secret dwelling,
Make this sacred Temple Thine.

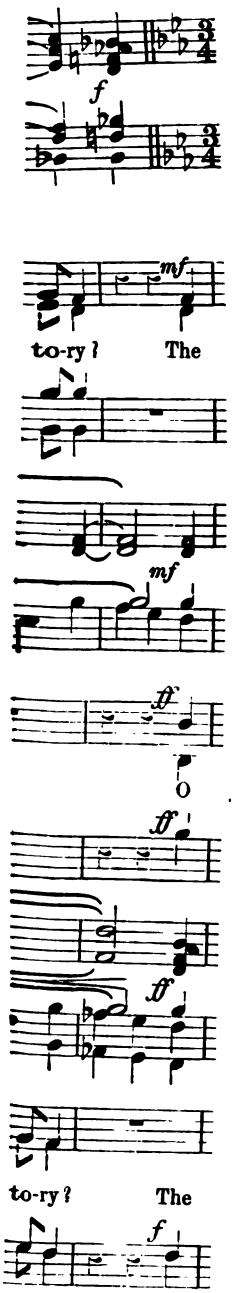
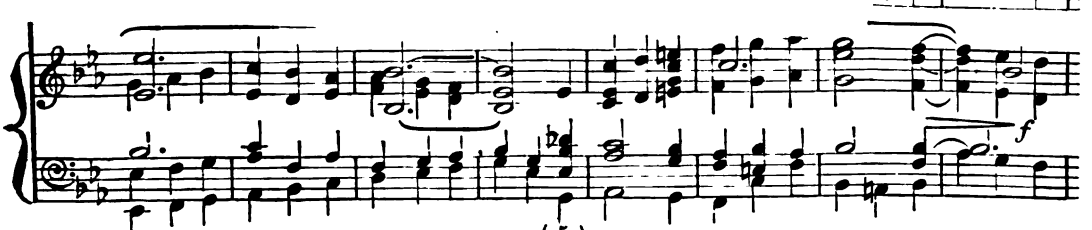
[Scarred by storm and foeman's fury,
Bathed in high serenest air,
See our fortress-Church uprising,
Based and buttressed strong and fair,
Holds aloft the Cross of Jesus,
Guards the faithful voice of prayer.]*

Mighty names of King and Warrior,
We in high remembrance say:
Ev'n the humblest saint that served her
Lives in grateful hearts to-day:
We in hope and they in glory
For her holy welfare pray.

Still through carven arches pealing
Thrills and swells the solemn song;
Soaring vault and storied banner,
Sacred voice and listening throng,
Witness that Thou dwell'st in beauty,
Witness that Thy love is strong.

We, the heirs of grace and glory,
Standing in the ancient ways,
We would keep undimmed her brightness
Through the onward march of days;
Give us worthy hearts to offer
Purest prayer and sweetest praise.

Father, throned in heavenly splendour,
Bid Thine earthly shrines endure:
Saviour, Who dost guide and guard us,
Keep our faltering footsteps sure:
Spirit of all grace and sweetness
Make our inmost spirits pure. Amen.

* This verse has special reference to St. George's Chapel, and may be omitted on ordinary occasions.



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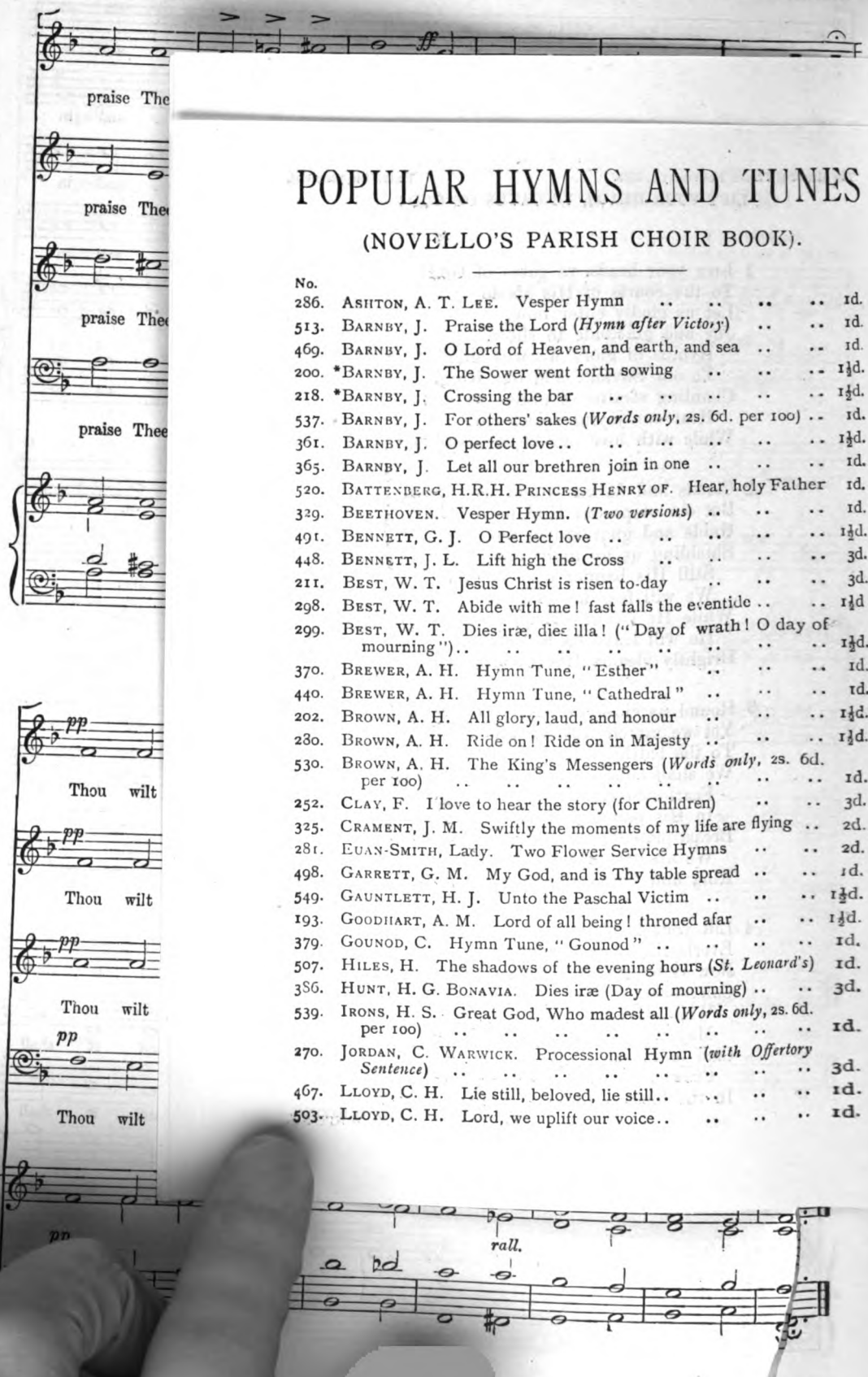

POPULAR HYMNS AND TUNES

(NOVELLO'S PARISH CHOIR BOOK).

No.			
286.	ASHTON, A. T. LEE.	Vesper Hymn	1d.
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469.	BARNBY, J.	O Lord of Heaven, and earth, and sea	1d.
200.	*BARNBY, J.	The Sower went forth sowing	1½d.
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539.	IRONS, H. S.	Great God, Who madest all (*Words only*, 2s. 6d. per 100)	1d.
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467.	LLOYD, C. H.	Lie still, beloved, lie still	1d.
503.	LLOYD, C. H.	Lord, we uplift our voice	1d.

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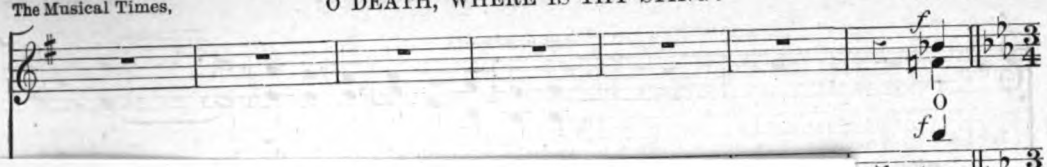

The Musical Times. **EXTRA SUPPLEMENT.** February 1, 1903.

No. 610. NOVELLO'S PARISH CHOIR BOOK.

LIFT YOUR HEADS, YE GATES OF GOD

PROCESSIONAL HYMN

WORDS BY

MARY BRADFORD WHITING

MUSIC BY

S. S. WESLEY

EDITED BY JOHN E. WEST.

PRICE ONE PENNY.

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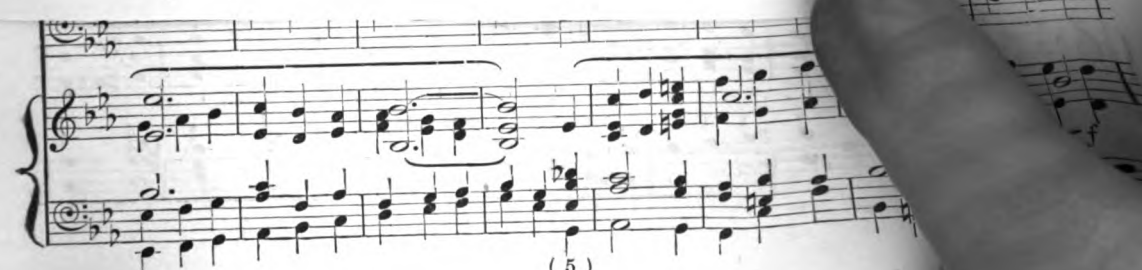
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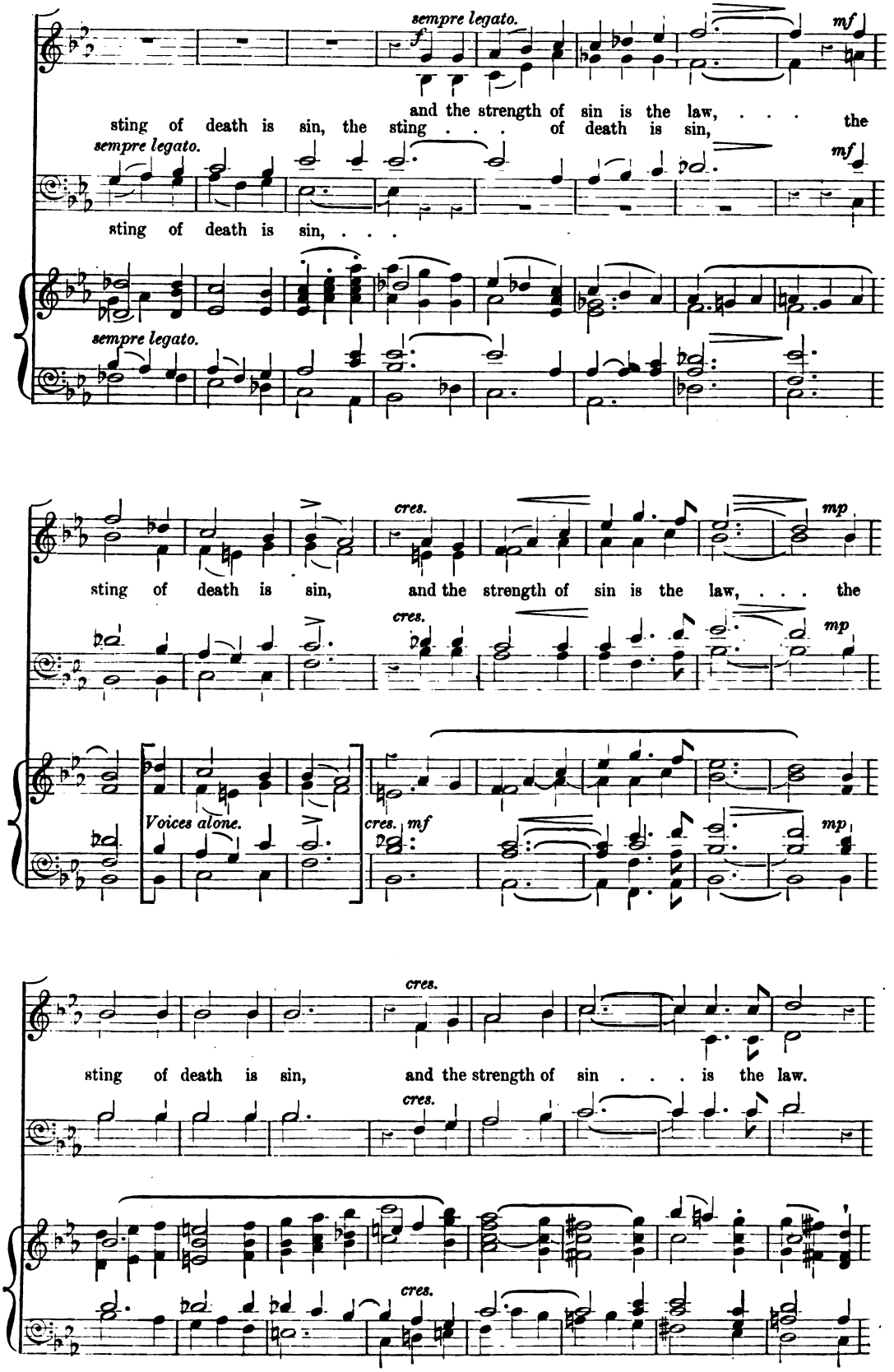
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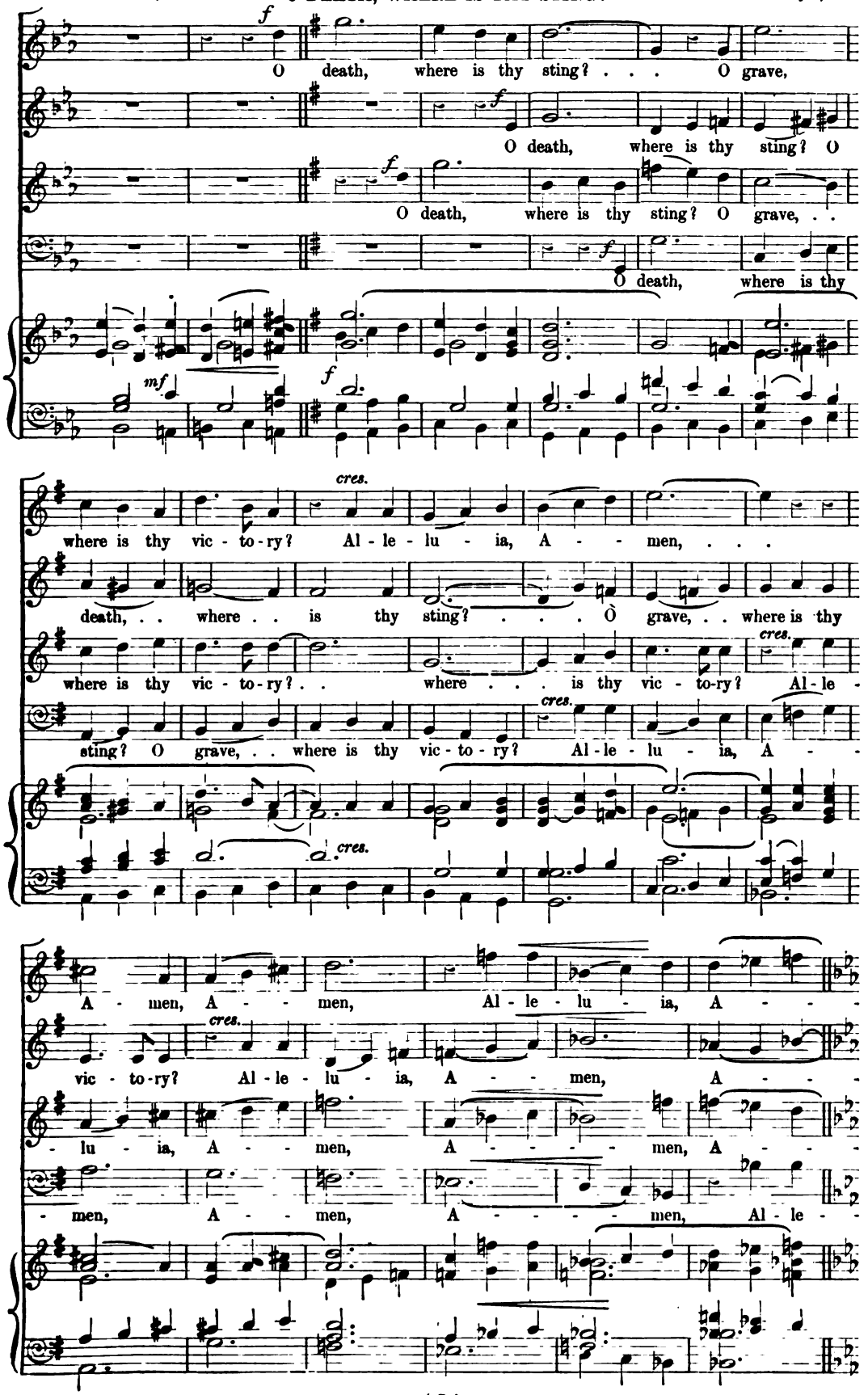
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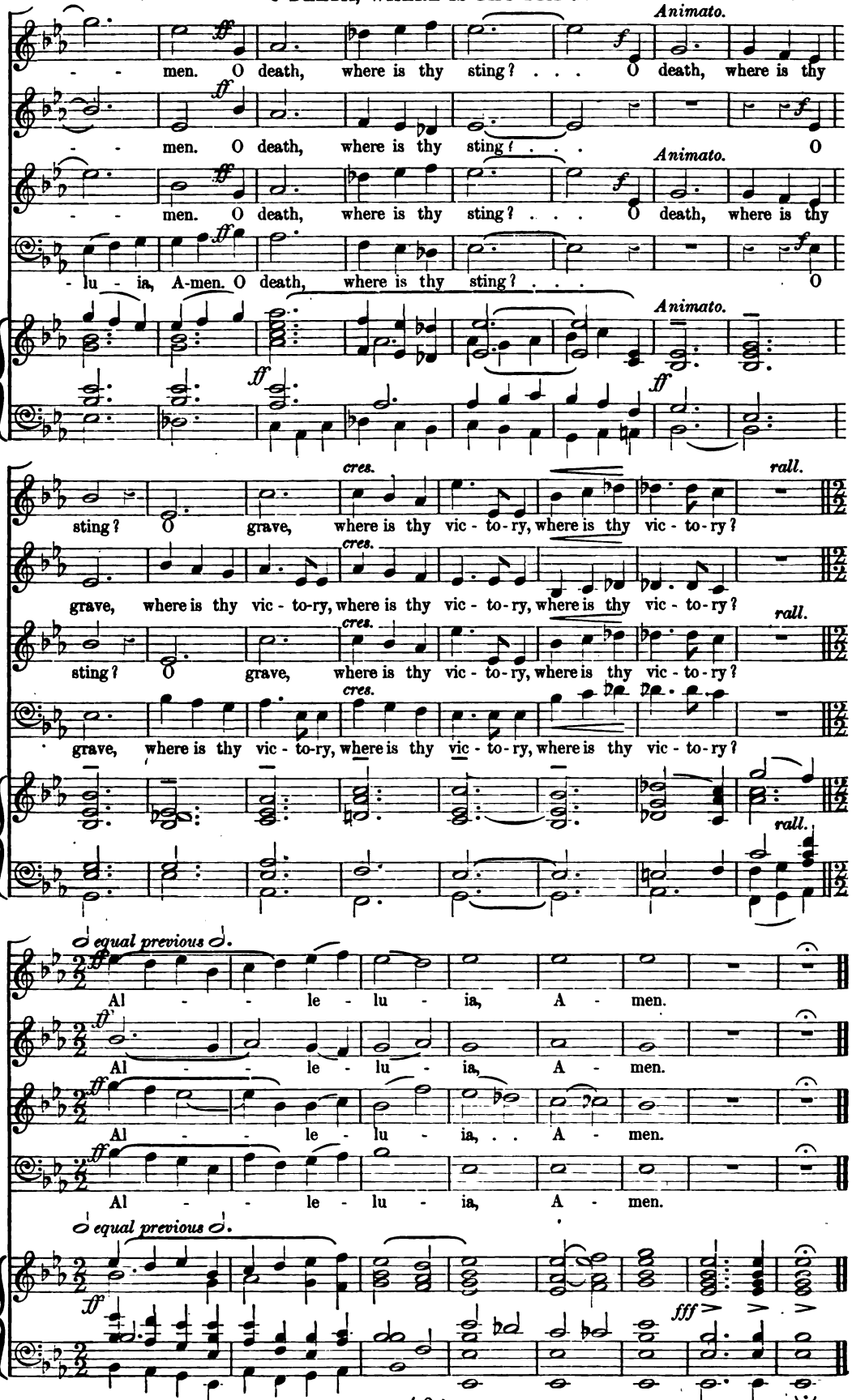
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Reviews.

Clara Schumann von Berthold Litzmann. Erster Band, Mädchenjahre. [Breitkopf u. Härtel.]

The lives of great pianists as a rule do not make very interesting reading. The account of the wonderful achievements and the enthusiasm which they created becomes at length monotonous Liszt was perhaps the greatest of all, but his friendship for Wagner and his early recognition of that master's genius, and the counsel and encouragement which he gave him during the years of exile—these are facts of greater importance and interest to musicians than all the dazzling stories of his triumphant tours throughout Europe. Clara Schumann's life forms one of the exceptions, for not only did she become the wife of one of the most gifted of modern composers, but she knew him personally from early childhood, admired his music, and during the long years of courtship and afterwards through those of wife and widowhood, took the most vivid interest in his art-work. They were devotedly attached the one to the other, and of this the many letters which passed between them give strong evidence. Clara, on one occasion, was taken in by a man who professed the greatest interest both in her and in Schumann, but who was only seeking his own advantage, and she listened too readily to proposals of literary partnership which seemed to her to offer such bright hopes for her Robert's future. For the most part, however, she showed judgment, taste, and tact far beyond what one would have expected from a young girl. Readers of the letters in this first volume must well bear in mind that she was Schumann's junior by nine years, and that when they first became engaged she was only eighteen years of age.

The letters are full of terms of endearment, as is common in lovers' letters, and even though the *dramatis personae* are so attractive, readers might but for one thing find them occasionally monotonous. All through the volume before us there runs a vein of musical news, told in so fresh, so ingenuous a manner, so thoroughly without any idea of other eyes than those to whom it was sent ever reading it, that the love story forms as it were a sympathetic surrounding.

We must only venture to refer to one or two passages, so as not to spoil the enjoyment of those who will read the book. The story is known of Schumann's visiting Beethoven's grave when he went to Vienna in 1839, and finding a pen there; but already, a year before, he had written to Clara, who was giving concerts in that city, 'Listen, I have one request. Will you not visit our Schubert? And Beethoven? And take some myrtle branches, bind them together in pairs, and place them on their graves—then slowly utter your name and mine—not a word more—you understand me.'

Clara and her father arrived in Vienna towards the end of 1837, and the young lady writes about her first concert, and adds: 'Mendelssohn is almost unknown here, his "Songs without Words" lie idle on the shelves of the music shops—here they do not sing! His "Midsummer Night's Dream" overture has been performed, but it was an utter failure .... I wished to play something of his at my first concert, but I did not dare venture until I had the public on my side.' Now-a-days such a statement sounds strange indeed! Apropos of Mendelssohn, we read of him in Paris in 1832. Clara first visited the French capital in that year, when she was only thirteen years old. At a soirée (March 14) at which Mendelssohn's Octet was performed, she met that composer in company with Chopin and Hiller, and we read how in the artists' room she saw them, in merry schoolboy mood.

In many of her letters Clara shows how thoroughly she appreciated Schumann's music. But it vexed her to play it to the general public who did not understand it. She wanted, however, his genius to be properly recognised, and bethought of a little artifice to win over the public. Here is what she once wrote to the composer: 'Listen, Robert, will you not just for once compose something brilliant, something easy to understand, and something without a superscription, but a piece which hangs thoroughly well together (*ein ganzes zusammenhängendes stück*), not too long and not too short? I should so like to have something to play at concerts for the public. For a genius this is certainly humiliating, but policy sometimes requires it.' Schumann, of course, could not grant the well-meant, neatly-expressed request.

And now by way of close let us quote a serious sentence from a letter of Clara's to her friend Becker. She is speaking of Schumann's music: 'One must know him, as I do, and one will find his whole self in his compositions. The time will yet come when the world will recognise him, but it will be long in coming.' Clara was indeed a true prophet!

We have had some difficulty in refraining from further quotation, for the letters offer so many tempting bits. The story of the life connecting together the letters is told by the author in clear, attractive style. Musicians will look forward with eagerness to the next volume. We may add that Herr Litzmann has had placed at his disposal diaries kept by Madame Clara Schumann during her whole life.

The Viola. By Berthold Tours. Edited by Alfred Gibson. (*No. 61 of Novello's Music Primers and Educational Series.*)

The manuscript of this Primer was found in a practically completed form among the papers left by the late Mr. Berthold Tours. The editorship of the work was entrusted to the able hands of Mr. Alfred Gibson, and the result is an instruction book for the viola which, when it becomes known, will probably rank as high in favour as the same author's popular Violin Primer. The plan and scope of the two books are, indeed, nearly identical. A clear and concise explanation of the correct method of holding the instrument and the bow, &c., is followed by plenty of simple exercises in the first position, with an accompaniment for a second viola, the whole concluding with studies in various methods of bowing (legato, martelé, sautillé, staccato, &c.) and a few exercises in the higher positions. There is, moreover, an important addition to the book in the shape of four excellent photographs, specially taken. Two of them are life-like portraits of Mr. Gibson in the act of playing, first with the bow held ready to start at the nut, and secondly, at the point; whilst the others more clearly exhibit his method of holding the bow.

The primer is excellently adapted for teaching purposes, and also for a guide to violinists who may wish to gain a knowledge of viola-playing by themselves. It is a pity that more amateur violinists do not turn their attention to the tenor instrument; they would often find a warm welcome awaiting them in quartet circles. The *clef* difficulty which, perhaps, deters a good many, is really not so alarming as it appears to be at first sight, and with perseverance can be easily overcome.

Give rest, O Christ. Edited by Walter Parratt.
Let my prayer be set forth. Let Thy hand be strengthened. Behold, O God, our Defender. By George C. Martin.
Sing to the Lord. By Christopher Tye.
O hearken Thou. By Arthur Sullivan.
Let my prayer come up. By Henry Purcell.
[Novello and Company, Limited.]

The first of the above additions to the series known as 'Novello's Short Anthems' is sung in the 'Pennykhida,' or Dirge, of the Orthodox Church of Russia, the melody being known as Kieff. The music has much in common with that of plain chant, its rhythm being dictated by the accentuation of the words. The text, which it should be mentioned is suitable for the Protestant funeral service, has been ably translated by Mr. W. J. Birkbeck, and the music, in four vocal parts, for soprano, alto, tenor and bass, has been edited by Sir Walter Parratt. The anthem, which has been heard at various Royal memorial services, is intended to be sung without accompaniment, and well rendered, with due attention to the indicated gradations of light and shade, the music would be extremely impressive.

Sir George Martin's short anthem, 'Let my prayer be set forth,' is also designed for the same division of voices

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and intended to be sung without instrumental help. It is a most effective piece of devotional choral-writing. 'Let Thy hand be strengthened,' and 'Behold, O God, our Defender,' by the same composer, reach the limit of shortness in an anthem, each composition only occupying a single octavo page; but they are none the less interesting on that account. 'Sing to the Lord,' by Dr. Christopher Tye, is an attractive example of 16th century Church music. It has been carefully edited by Dr. Walford Davies, and is worthy to become well known in our churches.

The last two anthems on the above list were heard at the Coronation Service, and this hall-mark endows them with special interest, but apart from this fact they are singularly representative of their respective composer's genius. The music of the first is an adaptation by Sir Frederick Bridge of the concluding bars of the chorus 'Men and Brethren,' in Sullivan's oratorio 'The Light of the World'; the latter is an arrangement, also by the Organist of Westminster Abbey, of a portion of Henry Purcell's setting in five parts of the psalm 'Jehovah, quam multi sunt,' and is a wonderful example of our great composer's anticipation of modern methods. It would be difficult to imagine anything more beautiful in music, and it was a most happy thought of Sir Frederick's to adapt it as an offertorium.

Suite for Pianoforte Solo (Op. 34). By Signor Esposito.
Drei Klavierstücke. Norwegisches Fantasiestück. By Halfdan Cleve. [Breitkopf und Härtel.]

Signor Esposito's suite consists of seven pieces. Book I. comprises a 'Prelude in G,' short and bright. This is succeeded by a 'Presto' with a somewhat paradoxical heading, *Agitato tranquillo*, which may be presumed to suggest emotional control, with a touch of perhaps unconscious appropriateness. The next piece is headed 'Badinage.' As indicated by this title, the music demands a light touch and vivacious style. The second book opens with a 'Nocturne' in six flats, which is apparently intended to form an introduction to the following number, a 'Graceful Valse,' which has the merit of being easy and effective. Perhaps the succeeding 'Petite Sérénade' is intended to suggest that one of the dancers has seen his partner home, and the 'Rêverie' which concludes the suite *Adagio*, to represent thoughts next morning.

Pianists with an advanced technique may be recommended Herr Cleve's music. The three pieces comprise a 'Fantasia,' a 'Capriccio,' and a 'Perpetuum Mobile,' titles which fairly indicate the character of the music. The Norwegian piece is based on a characteristic melody which is ingeniously treated. The final *Presto brillant*, with its uprushing semiquaver octave passage for both hands, would be very effective—or a catastrophe.

Four Songs. Composed by Arthur Hinton. [Breitkopf und Härtel.]

The recent production of a symphony and pianoforte trio by Mr. Hinton attaches importance to these songs. The composer has gone to William Blake for his words, and selected the poems 'Spring,' 'The Fly,' 'A Cradle Song,' and 'I love the jocund dance' and set them in a vivacious manner, with manifest endeavour to suggest their inner meaning. A commendable feature is the independence of the pianoforte accompaniment, which greatly adds to the musical interest of the songs. The most important is the fourth of the series, a very attractive and effective composition.

Six Highland Dances for Violin and Pianoforte. By J. McEwen. [Novello and Company, Limited.]

With his 'Six Highland Dances,' Mr. McEwen has provided violinists with a delightfully fresh and effective set of original pieces, the only complaint against them being that they form a veritable *embarras de richesses*. Pleasing and inspiriting as they are, and enthusiastic as one may even feel over them, it is hardly possible to present all six at a performance, and the difficulty is to know which to select and which to reject, so full of charm and varied interest is each number! Nos. 1, 2, and 4 are the easiest to play, and moreover they are the most likely to please, or 'catch on,' at a first hearing; but if well rendered all six should command success. There are no great difficulties to overcome in the violin parts, as is the case, for instance, with the Hungarian Dances by Brahms and Joachim; but what they specially require is a skilful and expressive interpretation, in thorough keeping with the composer's themes. One must be prepared to sympathetically follow him in his sad and plaintive moods, when the music sometimes seems to interpret the lines of Burns—

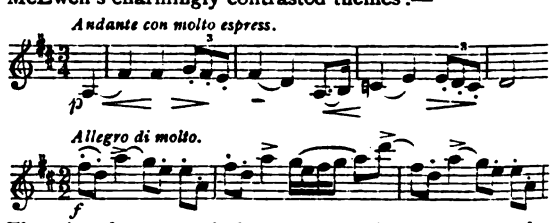
'Fu' aft at e'en wi' dancing keen,
When a' were blythe and merry,
I car'd na by, sae sad was I
In absence o' my dearie.'

as well as in his gay and joyous moments, when he bids us dance and trip it with a merry heart—

'Hale be your heart, hale be your fiddle!
Lang may your elbuck jink and diddle!'

for joy and sorrow, sorrow and joy, alternately chase each other through these bewitching Dances.

The following examples, culled from No. 4 of the Dances, may serve as excellent specimens of Mr. McEwen's charmingly contrasted themes:—



The pianoforte part is by no means in the nature of a tum-tum accompaniment; its duties are nearly as important as those of the violin, and to render the pieces satisfactorily both performers should be in perfect accord.

The Passion. For Tenor and Bass Soloists and Chorus. By J. Varley Roberts. [Novello and Company, Limited.]

The sub-title of this work is 'A meditation on the sufferings of Christ,' which aptly describes its purpose and character. It is planned on the familiar 'Passion Music' model, inasmuch as the vocal parts for the choir are interspersed with hymns and chorales intended to be taken up by the congregation, with feelings quickened by the thoughts induced by the context. Thus the work opens with the hymn 'Lord, as to Thy dear cross we flee,' assigned to the familiar 'Dundee' tune from 'Este's Psalter.' The scene in the 'Garden of Gethsemane' according to St. Matthew is then related, the narrative by a bass soloist, the words of Christ by a tenor vocalist, and meditative comments being set as chorales. The succeeding section is headed 'Betrayal and Committal,' which is followed by a short 'Meditation' for the organ. The remaining divisions are entitled 'The Compassions of Mankind,' 'The Sympathies of Christ,' 'The Witness of Nature,' and 'The Saviour's Death.' The music is devotional in expression and presents no difficulties.

Peace, perfect peace. Transcribed for the pianoforte and organ by Willem Coenen. [Novello and Company, Limited.]

Mr. Coenen has taken the familiar and simple tune associated with Bishop Bickersteth's hymn 'Peace, perfect peace' and produced, in an effective pianoforte transcription, a piece which will doubtless find favour in the drawing-room on Sunday evenings. Its interpretation would be suggestive of an echo of the sanctuary drawn from the keys of the household instrument. The arrangement for organ, which is different from that just referred to, presents no difficulties, and monotony of key is avoided by the presentation of the theme in the mediant of its main key.

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Correspondence.

HERR RICHARD STRAUSS.

DEAR SIR,—As so much is being written and spoken just now about Richard Strauss, and as in your interesting paper upon him in this month's MUSICAL TIMES you speak of his first appearance in England at Queen's Hall in 1897, would it not be possible to *supplement* this by recording that in 1899, at the invitation of the Directors of the Philharmonic Society, he conducted a performance of his 'Tod und Verklärung' at a Philharmonic Concert on June 15?

I think it would be a fair recognition of the enterprise of the Directors of the Philharmonic Society to recall the fact at this moment, while it certainly constitutes an important event in the biography of 'the musical man of the day.'

Yours faithfully,
FRANCESCO BERGER.
Honorary Secretary of the Philharmonic Society.
6, York Street, Portman Square.
January 8, 1903.

ELGAR'S 'CORONATION ODE.'

SIR,—In your Provincial Notes for this month you say that Bishop's Stortford Musical Union claims the honour of the first provincial performance of the above work on December 3.

The first performance of the 'Coronation Ode,' after those of the Festivals and the one given in London, was by the Stourbridge Concert Society on November 3. Dr. Elgar is a Worcestershire composer and Stourbridge is a Worcestershire town, and we naturally feel a little proud of having been the first Choral Society in the provinces to produce this beautiful and popular work; so that I hope, Mr. Editor, you will see that Bishop's Stortford does not deprive us of our pride of place.—

Yours faithfully,
H. WATSON SMITH.
Longlands House, Stourbridge.
January 3, 1903.

[The information was furnished by a local correspondent, and the insertion of the word 'claims' so far qualified the statement as not to make it absolutely definite.—ED. *M.T.*]

THE INCORPORATED SOCIETY OF MUSICIANS.

ANNUAL CONFERENCE IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Conference opened on Tuesday, December 30, with a meeting at the Mansion House under the presidency of the Lord Mayor of Dublin. The report of Mr. Edward Chadfield, the Secretary of the Society, contained the following information in regard to progress:—

'With respect to membership, the Register of Members published before the Conference held in Dublin in January, 1895, contained the names of 1,477 members, whilst the number on the Register now being issued is 2,114. It is very satisfactory that this increase of membership has been general throughout the various Sections of the Society, there being only two in which there are fewer members than was the case in 1894. Seven new Sections have been formed by dividing some of the original Sections, which is another evidence of the great increase of the Society.'

An exhaustive and learned paper on 'Chromatic Harmony' was then read by Professor Prout. At the afternoon meeting in the Royal Dublin Society's Lecture Theatre, a pleasant paper was read by Professor Mahaffy, 'Notes on the Dublin School of Cathedral Music, from Mornington to Stewart.' In the course of his remarks the Professor said:—

'The Dublin school, rising with the childhood of Lord Mornington, lasted until the days of Sir Robert Stewart. The music produced in it was not the greatest in the world. It had faults, but, nevertheless, it grew up in Dublin, it was composed in the atmosphere of the city, it was loved by the people who heard it, and it was a part of the life they were very proud to recognize, even though it was now gone. What claim had this school to be called an Irish School of Music? He thought it had the strongest claim in the world. It might be said that it was Anglo-Irish, but a great many good things in this country were Anglo-Irish, although regarded as distinctively Irish. Many of the great families, as the Fitzgeralds, the Fitzmaurices, the Burkes, and others, were Anglo-Irish, and the great peculiarity of the Anglo-Irish was that when they came here they repudiated the land of their origin. Therefore, he held that they had the right to call this an Irish school.'

Musical examples were played on the fine Willis organ by Mr. Charles Marchant, the accomplished organist of St. Patrick's Cathedral. In the evening the members of the Society were entertained at a brilliant ball at the Mansion House.

On Wednesday, December 31, Dr. James C. Culwick read an interesting paper on 'Fifty years in the life of a great Irish Musician, Sir Robert Stewart—his lectures and other literary work, with some particulars of his musical compositions.' Dr. Culwick gave the following interesting estimate of Stewart's achievements:—

'Stewart, in Ireland, played a very special part as general instructor and leader in things appertaining to the musical art; and seeing that the angels of knowledge and illumination are ranked before the angels of office and dominion, men like Stewart may often have it in their power to add more of sweetness and of light to the sum of life than most of those who fill the highest places under the State. Speaking of his lectures, whether delivered as the professor of the University, or upon any other occasion of a more public character, one remark fits the whole—they were brilliant, sparkling with bright thoughts, and filled with interests garnered from all available sources. They were always interesting, and always showed a width of view and of sympathy. For Stewart was not a musician merely. He was—at the end as at the beginning—a student. His good taste, moderation, and proper feeling, sufficiently brightened by a saving sense of humour, made him, as a lecturer, very popular. His learning was never allowed to carry him into pedantry. Indeed, he had the very remarkable power of so disguising his most technical teaching, and it was presented with such attractive qualities, that the listener, never wearied, could hardly forget the lessons.'

In the evening a choral and orchestral concert was given (by permission of the Senate) in the large hall of the Royal University. The programme consisted of Dr. Culwick's Concert Overture, Professor Prout's Organ Concerto (the solo splendidly played by Mr. Vipond Barry, the organist of St. Bartholomew's Church and one of our best local organists), two English Dances by Dr. Cowen, and Signor Esposito's Irish Symphony. The choral pieces were contributed by Mr. Joseph Seymour's Glee Choir and Dr. Culwick's Orpheus Choral Society. These excellent choralists were heard to advantage in madrigals and part-songs by Stewart, King, Harold White, Seymour and Jozé.

On New Year's Day a paper on 'The Profession and position of the modern organist' was given by Dr. A. Madeley Richardson. This has resulted in a lengthy correspondence on 'Congregational Singing' in one of our local newspapers. In the afternoon Mr. Duncan Hume read a paper on 'The Physiology of Pianoforte playing.' The annual banquet was given at the Shelbourne Hotel in the evening.

The Annual General Meeting of the Society was held on Friday morning, the 2nd ult., and in the evening the Leinster Section entertained over a thousand guests at a Conversazione in the Science and Art Museum. The next Conference will meet in Glasgow.

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SOME ASPECTS OF BEETHOVEN'S INSTRUMENTAL FORMS.

Mr. Gustav Ernest read an exhaustive paper on the above subject before the Musical Association on the 20th ult., Mr. Clifford B. Edgar in the chair. The following is an authoritative digest of the discourse.

Two centuries claim Beethoven for their own, the 18th with its worship of the form, the 19th with its worship of the idea. In Beethoven both meet, in him both find their greatest representative, in him their leading principles become reconciled. For just as the great ideas which were agitating his time were instrumental in shaping his entire mode of thinking, his entire personality, so the latter was instrumental in shaping the traditional forms. Thus his forms were largely the outcome and reflection of those ideas.

The lecturer then referred to the prejudice existing in the modern musical mind against preconceived forms. 'Is he more free,' he asked, 'who lives outside the law, or he who accepts it and shapes his course within it, yet in accordance with the demands of his own individuality?' What is necessary, of course, is that the laws should be conditioned by the Art, not the Art by the laws. With regard to music more particularly, the object of the laws should be to do away with the difficulties which prevent it being as easily and quickly comprehended as the other arts. These difficulties rest on the fact that firstly it has no models in nature, and that secondly its creations come, as it were, into existence bar by bar as we listen to them, thus making it impossible for us to gain at once a full impression of the work as a whole. There is only one way of overcoming these difficulties, and that is by introducing into Music the element of Symmetry, most perfectly expressed in the formula *a-b-a*, *i.e.*, the grouping of two similar parts (*a*) around a different one (*b*). This formula, which is the basis of most instrumental forms, gives a distinct and easily recognisable outline to a composition, and offers that assistance to the listener, the necessity of which modern composers acknowledge by adding explanatory remarks to their music or basing it on some well-known poetical work, picture or historical event. This formula has been equally adapted by other Arts, notably Painting and Architecture, a Gothic Cathedral exemplifying it just as clearly as a Sonata movement. Wherefore, said the lecturer, if Architecture in general has been called frozen Music, we might call a Gothic Cathedral a frozen Sonata.

Beethoven instinctively recognised the advantages and possibilities of the forms as they were handed on to him by Mozart and Haydn, and at first accepted them pure and simple. Life in those days was lying before him, a vista of golden hopes; its deeper problems did not concern him yet, the old forms sufficed for what he had to say. Soon all this changes, the tragedy of his life begins; the clouds which ultimately are to shut out every ray of earthly happiness are gathering around him, 'fate is knocking at his door': and now his whole nature undergoes a change, a change that is a moral growth, such as we can trace in few men. The old forms soon appear too narrow, too conventional, and while leaving their general outlines intact, he begins to extend them, add to them in accordance with the new demands his personality makes on its medium of expression. The 'Sonata form' with its final return of all the subjects in their original form seemed incapable of expressing life's drama; for drama means action, and action means development and change. He overcomes the difficulty by introducing his elaborate Codas, which frequently contain the climax of the whole work (3rd movement of Moonlight Sonata, 1st movement of 'Appassionata'). For similar reasons he replaces the placid Minuet by the more pliable Scherzo, in which so often his wild, weird humour finds expression, and equally the suave, idyllic rondo by other forms ('Sonata-form,' theme with variations, fugue) whenever the progress of the work demands it. In the last period, when misfortunes thicken, when intercourse with him becomes more and more difficult, he gradually withdraws from the world without into that within, and begins to live a new life—a life of his own creation, in a world of his own making. The old world with its disillusions vanishes, life is beautiful once more, and he uplifts his voice in its praise. His music becomes a reflection of these dreams, an echo of the voices within him. The accustomed modes of expression no longer suffice, his works assume essentially different formal aspects (Sonata, Op. 109, 110, Ninth Symphony, last Quartets). These, then, are the three principal phases of Beethoven's life and the principal stages in the development of his musical style: in the first, form reigns supreme, in the second, form and feeling (idea) appear in happy union, in the third, feeling reigns supreme.

Mr. Ernest—having first explained the frequent use of the fugal form during this last period—then turned to a different subject: the proportions in Beethoven's works. In 1854, Adolf Zeising made the discovery that a well-proportioned human body always exemplifies the law of 'the golden mean,' *i.e.*, the smaller (upper) part stands in the same ratio to the larger (lower) one as the latter to the whole body. This law he found equally carried out in the masterpieces—of Architecture, &c.—of all ages. Emil Naumann tried in 1869 to apply it to music too, though with results which were so little convincing that his attempt attracted no attention whatever. The lecturer recently took up the subject more thoroughly and systematically than Naumann and with results altogether surprising. To the Sonata-form with its four distinct parts (first part, working-out, reprise and Coda) it seemed most important to apply the test, the point being to find out if the larger part (first part plus working-out, or first part alone) stood in the same ratio to the smaller one as the whole movement to the larger one. By a simple process, which it would take up too much space to explain here, Mr. Ernest, after counting the number of bars of the whole movement, calculated how long the two parts should be, then compared these with the actual figures. Thus he found that the 1st movement of the 'Pathetic' Sonata (not counting the introduction) has 299 bars, which, according to the law of the golden mean, should be divided into two parts of 115 and 184 bars respectively, and indeed the first part, plus the working-out, counts 184, the reprise, plus the Coda, 115 bars. That the figures do not always agree as accurately as in this instance goes without saying. But science has always taken into account the inaccuracy of the evidence afforded by our senses. Zeising therefore allowed for such a difference between the actual and the arithmetical figures, as could not be perceived by the eye or the ear; this margin he fixed at $\frac{1}{10}$, Naumann, in regard to music, at $\frac{1}{17}$ of the whole, while in all his calculations, Mr. Ernest allowed only for one of $\frac{1}{10}$, and in a few instances $\frac{1}{40}$ of the whole. To give the final result, he found that out of fifty-five movements examined the proportions of forty-two were in accordance with the law of the golden mean. Even in eleven out of the thirteen remaining ones, Mr. Ernest discovered that the parts were in one way or another curiously symmetrically constructed. To give one instance only: in the first movement of both the 1st and 2nd Pianoforte Sonatas the working-out has exactly the same number of bars as the reprise plus the Coda.

In considering the general questions involved in Zeising's discovery, Mr. Ernest emphasised the fact that none of the masters could have had any knowledge of this law, which yet, as if under a mysterious compulsion, they applied. That, furthermore, we could not but accept it as a fresh proof of the unity of all the Arts and the continuity of their general principles, if we found in a Gothic Cathedral of the 12th and a Sonata of the 19th century the same law exemplified.

Finally, he dwelt on the difficulty experienced by all who tried to fathom the problem of beauty in Art, and asked: Did not this discovery bring us one little step nearer its true comprehension?

A discussion followed the reading of the paper, in which the following gentlemen took part:—Mr. H. H. Statham, Mr. George Langley, Mr. T. L. Southgate and the Chairman. Mr. Gustav Ernest's dissertation on this 'problem of beauty in Art' will be read with interest when it appears in the printed Proceedings of the Society.

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London and Suburban Concerts.

BROADWOOD CONCERTS.

The chamber concerts instituted last year by Messrs. Broadwood at St. James's Hall steadily increase in musical interest and value. A specially commendable feature is the variety and far-reaching character of the programmes. Compositions stretching over many centuries and new works of widely different styles succeed each other with refreshing change and acceptance.

At the concert on the 8th ult. were produced for the first time four new songs by Sir Charles Stanford, settings of lyrics from Mr. Edmond Holmes's second volume of sonnets, entitled 'The Triumph of Love.' Mr. Holmes writes in impassioned strains of the mighty moulder of men's destinies, and like a true Irishman, Sir Charles has manifestly been inspired by the subject. The music allied to the first, 'O one deep, sacred outlet of my soul,' is chiefly declamatory in style. The second, 'Like as the thrush in winter,' lends itself to more lyrical treatment and is more pleasing. It is, however, in the third sonnet, 'When, in the solemn stillness of the night,' that the composer has been most inspired and achieved his greatest success. We are inclined to think he has written no finer vocal music than this. The concluding number, 'O Flames of passion, will ye never die,' is also an impressive song. The sonnets imperatively demand a singer of keen dramatic perception, and Sir Charles Stanford is therefore to be congratulated on having them introduced to the public by Miss Marie Brema. At this concert was also brought forward for the first time a pianoforte trio in G by Dr. Alan Gray. This work consists of one movement only, which, however, includes two clearly-defined sections, severally headed *Andante sostenuto and Allegro vivace*. Musically, the former is the most engaging, but both are well written. The other instrumental works were Sir Hubert Parry's early but attractive pianoforte trio in B minor, dating from 1884, and Beethoven's rarely-heard quintet for pianoforte and wind instruments in E flat, composed in 1797. Both compositions were excellently interpreted, the former by 'The London Trio,' the latter by Miss Amina Goodwin and Messrs Clinton, Borsdorf, Malsch, and Wotton.

The concert on the 15th ult. was made peculiarly attractive by the engagement of the Brompton Oratory Choir, which, under the skilful direction of Mr. Barclay Jones, sang a selection of motets, several of which were very fine. Specially so was one entitled 'Christus factus est,' by the old Roman master Felice Anerio, who in 1594 succeeded Palestrina as composer to the Papal Chapel. This excerpt is remarkable for tender and delicate beauty, and it was devotionally rendered, unaccompanied, by the Oratory Choir. Other noble examples of early sacred music were 'Justorum animae,' by William Byrd, and 'Exaltabo Te, Domine,' by Palestrina. Mention is also due of 'Amavit Sapientiam,' by Thomas Wingham, and 'Os Justi Meditabitur,' by Mr. E. d'Evry, the present Organist of the Oratory, who presided at the organ. Further distinction was imparted to the evening by the first performances of a Suite in D for violin and pianoforte by Mr. Arthur Hinton, and a song entitled 'A Reverie of the East,' by Sir Alexander Mackenzie. The Suite is a very pleasing and well-written composition. It comprises four movements, each of which is built up with melodious themes tersely and pointedly developed. Miss Maud Powell and Miss Katharine Goodson played it with expression and brightness, and it was much applauded. Sir Alexander Mackenzie has set some lines by Mr. Owen Seaman, which appeared in *Punch* in connection with the recent Delhi Durbar, and has made remarkably clever use of intervals common to Hindoo scales. Miss Ethel Wood sang with manifest appreciation of the requirements of the style, and the composer accompanied. Sir Alexander's music, it should be added, also made its appearance in *Punch*. The other vocalists were Miss Gwendolen Maude and Mr. Charles Bennett.

For the concert announced to be held on the 30th ult.—too late for notice in the present issue—Mr. Alberto Randegger, junr., composed a sonata for pianoforte and violin in E minor, of which report speaks most favourably. The work is said to be essentially melodious and free from the extravagancies characteristic of some modern works, especially in the so-called development section, which might sometimes be more appropriately designated 'padding.' The last movement is reputed to be a happy combination of technical construction and musical interest.

ROYAL COLLEGE OF MUSIC.

At the Students' concert on the 23rd ult. was produced for the first time a new pianoforte quartet by Mr. Frank Bridge, whose previous Trio in D minor and String Quartet in B flat played in public last year created favourable impressions of their composer's talent. His latest addition to chamber music is an excellent composition. The themes are significant and melodious; they are effectively treated, and throughout the four movements of which the quartet consists there is displayed a lively sense of contrast. It was admirably interpreted by Mr. Harold Samuel (pianoforte), Miss Ethel Sinclair, Mr. Bridge, and Mr. Arthur Trew (strings). Two clever pianoforte solos, severally entitled 'Study in F minor' and 'Toccata in F sharp minor' were also heard for the first time; they were admirably interpreted by their composer, Mr. Frank H. Yapp.

QUEEN'S HALL SYMPHONY CONCERTS.

The New Year's Day concert had as its chief feature a repetition performance, under the careful direction of Mr. Henry J. Wood, of Richard Strauss's tone-poem 'Heldenleben,' the work which caused so great a sensation when it was first produced (in England) on December 6 last, conducted by the composer. Its performance took five minutes longer on the occasion under notice, but its beauties and, in the opinion of many, its defects were again made manifest. Professor Carl Halir played the violin solo in 'Heldenleben,' and also the solo part of Spohr's Violin Concerto in A minor. The remainder of the concert, excellent in achievement, does not call for detailed notice.

On the 17th ult. Herr Kreisler gave a masterly rendering of Beethoven's Violin Concerto, and the programme further included Richard Strauss's tone-poem 'Tod und Verklärung,' and Goldmark's 'Sákuntalà' Overture. Mr. Wood skilfully conducted as usual.

An interesting concert was given at the Parish Room, Teddington, on the 19th ult., by Mr. W. A. Everington's Amateur Male-Voice Double Quartet Party and others with much success. The glees and part-songs sung were:—'Hark, jolly shepherds' (Brewer), 'The Knight's song' (Pressey), 'Sweet, if you love me' (Harris), 'Cold is Cadwallo's tongue' (Horsley), 'Requital'—the Coronation Prize Glee by Dr. Alfred King—'A Franklyn's dogge' (Mackenzie), 'Discord, dire sister' (Webbe), Come, gentle zephyr' (Horsley), 'Music all pow'rful' (Walmisley), 'The Goslings' (Bridge), 'When Sappho tun'd' (Danby), 'Jack and Jill' (Jarvis), and 'Goodnight, beloved' (Foster).

The Ealing Choral and Orchestral Society gave a very fine rendering of Dvorák's 'Spectre's Bride' on the 20th ult. The solo vocalists were Miss Ethel Wood, Mr. Ben Johnson, and Mr. Daniel Price, all of whom sang excellently, the soprano especially displaying much dramatic instinct. The choir was well balanced, and sang the music with power and expressiveness. There was a complete orchestra, the bass and wood-wind being reinforced from the Richter and Queen's Hall Orchestras. The orchestra also gave very effective renderings of 'Album Leaf,' by Wagner, and the 'Dream Pantomime' music from Humperdinck's 'Hänsel und Gretel,' the vocal parts of which were well sung by Miss Ethel Wood and the Misses Allright. Mr. J. Cliffe Forrester, the conductor, may be congratulated on the success of his endeavours to further the cause of good music in this locality.

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MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, January 10, 1903.

There was a lull in the musical activities of New York during the holiday season, but there are several things of interest to record.

At the opera the illness of singers, compelling frequent changes of bill, coupled with the illness of Mr. Grau, created an apathy which seemed to threaten danger to the financial success of the enterprise until the advent of Madame Nordica and with her the later Wagnerian list. Since then the outlook is propitious. Two representations of 'Tristan und Isolde' crowded the vast theatre, though they were but four days apart. Next week the 'Nibelung' dramas begin. There have been no novelties thus far, and the only things that have piqued curiosity have been the experiments with new tenors and the appearance of Mesdames Sembrich and Eames in rôles new to them. They were respectively *Mimi* in 'La Bohème,' and *Tosca* in Puccini's opera of that name. Both essays were gratifyingly successful. Herr Anthes, who embroiled himself with the management of the Royal Opera at Dresden by accepting an engagement with Mr. Grau is the most successful of the new tenors. His work in 'Lohengrin' and 'Tannhäuser' fell short on the histrionic side, and he did not become *persona grata* until he appeared as *Tristan*, and it seems likely now that Mr. Grau's judgment in bringing him from Germany for a term of years will be vindicated long before the season closes.

The country has echoed with the strains of Handel's 'Messiah' from coast to coast for a month past. In New York the Oratorio Society, under the direction of Mr. Frank Damrosch, made use on December 26 and 27 of Professor Prout's new edition. So far as I have observed, this was the second experiment of the kind in the world, the first having been the performance under Professor Prout in Queen's Hall, London, on November 12. Mr. Damrosch's first purpose was to adhere closely to Prout in all things, but in the end he contented himself chiefly with the Prout orchestration and followed his own judgment and taste as to tempi and expression. Under the circumstances, I cannot say that Professor Prout's version of the oratorio had a fair trial, though the 'Messiah' had a stirring performance. The most satisfactory feature of the solo work was Madame Suzanne Adams's singing of the soprano airs, though it was her first essay in oratorio.

In the department of choral music the most completely satisfying concert in New York since my last letter was that of the Musical Art Society, a small choir of professional singers, which is also under the direction of Mr. Damrosch. The centre of gravity in its schemes lies in the *à capella* music of the 16th century and the cantatas of Bach. The Society has been in existence nine years, and gave the first concert of its tenth season on December 18 in Carnegie Hall, a room much too large for the attainment of the proper musical effects, but none too large for the audiences which attend these concerts. The seating capacity is something over 3,000. Its size, moreover, enables Mr. Damrosch to produce some peculiarly thrilling antiphonal effects by enlisting a choir of from 400 to 800 voices from the People's Choral Union, which he places in the gallery. At this concert the large amateur choir sang responsively with the professional body in Vittoria's 'Pange lingua' (singing, with fine effect, the old chant in unison with organ accompaniment), Palestrina's 'Gloria Patri,' and Bach's Reformation Cantata 'Ein' feste Burg' (the concluding chorale). Other numbers of the programme were Sweelinck's Psalm cxxxiv., a Benedictus and Jubilate by Johannes Gabrieli, Brahms's 'Fest- und Gedenksprüche,' Henschel's 'To Music,' and Leslie's 'Charm me asleep.' As a rule the Musical Art Society sings all its pieces in the language in which they were composed.

The Boston Society of similar kind, which Mr. Wallace Goodrich organized last season, also gave a concert last month with fine success, in which Professor Parker played one of the organs, in Trinity Church. From this it will be seen that America, supposed to be peculiarly restless in its striving towards progress, is not forgetful of the old in music. This fact was accentuated on January 6, at Mr. Sam Franko's Concert of Old Music in Daly's Theatre, in this city. Here all the old music was new to the listeners. Mr. Franko visited Europe last season in the interest of his delightful enterprise, and persuaded Mr. Arnold Dolmetsch to bring his unique entertainments to the United States. At his concert he had the help of Mr. and Mrs. Dolmetsch and Miss Johnston, who played old-time instruments and old-time music. More than that, Mr. Franko had invoked the help of M. Saint-Saëns, M. Gevaert and Dr. Prieger, of Bonn, who lent him manuscripts from their collections. From M. Saint-Saëns we had his restoration of some of the music composed in 1673 by Marc Antoine Charpentier for the first production of Molière's 'Le Malade Imaginaire'; from Dr. Prieger, Johann Christian Bach's Symphony in G minor (played two years ago at Düsseldorf under the direction of Professor Julius Buths —*see* THE MUSICAL TIMES of April, 1901, p. 237), and from M. Gevaert a ballet-suite compiled from four of Sacchini's operas. The visitors from London took part in Bach's fifth Brandenburg Concerto Grosso for violin, flute, harpsichord and strings, a sonata for viola d'amore and harpsichord by Ariosti, and the first of Rameau's Concertos for viola d'amore, viola da gamba and harpsichord. Mr. Dolmetsch and his companions have now begun a series of illustrated lectures on archaic instruments and music, but it is too early to say what measure of success they are likely to attain. Under the happy surroundings of Mr. Franko's concert they made a most gracious impression.

Two other incidents in the musical life of Boston deserve mention. On December 2 the Cecilian Society performed Georg Henschel's 'Requiem' (composed in memory of Mrs. Henschel), under the direction of the composer. It will be heard in New York at a charity concert on January 21. On January 6, Mr. B. J. Lang employed the same society, of which he is conductor, in a concert performance of Wagner's 'Parsifal.' The first act was sung in the afternoon, the second and third in the evening, in Symphony Hall, and aroused great enthusiasm. The solo parts were in the hands of singers from the Metropolitan Opera House, namely, Madame Kirkby Lunn, Herr Gerhäuser, Herr Van Rooy, Herr Blass, and Herr Mühlmann.

H. E. KREHBIEL.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, January 15.

The excessive number of concert-givers during the season is frequently made the subject of complaint in the larger cities, and it must be admitted that the demands thus made upon the attention of the music-loving public are not by any means always justified by artistic results. But the evil, if such it be, is not an unmixed one. The numerous candidates for public favour are apt, at least, to keep the audience *au fait* and to improve their judgment, so that genuine merit is likely to obtain due recognition and an enthusiastic welcome accorded only to truly great artists. One such, Frau Lili Lehmann, has recently appeared at the Opera in quite a number of great dramatic parts, such as *Isolde*, *Brünnhilde*, *Norma*, *Leonore* in 'Fidelio,' and others, in her assumption of which it was difficult to know which to admire most: the beauty and admirable training of her voice, the nobility of her action and general characterisation, or the marvellous versatility of her talent.

Joachim, equally great in his artistic earnestness and lofty idealism, also visited us, and with the members of his quartet enchanted his hearers at several chamber concerts. Amongst the aspiring younger pianists who have recently appeared there may be mentioned: Wilhelm Kurz, of Lemberg, an earnest and talented artist; Fräulein Bertha Jahn, whose delicate touch and general artistic qualities would seem to point her out as a worthy successor to Ilona Eibenschütz; and the blind

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pianist, Rudolph Braun, whose compositions for two pianofortes have caused him to be numbered amongst the most gifted young composers resident in Vienna.

At a recent Philharmonic Concert, Ignaz Brüll, the composer of 'Das goldene Kreuz,' achieved a very good success with a new 'Rhapsody' for pianoforte and orchestra, of which he interpreted the pianoforte part himself. Another native Viennese composer, Hans Koessler, at present a professor at the Budapest Conservatorium, successfully introduced at one of the concerts of the Concert Verein a number of Symphonic Variations; a substantial and most musicianly work, brilliantly instrumented. It is dedicated to the memory of Brahms. On the same day, a new opera by Koessler, 'Der Münzenfranz,' was brought out at Strassburg, and very favourably received. Another operatic novelty, although not produced in Vienna, has excited much interest here. I refer to Goldmark's 'Goetz von Berlichingen,' the libretto founded upon Goethe's drama, which has just been brought out at Budapest. Its reception, it appears, was a most enthusiastic one, a complete triumph for the composer, who, being a Hungarian by birth, would moreover command the special sympathy of a Budapest audience. The new work will probably ere long be mounted also at our Imperial Opera. Meanwhile, the impending revival here of Weber's 'Euryanthe' is being looked forward to with eager interest on all sides.

Considerable attention has been attracted in musical quarters by two orchestral concerts given by distinguished foreign conductors. One of these was Felix Weingartner, who with the Kaim Orchestra, of Munich, conducted the 'Symphonie fantastique' by Berlioz, and the 'Dante' symphony, by Liszt, both from memory. The orchestra, though not always able to realise the intentions of its conductor, rendered a good account of itself on the whole. Our other visitor was M. Safanoff, the famous director of the Imperial Conservatorium of Moscow, who, with the orchestra of the Concertverein, gave a performance consisting entirely of works by Russian composers. These included Tchaikovsky's Sixth Symphony; a charming Sérénade by Glazounow; a musical trifle, entitled 'Une tabatière à musique,' by Liadoff; a Caucasian scene, 'Im Aul,' by Ipolitoff-Iwanoff (with an incidental and highly-effective *duo* for corno inglese and viola); a very ably-written pianoforte concerto by Rachmaninoff,—played by the composer and extremely well received — and a somewhat trite composition, entitled 'Musical Illustrations to the story of Czar Saltan,' by Rimsky-Korsakoff. As a conductor, Safanoff proved himself possessed of the very highest qualities, a magnetic personality, under whose inspiring influence the orchestra entirely surpassed itself. With his perfectly natural temperament and eminently sound and unaffected musical feeling, he can be compared only to the greatest of living conductors, Hans Richter.

An excellent performance of Bach's 'St. Matthew Passion' has been given recently by the Singakademie, an institution founded some forty years ago, and which during that period has been doing some meritorious, if not always particularly noteworthy, work. The solo parts were in fairly efficient hands, while the choir, under Herr Lafite's direction, left nothing to be desired as regards readiness of attack and dramatic fervour.

MANDYCZEWSKI.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Bristol and Clifton Philharmonic Society on the 3rd ult. gave a performance of 'Elijah' at the Victoria Rooms. Band and choir numbered nearly 400, Mr. Ernest Lane holding the principal first violin, and Mr. Edward Cook being at the organ. The soloists were Madame Bertha Wise, Miss Florence Bulleid, Mr. Vivian Bennetts, and Mr. Charles Tree. In the concerted pieces the following local vocalists assisted:—Miss Eveline Gerrish, Miss Maud Willcocks, Mr. and Mrs. A. E. Edgar, Mr. R. McGregor, and Mr. J. Sharland. The music of the *Youth* was well taken by Reginald Neville, a choirboy from the Church of the Holy Nativity. Mr. E. Pavey directed the performance, which was listened to with gratification by a large audience.

Considerable interest was manifested in the Ladies' Night of the Bristol Madrigal Society at the Victoria Rooms on the 15th ult. The choir numbered 108 voices, and Mr. D. W. Rootham, as usual, conducted. It had been intimated that some members of the London Madrigal Society intended being present, and out of compliment to them some pieces by Wilbye were included in the programme, as they are specially admired by the Metropolitan visitors. There were two compositions new to Bristol in the scheme, and in both cases the composers were among the audience. Dr. E. T. Sweeting, who contributed a piece in 1898, had been requested to write another composition, and he sent 'An April Pastoral,' a dialogue madrigal, the words by Mr. Austin Dobson, dedicated to Mr. Rootham and the members of the Society. The madrigal was finely rendered, and re-demanded, and Dr. Sweeting rose and bowed his acknowledgments. The other contribution which obtained a first hearing in Bristol was 'To take the air,' by Mr. W. Wolstenholme, a madrigal written for the St. Cecilia Society, Blackburn, in 1888, the composer having been born in that town. It is an attractive piece and was well received. The programme afforded much satisfaction to a large and appreciative audience.

MUSIC IN EDINBURGH.

(BY OUR SPECIAL CORRESPONDENT.)

Great interest was taken in the first performance of the 'Dream of Gerontius' by the Choral Union on the 12th ult., and the feeling in the minds of all hearers was that another truly great work had been born into the world of art. In the performance of this fine but complex composition, the Choral Union achieved signal distinction, and much honour falls to the share of Mr. Collinson for the infinite pains he must have taken with the preparation of the choral work. Great praise is also due to the soloists—Miss Muriel Foster, Mr. John Coates, and Mr. Robert Burnett—and to the orchestra for remarkably fine renderings of their several parts.

At the other concerts, all of which have been conducted by Dr. Cowen, conspicuously fine performances have been given of, among other works, Mozart's Symphony in D and that of Brahms in F (No. 3). The pianist on December 29 was M. Edouard Risler (a first appearance), who showed astonishing technique and great powers of exposition in the E flat Concerto of Beethoven, and in Brahms's 'Rhapsodie' (Op. 79). At the same concert we heard Mackenzie's charming 'Cricket on the Hearth' Overture for the first time. The programme on the 5th ult. was, with the exception of two numbers (the 'Danse Macabre' of Saint-Saëns, and a Scena from Goldmark's 'Queen of Sheba') devoted entirely to Tchaikovsky, and included the 'Romeo and Juliet' Overture and the Symphony in D, No. 3, superbly played. The leader of the orchestra, Mr. Maurice Sons, appeared as soloist on the 19th ult., and in the Mendelssohn Concerto and Corelli's Variations 'La Folie,' again demonstrated the fact that we have in him a violinist of the first force.

An event of considerable interest was the Dinner given by the Edinburgh Society of Musicians in honour of Dr. Cowen on the 16th ult. A distinguished company of musicians and music-lovers, numbering considerably over a hundred, assembled under the presidency of Mr. J. A. Moonie, and much good speaking was heard and fine music discoursed.

The two series of Saturday Evening Popular Concerts, those of Messrs. Paterson's and of the Committee of the Central Halls, are running their course in vigorous rivalry, and vieing with each other in the excellence of the fare provided and the quality of the artists engaged. So with the concerts of the Sunday Society, which continues to provide healthy fare for those who wish to spend the Sunday evening listening to high-class music, as the programmes are all modelled on good taste. Only good vocalists are engaged, and the orchestra, under the direction of Mr. F. Laubach, is excellent.

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MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

What must be regarded as one of the most important events of this season was the appearance of Herr Richard Strauss as conductor at the fifth classical concert, on December 23. With the exception of Spohr's overture to 'Jessonda' and Beethoven's Symphony No. 8, the programme consisted of Richard Strauss's own works—viz., Sérénade for wind instruments, and the tone-poems 'Don Juan' and 'Death and Transfiguration,' the two last being heard for the first time here. Under the composer's inspiring beat, the playing of the Scottish Orchestra reached the highest level. The reappearance of Herr Kreisler as solo violinist (in Max Bruch's Violin Concerto in G minor, and Saint-Saëns's 'Rondo Capriccioso,') and a popular programme which included Beethoven's 'Pastoral' Symphony and Tchaikovsky's 'Capriccio Italien,' attracted a very large audience to the sixth concert on Christmas Day. The seventh classical concert, on December 30, was notable chiefly for the first appearance here of M. Edouard Risler, whose performance of Beethoven's Pianoforte Concerto in E flat made a deep impression. The programme likewise included a novelty in the shape of Mozart's overture and entr'actes from 'Les petits riens' and Berlioz's Symphony 'Harold in Italy,' the viola obbligato in the latter work being finely played by Mr. Maurice Sons.

The new year opened with the Choral Union's time-honoured performance of the 'Messiah,' on the 1st ult., I may well use the word 'time-honoured,' because did not the Choral Union originate sixty years ago in a 'Society for performing the Messiah'? The famous oratorio was first sung in Glasgow by these pioneers in the City Hall, April 2, 1844. The 'Messiah' was also given on the 5th ult. by the Young Men's Christian Association Choir, under the energetic direction of Mr. R. L. Reid. The soloist at the ninth classical concert, on the 6th ult., was Lady Hallé, who, supported excellently by the Scottish Orchestra, gave an ideal reading of Mozart's Violin Concerto No. 6 in E flat. At this concert, Tchaikovsky's 'Polish' Symphony was given for the first time in Glasgow, but, although beautifully played, it evoked only moderate enthusiasm. After quite a run of foreign virtuosi, the appearance of Miss Fanny Davies at the tenth classical concert, on the 13th ult., was most welcome. Although the programme contained no novelties—of which there has been no lack this season—it was one of the most satisfactory we have had. Miss Davies, besides giving a fine performance of the solo part in Schumann's Pianoforte Concerto, contributed some familiar solos which many leading pianists are wont to ignore. Quite a first-rate reading of Gade's Symphony No. 1 in C minor, and Dvorák's Slavonic Rhapsody No. 3 in A flat, was given under the baton of Mr. Maurice Sons, who conducted the performance in the absence of Dr. Cowen.

At the eleventh concert on the 20th ult., Mr. Sons, the accomplished principal first violin in the orchestra, appeared as soloist, taking part in Mendelssohn's ever-popular Violin Concerto and playing the 'Chaconne' from Bach's Fourth Sonata. The programme also included a first performance here of Tchaikovsky's 'Fantasia' for orchestra, after Dante's 'Francesca di Rimini'—a capital specimen of programme-music brilliantly played by the band—and a most satisfying rendering of Brahms's Symphony No. 3, in F. The habitués of the popular orchestral concerts have had a fair share of 'novelties,' among which may be mentioned Elgar's 'Dream Children,' Gretry's suite de ballet 'Cephale and Procris' (first performance in Scotland), and Stanford's 'Irish Rhapsody' No. 1. A one-composer programme—Tchaikovsky being selected—was given by way of experiment on the 10th ult., but it was only a moderate success. Among the solo artists who have appeared are Misses Muriel Foster, Jenny Taggart, and Edna Thornton, and Madame de Vere Sapio. On the 21st ult., Dr. Edward E. Harper, principal of the Athenæum School of Music, delivered a thoughtful and suggestive lecture on 'Higher Musical Culture.'

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Fifth Annual Concert of the Gloucester Orpheus Society, held in the Shire Hall on New Year's Day, was a complete success from every point of view. Mr. A. Herbert Brewer takes the greatest possible pains to secure the most perfect renderings of male-voice part-songs, and there is an enthusiasm among the members of the Society which would delight any conductor.

To the programme the Society contributed ten items, and the selection covered a wide range. Opening with Cooke's immortal 'Strike the Lyre,' the members sang Lee Williams's 'Encouragement to a Lover,' which had to be repeated (the composer being an interested listener), 'The Hunt is up' (John Bennett), 'A wet sheet and a flowing sea' (Harford Lloyd), 'Come, let us join the roundelay' (W. Beale), 'All things love thee' (Hatton), and 'This pleasant month of May' (Beale). In addition to these, two absolute novelties were presented. Mr. Brewer had written for and dedicated to the Society an excellent setting of 'Hark, jolly Shepherds,' from Morley's madrigals, and the part-song met with such acceptance that the public insisted upon its repetition. The other novelty was a stirring and vigorous part-song from the pen of Sir Hubert Parry, the President of the Society, the words of the Loyal Ode, 'Vivat Rex,' being supplied by Mr. H. Godwin Chance, who is Chairman of the Committee and one of the most enthusiastic members of the Society. This is the third lyric of his which has been set to music for the Society since its foundation. The spirited and patriotic performance of the Loyal Ode was followed by a remarkable demonstration. Sir Hubert Parry, who conducted, readily consented to an encore, and the second rendering was, if possible, better than the first. Sir Hubert insisted upon Mr. Chance sharing in the demonstration, and it was generally agreed that as the Loyal Ode was the most difficult work the Society has yet given, its performance was the crowning effort of its work. Associated with the Society on this interesting occasion were Miss Mabel Manson (soprano) and Miss Jessie Grimson (violin), and their performances were greatly appreciated. The accompaniments for the soloists were played by Mr. Brewer and his able deputy, Mr. S. W. Underwood.

Since Mr. Joseph Bennett became President of the Gloucester Choral Society, now many years ago, it has been his generous custom to deliver one lecture a season for the subscribers and members. This pleasing function took place at the Guildhall on the 6th ult., when Mr. Bennett gave many pleasant reminiscences of 'Musicians I have met,' including Dr. S. S. Wesley (some time organist of Gloucester Cathedral), Sir John Goss, Sir W. S. Bennett, Sir G. A. Macfarren, Henry Smart, and J. L. Hatton. Miss Fanny Davies during the evening played a number of pianoforte solos with the greatest possible acceptance.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

That which musical Liverpool has lacked in practice—and the past month has been singularly dull and unprofitable—we have emphatically made up in precept, for the question of a 'municipal orchestra,' first mooted by a communication to the papers from Mr. W. J. Bowden, has already assumed large proportions, and has awakened a most vivid and general interest. Liverpool, as a rule so slow in extending welcome to new ideas, has taken up this particular suggestion with remarkable avidity, and the possibilities are being discussed amid every symptom of hopefulness. The scheme embraces the formation, as its tentative name suggests, of a large orchestra, under the ægis of the Corporation, and the aim is, ostensibly, the bettering of public taste. In Liverpool there is a wide divergence between the money spent upon the arts of sculpture and painting and that doled out to music, and it is felt that something should be done to give music an equal attention. The matter will probably be

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officially brought to the notice of the City Council, and signs are not wanting that it will have warm support from the most enlightened members of the Chamber. Up to the present, Liverpool's corporate acknowledgment of music has found expression only in the organ recitals at St. George's Hall and in the performances by the Constabulary band. Dr. Peace's recitals on Saturdays are attended by thousands, and Mr. Crowley's band is one of the best organisations of its kind extant, and never plays but to huge gatherings. It is felt that, whilst adhering to that which has given so much happiness in the past, the time has come when Liverpool must do something more for music. Therefore this acclaimed suggestion of a 'municipal orchestra.'

The seventh concert of the Philharmonic Society took place on the 13th ult., when Lady Hallé gave a most distinguished rendering of the solo part in Mozart's Violin concerto No. 6, in E flat. Mr. Lloyd Chandos was the vocalist, and the orchestra, under Dr. Cowen, gave Berlioz's Symphony 'Harold in Italy,' Beethoven's overture 'Leonora' No. 1, and Mackenzie's overture 'The Cricket on the Hearth.' Mr. Simon Speelman distinguished himself by his fine performance of the viola part in the Berlioz Symphony. The chorus, who are hard at work on Elgar's 'Dream of Gerontius,' sang Max Bruch's 'On Jordan's banks.'

Mr. Ernest Schiever's penultimate concert was given on the 17th ult. in the College of Music. The programme included Tchaikovsky's String Quartet No. 2, in F, and Richard Strauss's Pianoforte Quartet in C minor (Op. 13). The solo violoncellist was Mr. Walter Hatton, and Mr. Isodor Cohn was at the pianoforte.

The programme of the Hallé Concert, under Dr. Richter's direction, on the 20th ult., included Dvorák's Overture 'Mein Heim' (first time here), Tchaikovsky's Symphonic Poem 'Francesca di Rimini,' the Prelude to 'Parsifal,' and Liszt's 'Faust' Symphony (also given for the first time in Liverpool), and made up an exceedingly interesting scheme.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Here as in other British centres music at Christmas time means performances of the 'Messiah' and practically nothing else. At the first of the two recently given by the Hallé Choir and Orchestra there was one unwonted feature, namely, an auditorium no better filled than at one of the ordinary concerts with a not very popular programme. Hitherto a '"Messiah" Night' at the Free Trade Hall has been proverbial for excessive crowding, and it is remarkable that a mere change in days of the week should this year have made so very great a difference to the numbers of the audience. The accustomed days are Thursday and Friday, whereas this year the 'Messiah' was given on Wednesday and Thursday, and it is certain that the comparatively poor audience on Wednesday was due to nothing whatever but the unusual day. The performances were among the best ever heard in this neighbourhood. Misses Agnes Nicholls and Ada Crossley, Messrs. Ben Davies and Charles Santley formed an unsurpassable quartet of soloists; the conductor was Mr. R. H. Wilson, the choir and orchestra were well disposed, and everything went magnificently. The other Manchester choir on the festival scale—namely, the Philharmonic, conducted by Mr. G. Brand Lane—gave the 'Messiah' on the following Saturday, and again on Christmas Day, also with great success.

At the Hallé concert on the 8th ult. the soloist was Lady Hallé, who delighted an enormous audience with her rendering of Mozart's E flat Violin Concerto, and a brilliant performance was given of Glazounow's 'Carnival' Overture. The latter part of the concert consisted of Beethoven's 'Pastoral' Symphony, and here as in the Glazounow Overture and in Liszt's Hungarian Rhapsody (No. 2 in the orchestral, No. 12 in the pianoforte series), Dr. Richter conducted like a giant refreshed with Christmas holidays. There was again a very large audience when the 'Golden Legend' was given on the 15th ult. The soloists were Misses Agnes Nicholls and Muriel Foster, Messrs. William Green and Andrew Black. The choir sang well, the orchestra played well, and the whole performance was much applauded. The 'Coronation Ode,' given after the interval, afforded a good contrast, with its broad, hearty, and popular ring. Here the same soloists were heard to greater advantage. Between the two longer works, Miss Foster sang 'Che farò' with quite striking success, and Mr. Green gave a highly acceptable rendering of Wagner's 'Preislied.' The Brodsky Concert on the 14th ult. brought together a record audience, the principal attraction being the association of Lady Hallé and Dr. Brodsky in Bach's Concerto for two violins. One can scarcely imagine a finer performance than was given of that noble work, and the Quartet also surpassed itself in Beethoven's Op. 130 and in that wonderfully charming first work in quartet form by Tchaikovsky which is referred to in Mrs. Newmarch's recent article on Tchaikovsky and Tolstoi. It is an interesting fact, that on the occasion in Moscow when the slow movement drew tears from the great romancer, Dr. Brodsky was also among the performers, though not as leader. In those days he still played second violin. At a vocal recital given by Miss Minnie Williams—a blind singer who has studied at the Royal Manchester College of Music—on the 19th ult., the programme was too long and multifarious. The chief singer had fair success in songs by Bach, Schumann, Richard Strauss, and others, and the instrumental part of the concert was extremely fine, the performers being Messrs. Wilhelm Backhaus (pianist), and Paul Grümmer (violoncellist).

The concert at the Manchester Schiller Anstalt on the 10th ult. brought the first opportunity in Manchester of hearing the choir of the celebrated Blackpool Glee and Madrigal Society, which has thrice won the hundred-guinea shield at Morecambe. The programme consisted of old English madrigals, two modern choral pieces by Elgar, one part-song for female voices by Schumann, besides other less important pieces for sopranos and altos, and a long series of part-songs by Brahms for mixed-voice choir. The delight and astonishment of the audience, largely Germans, on hearing their own music so perfectly rendered by English singers was agreeable to witness. The choir well sustained their reputation for beauty of tone, correct intonation, and finished execution, and the occasion was a real triumph for the singers and for their conductor, Mr. H. Whittaker. Instrumental music was represented by a Mozart Sonata for two pianofortes, and Saint-Saëns's well-known Variations for the same two instruments, in the performance of which Miss Olga Neruda and Mr. W. H. Dayas were worthily associated.

In regard to the Blackpool choir it ought to be mentioned that they have greatly profited, especially as regards their exceptionally interesting repertory, by the labours of Canon Gorton and Mr. Howson, of Morecambe. The Choral Society conducted by Mr. Howson is no doubt one of the best and most enterprising in the kingdom. I send the programme of the annual 'Open Night,' to be held this year on February 20, as it may well interest readers of THE MUSICAL TIMES, and I hope to discuss other aspects of the same subject in subsequent letters.

LIST OF MUSIC FOR THE 'OPEN NIGHT,' FEBRUARY 20, 1903.

O say what Nymph	Palestrina
Cynthia, thy Song	... Cross
Adieu, sweet Amarillis	... Wilbye
To take the air	... Farmer
In going to my lonely bed	Edwardes
Now, O now I needs must part	...Dowland
Corydon, arise	...Stanford
Vineta	... Brahms
Autumn	... ,,
The Maiden	... ,,
When Love and Beauty	... Sullivan
Home of my heart	... Parry
Come, pretty wag	... ,,
The Cloud-capt towers	... Stevens
As torrents in Summer	... Elgar
Great God of love	... Pearsall
The Silver Swan	O. Gibbons
Chloe	... Hatton
The Waits	... Savile

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MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

There is little to report as to musical doings in the district during the last two months, except that a most successful concert was given by the Great Yarmouth Musical Society, under the conductorship of Mr. Haydon Hare, on December 18, when Coleridge-Taylor's 'Hiawatha's Wedding Feast' and 'Death of Minnehaha' formed the first part of the programme, the second being miscellaneous. The principals engaged were Miss Ethel Lovegrove, Mr. Iver McKay, and Mr. Graham Smart. The chorus showed evidence of the careful training of their conductor, and the Society is to be congratulated on the excellence of the concert.

The organ recitals given by Dr. Bunnett, under the auspices of the Norwich Corporation, continue to meet with encouraging success, and it may be of interest to give some particulars of this municipal enterprise. This movement was commenced in the year 1881, on the opening of the new organ at St. Andrew's Hall, Norwich, built by Messrs. Bryceson, and presented to the City by public subscription. In the year 1887 the recitals were reorganised, and the management entrusted by the Corporation to a committee, of which Mr. Frederic Oddin Taylor was elected chairman, a post he has held ever since. Certain changes have been made in the original scheme to ensure variety, and the recitals now take place every Saturday evening in the winter season and consist of vocal and instrumental music, the organ being made a prominent feature. The admission is fixed at the low figure of twopence each person, with a few front seats at sixpence each, and the movement is practically self-supporting. During the fifteen years since the reorganisation, over 226,000 persons have attended these recitals, an average of over 15,000 a year, and the present season promises to be a most successful one.

The Municipality of Norwich, and Dr. Bunnett the Corporation organist, on whom the main burden rests, are to be congratulated on the success of this movement, which has undoubtedly tended to elevate musical taste and encourage local talent in this city.

Mr. Clarence Eddy, the well-known American organist, recently gave two performances on the Cathedral organ. These Recitals gave great pleasure to a numerous audience; the programmes were varied, and well calculated to display the resources of the instrument.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

After the customary Handelian 'boom' at Christmas time there has not been much serious music to chronicle. On the 3rd ult. the Huddersfield Glee and Madrigal Society gave a concert, at which they sang part-songs and the like with admirable neatness and perfection of ensemble under Mr. Ibeson and Mr. Armitage. The sensation of the evening was, however, the remarkable organ-playing of Mr. David Clegg, whose virtuosity is great, though his method and effects are hardly in keeping with the character of the instrument.——On the 7th ult. the Cleckheaton Orchestral Society, under Mr. C. Stott, gave a concert, chiefly of light but not inartistic music, and Miss Ada Crossley gave genuine pleasure by her admirable singing.——On the 12th ult. Mr. Edgar Haddock gave the first of a new series of chamber concerts, at which violin sonatas by Beethoven, Brahms, Dvorák, and Rubinstein were played. Mr. Haddock was, of course, the violinist, the pianist being a clever young artist, Mr. Edward Isaacs, whose prowess was still more strikingly displayed the following evening at one of the same concert-giver's 'Musical Evenings,' when Miss Marie Brema was the vocalist, and Mr. Boris Hambourg the violoncellist.——On the 14th ult. the Morley Choral Society, of which Mr. Alfred Benton is the conductor, gave a most creditable performance of Goring Thomas's 'The Swan and the Skylark,' in which the principal parts were taken by Miss Wormald, Miss Appleyard, Messrs. Fallas and Broadhead.

Miscellaneous.

Mrs. Newmarch has recently issued a volume of poems entitled 'Horae Amoris: songs and sonnets' (Elkin Matthews). Some of the lyrics therein contained might very well attract the fancy of composers. Here is a specimen stanza of Mrs. Newmarch's muse:—

Now April brings a shower
Of song from every tree,
What singer in the garden
Shall sing my love for me?

A 'Henry Gillman Memorial Concert'—in aid of the widow of Mr. Henry Gillman, late manager of the Crystal Palace—is to be given at the Crystal Palace on Saturday the 21st inst. In support of that beneficent object the following eminent artists have already promised their assistance, Madame Ella Russell, Miss Marguerite Macintyre, Madame Alice Esty, Mr. Ben Davies, Mr. Andrew Black, Mr. Charles Santley and the Meister Glee Singers.

The twenty-eighth Workington Musical Festival and Competition was held on the 1st and 2nd ult. The entries for the competition showed widespread interest, and served to exhibit much natural capacity and good teaching. The 'Creation' was performed on the evening of the 1st ult. Mr. Ivander Griffiths, who originated the scheme, still helps to animate the movement as secretary. Dr. McNaught adjudicated and conducted.

The Quintet for pianoforte, violin, viola, violoncello and double bass by Mr. Percy Godfrey, which won the Lesley Alexander prize, has just been published by Mr. E. Donajowski. It consists of a bold *Allegro* with good thematic material, a short *Scherzo* of slightly Brahms flavour, a melodious *Andante*, and a lively *Finale*. The work throughout is clear in design, and the writing clever and effective.

The following candidates passed the Fellowship examination of the Royal College of Organists held last month:—

A. Adams, Old Catton.
A. G. Claypole, Peterborough.
W. Cooke, Runcorn.
E. T. Davies, Dowlais.
F. A. Dibb, Oxton.
C. E. Ford, London.
J. O. Jones, Wrexham.
H. J. Langley, Wells.
A. W. Ogilvy, Windsor.
O. Robinson, West Smethwick.
W. E. Rowbottom, Brigg.
A. Toop, London.
E. J. Watkins, Parkstone.

The Musical Directory Annual and Almanack—now a veteran publication fifty-one years old—has again made its welcome appearance. This indispensable publication, issued by the original publishers, Messrs. Rudall, Carte and Co., is of such a nature that it needs no eulogy. Another standard book of reference, by reason of its being 'a cyclopædic record of men and topics of the day,' is *Hazell's Annual* for 1903. A brief but comprehensive survey of the music in 1902 adds to the usefulness of a compilation that merits commendation.

The lectures announced to be given at the Royal Academy of Music on Wednesday afternoons during the present term are as follow:—Mr. W. W. Starmer, on 'Bells and Bell Tones'; Mr. Walter Macfarren, on 'Musical Forms'; and Mr. J. Mackenzie Rogan, on 'Military Bands and Military Music.' The following awards have recently been made:—The Macfarren Scholarship to Arnold E. T. Bax (London); the George Mence Smith Scholarship to Annie Maud Thornton (Windhill, Yorks); the Sainton-Dolby Scholarship to Mary Evelyn Skinner (Lohaghal, India).

The Amateur Chamber Music Society has issued an attractive programme for the season 1902-3. It includes works by Kaun (Octet), Röngen (Septet), and Führmeister (Sextet), all of which, it is said, have not hitherto been publicly performed in England.

The new Savoy opera, entitled 'A Princess of Kensington,' by Captain Basil Hood, with music by Edward German, was produced on the 22nd ult. with the usual indications of success.

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Foreign Notes.

AMSTERDAM.

The distinguished conductor Mengelberg, in spite of Frau Wagner's objection, recently gave a concert-performance of 'Parsifal' in this city. A protest has been drawn up stating that such performance of the sacred play is in direct opposition to the master's will, and moreover that such a course is an offence to his art. This protest is signed by Karl Klindworth, Richter, von Gross, E. Heckel, Mottl, F. Fischer, Glasenapp, von Wolzogen, Humperdinck, and Kniese. The whole of the work was, however, thus given at the Albert Hall, under the direction of the late Sir Joseph Barnby, on November 10 and 15, 1884, and so far as we are aware no such objection was raised by any one of the distinguished disciples and friends of the master now waging pen-warfare against a conductor who certainly produced the music with all due care and reverence.

BERLIN.

At a recent sitting of the committee of the Wagner Memorial it was announced that Professor Dr. Fritz Volbach, of Mayence, had accepted the invitation to compose the hymn for the ceremony of next October, also that the Berlin Sängerbund, at its meeting of January 3, had unanimously resolved to perform the music, and that for the occasion it would be strengthened by a boys' choir. Letters also were read out from Richard Strauss, Arthur Nikisch, Victorin de Joncières, and Anton Dvorák, accepting the invitation to become members of the international honorary committee for the unveiling of the Richard Wagner monument.

BONN.

The Beethoven House Society has arranged a Beethoven Festival to take place May 17-21. The Joachim Quartet will perform all the master's quartets, each programme illustrating the three periods into which Beethoven's work is conveniently though roughly divided.

BRUSSELS.

M. Vincent d'Indy's 'L'Etranger,' of which he wrote both libretto and music, was successfully produced at La Monnaie on Wednesday evening, January 7. The principal *dramatis personae*—*Vita* and the *Stranger*—were impersonated by Mdlle. Friché and M. Albers. The work was given under the able direction of M. Sylvain Dupuy. M. d'Indy's previous opera 'Fervaal' was produced at the same theatre in 1897.

DRESDEN.

Marie Wieck, daughter of Friedrich Wieck, and a half-sister of Clara Schumann, who made her first appearance in public at a Gewandhaus concert sixty years ago, recently gave a 'Schumann' evening at Dresden, where she resides. Despite her seventy years she played, according to the Vienna *Neue Musikalische Presse*, with astonishing physical and mental freshness. Her programme included the Concerto in A minor, and the Variations for two pianofortes (Op. 46), in which Fraulein Elisa Schwabhäuser took part.

LAUSANNE.

A series of popular concerts are being given under the direction of Herr Hammer. To members of the 'Maison du peuple,' the entrance fee is only 20 centimes.

MANNHEIM.

The *Allgemeine Musik-Zeitung* states that some compositions by Hugo Wolf, who is now confined in an asylum (and, we regret to say, without hope of recovery), will shortly be published by P. Ferd. Heckel, viz. the opera fragment 'Venegas,' in vocal score by the composer, also songs for voice and orchestra, 'Prometheus,' 'Der Rattenfänger,' 'Anakreons Grab,' and 'Wo find ich Trost.'

MILAN.

Le Guide Musicale states that for the £2,000 prize offered by Signor Sonzogno for an opera, the jury is thus composed: P. Serao, U. Giordano and A. Toscanini represent Italy; Massenet, France; Jan Blockx, Belgium; J. Breton, Spain; Humperdinck, Germany; Goldmark, Austria-Hungary; and Asger Hamerik, Denmark and England. That the gifted Danish composer should be elected for his own country is reasonable enough, but Signor Sonzogno ought surely to have secured one of our many eminent composers to represent England—or, we would rather say, Great Britain and Ireland.

PARIS.

M. Bruneau, composer of 'Le Rêve,' has completed the score of a new opera, 'L'Enfant-Roi,' which he intends to offer to M. Carré for the season 1903-4. The libretto bears the signature of Emile Zola who, says *La Vie Musicale*, 'at his death bequeathed to his collaborator a number of scenarios sufficient to last him for his lifetime,' adding 'A good piece of news for the admirers of the composer of "Messidor"!'

PRESSBURG.

We read in the *Neue Musik-Zeitung* that Beethoven's 'Missa solemnis' was performed in its entirety on St. Cecilia's day in the cathedral, constituting part of the liturgical service. It was first given here in 1835, and since 1891 has been performed every year. Various Church musical societies took part in it, the conductor being Dr. Eugen Kossow.

SANGERSHAUSEN.

The chief magistrate here proposed to sell the four recently discovered letters written by J. S. Bach, to an archivist at Berlin for the sum of £150. The minister of public worship, however, very properly refused to give his consent to the sale, considering that it would be far better to hand over the letters to the Ephoral library of this city, or to some Bach collection.

Country and Colonial News.

BRIEFLY SUMMARISED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

ALLERTON.—The Choral Society gave a satisfactory performance of Haydn's First Mass in B flat in the Congregational Chapel on the 20th ult. The work was given in memory of the late Mr. Illingworth Robertshaw (formerly conductor of the Society). The choir sang on the whole with excellent expression and attack, and was accompanied by a small but competent orchestra. Mr. G. F. Sewell conducted.

BASINGSTOKE.—The Harmonic Society gave a performance of Cowen's 'St. John's Eve' in the Town Hall on the 12th ult. The solo vocalists were Miss Claribel Hyde, Miss Hester Kimbell, Mr. Robert Curtis and Mr. Herbert Simmons. In the absence of the leader of the orchestra (Mr. J. S. Liddle), his place was taken by his daughter Miss M. F. Liddle. Mr. W. H. Liddle conducted an excellent performance.

BATH.—At St. Saviour's Parish Church on the 15th ult. Handel's 'Samson' was creditably sung by the St. Saviour's Choral Class, consisting of about fifty voices, supported by a band of twenty performers led by Mr. Heinrick. The soloists were Mrs. Braddick, Miss Mary Wood, Mr. Bright Jones, Mr. W. Moore and Mr. C. T. Marriner. Mr. J. S. Barker was at the organ and Mr. S. Edwards conducted.

BODMIN.—The Philharmonic Society gave an excellent performance of Haydn's 'Creation' on the 7th ult. The choir sang with spirit, and the solo vocalists were Miss Edith Blight, Mr. Albert Collings, and Dr. Meadows. A contingent of the Royal Marine Band, together with local assistance, supplied the accompaniments. Mr. E. W. Sherbourne was at the pianoforte, and Mr. F. C. Thomas the organ. Mr. W. L. Twinning conducted.

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CARLISLE.—The Stanwix Choral Society provided an attractive programme at their concert in the County Hall on the 22nd ult., the chief features being 'Hiawatha's Wedding-Feast' and Parry's 'Blest Pair of Sirens.' The choir sang with intelligence and were supported by an excellent orchestra. Mr. Henry Brearley sang the solo in Mr. Coleridge-Taylor's cantata, and Madame Janet Reed gave some soprano solos. Mr. C. R. Doeg conducted.

COWES.—An excellent performance of Coleridge-Taylor's Leeds Cantata 'The Blind Girl of Castél-Cuillé' was given by the Northwood Choral and Orchestral Society on the 7th ult. The choir sang on the whole with praiseworthy success and was efficiently supported by a small orchestra. The solo parts were satisfactorily undertaken by Mrs. A. E. Shergold, Miss Ethel Lister and Miss Constance Dugard, and in the second part, which was miscellaneous, these vocalists were joined by Mr. Charles Tree. Mr. Frederick Rutland, who conducted with ability, deserves commendation for his care in training both choir and orchestra.

CROYDON.—A concert was given on the 15th ult. at West Croydon Hall, when, besides other violin solos cleverly played by Miss Goldie Baker, a youthful violinist, she played with much ability two movements from Mr. Coleridge-Taylor's 'Gipsy Suite,' in which she had the advantage of the composer's accompaniment. The other artists who appeared were Miss Nannie Tout, a fine, powerful soprano, Miss Kelyn Williams, Mrs. Leonard Snow, Mr. Harry Stubbs, and Mr. R. E. Miles. Mr. Ernest Dale was the accompanist.

DUNEDIN, NEW ZEALAND.—The Dunedin Musical, Literary, and Elocutionary Competitions Society held its first Annual Festival in the Victoria Hall and St. Matthew's School during the first week of November. Over 300 competitors were heard in the pianoforte, violin, and vocal sections, and a number of the local choirs entered for the Choir Contest. Mr. Maughan Barnett, of Wellington, was the judge.

HASLINGDEN.—Miss Mary Spencer gave her Second Annual Chamber Concert at the Public Hall on the 14th ult., the artists being, besides herself, Mr. John Lawson (violinist), and Mr. William Warburton (violoncellist); Miss Ellen Sellars was the vocalist. The programme included Grieg's Sonata in C minor for pianoforte and violin, Beethoven's Trio in C minor, and Chopin's Introduction and Polonaise for pianoforte and violoncello, these being played by Miss Spencer and her colleagues in a very brilliant manner. Mr. George Oldham was an efficient accompanist.

NEWPORT (MON.).—The Musical Society gave a performance of 'Elijah' at the Tredegar Hall on the 15th ult. The solo vocalists were Miss Winifred Ludlam, Miss Minnie Chamberlain, Mr. Tom Child, and Mr. Arthur Deane, the part of the *Youth* being sung by Master Charles Goulding. Mr. E. G. R. Richards conducted.

VENTNOR.—Handel's 'Samson' was performed by the Ventnor Musical Society at the Town Hall on the 21st ult. The solo vocalists were Miss Hilda Howard, Mr. David Riddell Hunter, and Mr. Lawrence Fryer. The band and chorus of one hundred performers, under the conductorship of Mr. Evan Jones, were fully efficient, and the conductor is to be congratulated on the success of the performance.

WELLINGTON, NEW ZEALAND.—Mr. Robert Parker, organist of the Cathedral, and conductor of the Wellington Orchestral Society, gave his Annual Concert on December 4. The programme included Mendelssohn's Overture 'Fingal's Cave,' Weber's 'Concertstück, in which the solo part was admirably given by Miss Janet Ross (a pupil of the conductor), and Moszkowski's Suite 'From foreign parts,' all admirably rendered by the orchestra. Miss Phœbe Parsons and Mr. Leslie Edwards were the vocalists. The programme was completed by a beautiful romance for horn by R. Strauss, played with much skill and expression by Mr. G. G. Schwartz, a member of the orchestra. Mr. Parker conducted.

Obituary.

With regret we place on record the death of MR. WILLIAM DUNCAN DAVISON, brother of the late Mr. J. W. Davison, the distinguished music critic of *The Times*. Mr. Duncan Davison, who had reached the age of eighty-eight, passed away at 49, St. Charles's Square, North Kensington, on the 14th ult. He was for many years in business as a music-publisher. His office, a well-known rendezvous of musicians, was on the first floor of a house in Regent Street, opposite to where the Argyll Rooms of concert fame in the early years of the last century stood. The deceased gentleman, formerly the proprietor of the now defunct *Musical World*, was a familiar figure in the concert-room, where he always had a cheery word for his friends, especially any who took an interest in old-time music-doings in which his brother, the redoubtable 'J. W. D.,' played so prominent a part. Peace to his memory!

The death on New Year's Day of MR. ROBERT GRIFFITHS, secretary of the Tonic Sol-fa College from 1875 until 1900, removes a much-respected personality known to tonic sol-faists in all parts of the world. Mr. Griffiths was born in 1824, and was thus in his seventy-ninth year at the time of his decease.

Answers to Correspondents.

PUPIL.—(1) You will find some historical particulars of Bach's 'Christmas Oratorio' in our issue of December last, p. 805. (2) Verdi was born at Roncole, October 10, 1813, and died at Milan, January 27, 1901. (3) Handel did not conduct the first performance of his 'Messiah' in the present mode with baton in hand, but he sat at the harpsichord, which he played, and directed the performers from that point of vantage, according to the custom of his day.

H. E. J.—You seem to have a valid claim in the case you mention, but the extent of that claim is not clear from the way you state your case. Unless a definite number of pianoforte and organ lessons was agreed upon, you could hardly claim for more than one of each, which would probably not be worth your while. Moreover, there is always difficulty in proving a verbal agreement in the absence of witnesses.

BALLACHRINK.—In regard to the balance of a choir of mixed voices, the late Sir Joseph Barnby advised that the sopranos should be one third of the number, basses one fourth, tenors one fifth, and altos the remainder. At the Sheffield Musical Festival held last year the disposition of the voices was as follows:—

Sopranos.	Altos.	Tenors.	Basses.	Total.
91	78	73	91	333

L. O. T. W.—(1) Naumann's 'History of Music' will doubtless answer your purpose, but for particulars of modern composers you need to obtain special books, *e.g.*, 'Masters of Modern Music' Series, and separate biographies. (2) Yes, Professor Prout's theoretical works naturally have a high reputation. (3) Schubert's Op. 27 and Op. 40 consist of three marches and six marches respectively for pianoforte, four hands.

A TEACHER OF SINGING.—The operas 'Le Perle de Bresil' (David) and 'Lakmé' (Delibes) are published, price £1 each net; the songs from the latter work only can be obtained in separate numbers. The operas of 'Il Seraglio,' 'Cosi fan tutte,' and 'Idomeneo' are published with both Italian and German words at about 2s. or 3s. each; the songs are issued separately.

R. W. P.—(1) As 6-4 time is a duple rhythm, the accents naturally fall on the first and fourth beats of the bar. (2) 'Be not afraid' (Mendelssohn) is arranged for the organ by Dr. Steggall; we do not know of a similar transcription of Beethoven's 'Kreutzer Sonata,' second movement.

C. E. M. J.—We are sorry we cannot give the names of organ-builders or of teachers.

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G. B.—(1) The Overture to 'Zampa' and Mendelssohn's Spring Song are not, we are glad to say, arranged for the organ. (2) Very likely a misprint of trifling importance. (3) We cannot express an opinion on the method, but we hear it well spoken of. (4) See 'The Musical Profession,' by Dr. Fisher (Curwen).

J. M. D.—You could not do better than submit the reputed Strad to Messrs. W. Hill and Sons, 140, New Bond Street, the eminent violin experts, who would give you a reliable opinion in regard to the instrument in question and its value.

DOLCE.—You ought to proceed very carefully with so young a pupil. A wrong judgment in training her voice may do serious mischief. Better develop the middle notes; those in the higher register may come later on.

J. B. W.—The article 'Mozart,' in Grove's 'Dictionary of Music and Musicians,' gives a critical estimate of that composer's works; consult also Jahn's monumental 'Life of Mozart.'

T.—After the vocalist has sung the last note, with the exception of those in No. 28 (Recitatives in Haydn's 'Creation').

E. G.—Perhaps Baker's 'Dictionary of Musicians' (Woolhouse) will meet your requirements in regard to a 'dictionary of musical notabilities.'

F. L. B.—You will probably find the following book useful: 'What is good music?' by W. J. Henderson, published by John Murray.

THEORIST.—Oxford or Durham would probably suit your circumstances.

ENQUIRER.—You would do well to consult Mrs. Curwen's 'Child Pianist'; it is a good foundation on which to build.

W. P.—We regret to be unable to offer advice on instruments of the Pianola species.

M. L.—See answer to 'Enquirer.'

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November, 1898. E. A. D.

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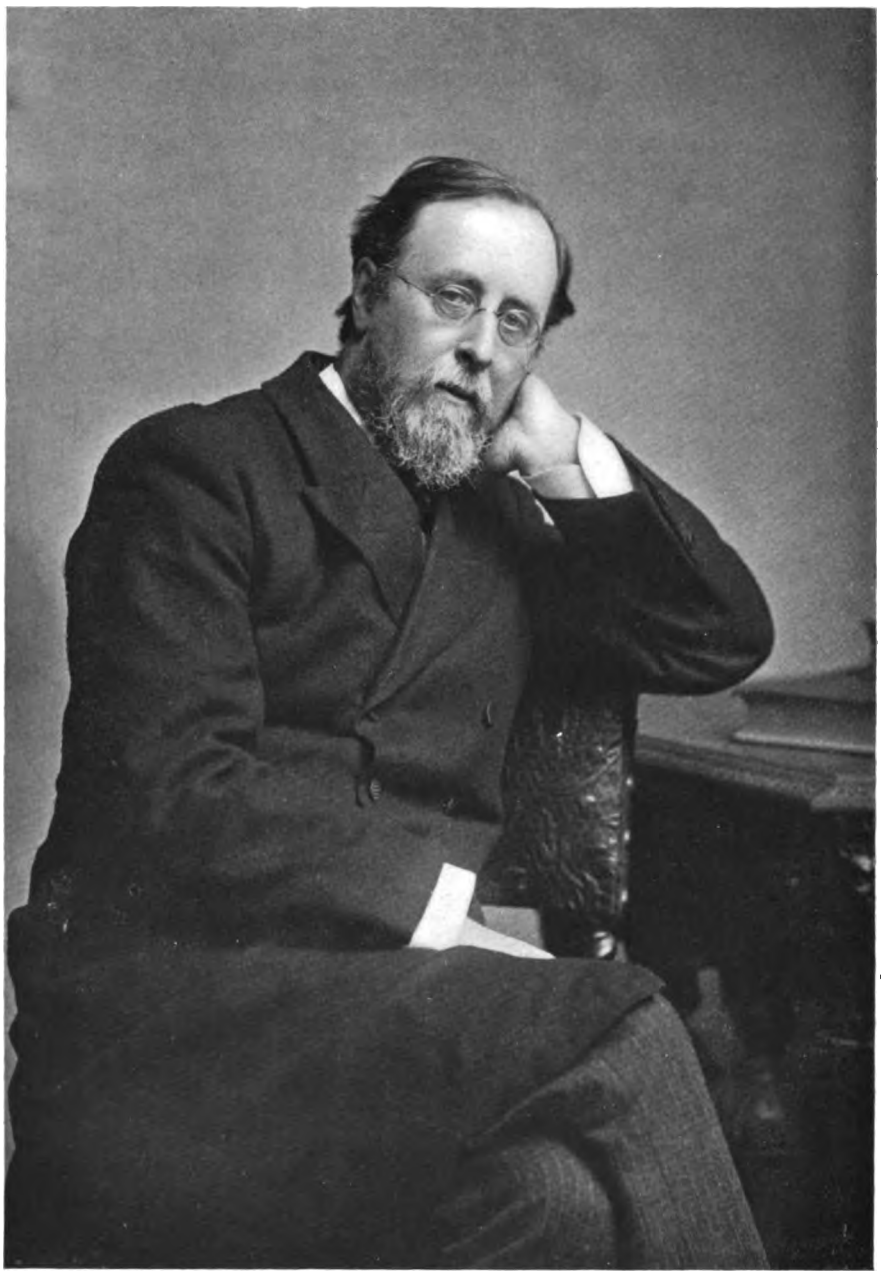

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1903.

W. G. McNAUGHT.

The art of music provides various outlets for the skill of those who practise it. 'One soweth, and another reapeth' is a true saying that finds appropriate application in this particular field. It is impossible to over-estimate the importance of tilling the ground—in other words, educating the children in a love of music. No thoughtful person will belittle the productive furrow of the popularizing of music in factory and workshop, by which lives are brightened and the art gains earnest-minded disciples. These thoughts are suggested in setting forth some incidents in the life of a man who has pre-eminently distinguished himself in his devotion to school music and the educational work of choral training and musical competitions, who deserves well of his fellow men, and who worthily finds a place in this series of Biographical Sketches.

William Gray McNaught was born at Mile End, London, March 30, 1849. His father, Donald McNaught, possessed the racial ardour and energy characteristic of the Highlander born. His taste for the great masters of literature and his early experiences and life of adventure in various parts of the world made him a welcome guest wherever wit, sentiment, anecdote and song were appreciated. He had a voice of fine quality and range. In his younger days he was a gifted exponent of old Jacobite songs, and his mental store of old ballads—some of which had not attained the dignity of print—was unique. Young McNaught received his education at a private school, where he became initiated into the ins-and-outs of the Tonic Sol-fa notation. He sang as an alto in the great choral concerts given by the Tonic Sol-fa Association at the Crystal Palace.

As a youth he was exceedingly fortunate in coming under the influence of such enthusiastic disciples of Bach as the late Miss Elizabeth Stirling and Mr. Andrew Ashcroft, now a veteran lover of music. Mr. Ashcroft kindly sends the following recollections of his young friend and protégé:—

> I remember that McNaught as a boy sang the alto part of 'They loathed to drink of the river' (from 'Israel') at first sight. He worked in my choir after his voice had broken, and I subsequently encouraged him to take up music professionally. To this end I gave him such openings as I could for conducting, teaching, &c., and he has been good enough to say in public that he owed everything to me in the success he attained in the early stages of his career. But as anyone can see, this is only very partially true. It was his own industry, thoroughness, ability, and character that carried him through the not inconsiderable difficulties which met him from time to time.

Self-help has been an important factor in the life-work of W. G. McNaught. Who can over-estimate its value? At the age of sixteen he and his friend Alexander B. W. Kennedy—now Dr. Kennedy, F.R.S., and one of the greatest authorities on electrical engineering in this country, but still an active amateur musician—set to work to learn the violin by themselves. Although unaided in their early studies, they so far succeeded that they themselves began to teach the instrument in classes formed in different parts of London—one rendezvous being in a thoroughfare suggestive of Biblical music—King David Lane, Shadwell. They paid four or five shillings a week for the rent of any odd workshop they could hire for their violin-teaching propaganda, and the rough music-stands and paraffin-oil lamps were quite in harmony with their limited means. No charge was made for the lessons given—thus music was disseminated purely for the love and enjoyment of the thing. The eagerness of these two young fellows to impart the knowledge they had so diligently self-acquired is worthy of all emulation.

At this time—*ætat.* 16—there were no indications of a professional career. Upon leaving school young McNaught entered the office of Mr. Tate, the eldest son of the late Sir Henry Tate, Bart., of picture-gallery-munificence fame, in order to learn the intricacies of the coffee trade. But it soon became evident to both employer and employed that the latter had more taste for music than coffee, the art being to him, in the words of Polyphemus, 'sweeter than the berry.' He soon made his mark as a member of the Ashcroft-Evans choir—a flourishing organization meeting at Stepney. He stepped from its ranks into the conductorship of an instrumental band connected therewith, a body of players prone to give 'lively selections of music.' When barely out of his teens he conducted performances of oratorios ('Judas Maccabæus,' &c.) at Finsbury Chapel, the Bow and Bromley Institute, and elsewhere. The conductorship of a concert entirely devoted to Madrigals furnishes proof of the eclecticism of his tastes and capabilities even in those early days. With an economy quite in keeping with his Highland descent he sang the chief baritone part in Lahee's cantata 'The Building of the Ship' in addition to wielding the baton; indeed, at this time he frequently appeared as a solo vocalist at concerts.

In 1868 he obtained a first-class certificate in musical theory given by the Society of Arts, John Hullah being the examiner, and three years later he also gained a small prize given by this Society, and awarded by G. A. Macfarren, for an 'Elementary Musical Composition.' Little did he then think that he would become an examiner himself for the Society of Arts, a post he now holds. At the end of 1871 he bade farewell to Mincing Lane and coffee, and in January, 1872, entered the Royal Academy of Music in order to further qualify himself for the profession of music. Before, however, relating some of his experiences at Tenterden Street, reference must be made to the many hours he

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spent at the British Museum reading treatises on music, and devouring the philosophical and scientific writings of Herbert Spencer, Charles Darwin, and others. The reading of brainy literature has always had a very strong fascination for him, the philosophical bent of his mind finding a perennial well-spring of refreshment in such literary excursions. He acted as amanuensis to the late John Curwen for a year or two during the period of his writing some of the chief of those educational treatises which are associated with the practical founder of the Tonic Sol-fa system. 'I was deeply impressed,' he says, 'with Curwen's penetration into the core of things, and his sane and luminous literary expression of his ideas. In dictating or criticising an explanation he would say: "It must be made quite clear to the ill-educated and unaided student in the village."' Dr. McNaught was for many years the Professor of Music in Homerton Training College, a post which connected him with the Education Department. His equipment in music, like that of many other men who have made their mark, was influenced by attending the Monday Popular and Crystal Palace Concerts, the audiences of which included no one more interested and observant than W. G. McNaught; and he is not alone in paying a very high tribute to the value of these educational agencies and to the priceless possession of knowledge of the finest music thus acquired.

To return to the Royal Academy of Music. He took up four subjects! 'Too many,' he says, 'master of none.' He studied under Sir G. A. Macfarren (harmony), William Foulkes (violin), F. R. Cox (singing), and Thomas Wingham (pianoforte). His recollections of Macfarren may be told in his own words:—

'After the obfuscations resulting from a gloomy endeavour to reconcile and assimilate counterpoint according to Cherubini, Albrechtsberger and others, the clearness of Macfarren's contrapuntal rules with all their artificiality was a welcome relief. It was so possible to understand and remember what one might and might not do even though the must-nots often sounded better than some of the mights. As no book on Macfarren's counterpoint existed at that time, I tabulated the rules and examples for my own use, and afterwards asked Macfarren whether I might read a paper on his system to a certain society and later on publish it. With characteristic kindness he offered to hear me read my manuscript, and he consented to its publication on condition that I stated that the system was his, in case when he himself issued a book it might not be thought that he plagiarised from me!'

Of his pianoforte professor, he says:—

'Thomas Wingham, a musician of great promise, was my pianoforte teacher. He had a charming personality which endeared him very much to those privileged to enjoy his friendship and confidence. Our intercourse sadly interfered with the pianoforte lessons. But it was well understood that we both preferred to discuss some absorbing topic, rather than that I should play Beethoven's Sonatas (with impromptu revised texts!) which he set me to learn with a fine disregard for my technical capacity. My friendship with him dated from the time before he embraced Roman Catholicism, and while he was organist at Bickley Church and in the throes preceding the momentous decision. His early death was deeply lamented by all who knew him, and by no one more than myself.'

While in this reminiscent mood he recalls his friendship with another distinguished 'old boy' of Tenterden Street in these terms:—

'Among those with whom my work has associated me I gladly reckon Mr. Edward German. When I abandoned teaching the violin I was fortunate in being able to induce so excellent a violinist to take up some suburban pupils. This led to his playing first violin in a private orchestral band which I conducted for many years. I well remember how the otherwise tedious journeys home were enlivened by various discussions. One topic was whether there was a career for him as a composer. In view of what has happened since, I feel that I showed a sad lack of foresight in cold-watering the idea. Other discussions revealed a vein of awesome transcendentalism in his beliefs and experiences that may some day find vent in his music now so far from being morbid or introspective.'

McNaught played among the violins in the Academy orchestra, then conducted by John Hullah, who, by-the-way, observing his predilection for popular musical instruction, wanted him to take up his (Hullah's) system and teach the fixed Doh! At a terminal examination before a Board of Professors he had to play a violin study entirely in the second position. 'It is rather difficult to play in tune in that position,' calmly remarked Sterndale Bennett, an opinion entirely shared by the nervous subject of the remark. His pupilage at the Academy convinced him of one thing—that he was not destined to become a composer. He says: 'Would that going to academies and colleges had the same effect on the many students who *think* they possess creative gifts.'

His fellow-students at the Academy included Eaton Faning, Louis Napoleon Parker (now a celebrated dramatist), W. Frye Parker and Frederic Corder. 'Corder,' he says, 'used to bring huge tomes of full scores, and I used to think of him as Full Scorder,' adding, 'my own name has so often inspired profoundly original but withal obvious puns, that I may be allowed to retaliate.' In 1878 he was elected an Associate, and in 1895 a Fellow of the Royal Academy of Music.

To his studentship period (1872-1876) at Tenterden Street—he has been a student all his life—belong some important events in his career. Early in 1873 he formed a large choir at Stepney, which was practically a continuation of the

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Ashcroft-Evans choir with which he had long been connected. In July of that year he led this choir to victory at the National Music Meetings held at the Crystal Palace. The judges were Barnby, Benedict and Henry Leslie. The winning of this prize (£100) was not only a feather in his cap, but greatly helped to make his name known as a successful trainer of choirs and skilful choral conductor. In the same year (1873) he became Precentor of Stepney Meeting House, an office he held for ten years. In 1874 he accepted the conductorship of the choir and orchestra and became teacher of the music classes connected with the Bow and Bromley Institute. Here for sixteen years he did splendid work. The performances reached a high standard of excellence, and under his auspices many important compositions were made known to East-end audiences. He had the good fortune to be surrounded with an earnest-minded band of workers, true lovers of music, who readily caught his own enthusiasm and masterful thoroughness. Circumstances compelled Dr. McNaught to resign the conductorship of this art-loving institution, and the genuine and widespread regret thus caused found tangible expression in a presentation on December 14, 1900, under auspices which must have been exceedingly gratifying to him. An interesting outcome of the Bow and Bromley period was his marriage, on July 31, 1878, to the accompanist of the Society, Miss Clara Weybret Waller, who will be remembered by former Academy students as an excellent pianoforte player. Their second son, William, who seems to have inherited his parents' musical gifts, has recently obtained an exhibition at Worcester College, Oxford.

Resourcefulness is one of the many useful qualities possessed by Dr. McNaught. An instance of this in regard to making his way in the world is to be found in an article he contributed to the *Tonic Sol-fa Reporter* of January, 1879, entitled 'How to make a connection. By a professional teacher.' Many a young professional musician starting on his bread-earning career will read the following extracts from this frank piece of autobiography with interest, and doubtless with profit:—

> A young man should welcome any opening that gives scope for practice, and he need not be fastidious over remuneration. Before I ventured to make up my mind to make a profession of teaching, I taught a number of small classes in an amateur fashion, and meantime worked hard as a student. Then I started by letting some of my circle know I was willing to teach. After waiting a little time I was offered an engagement in a public elementary school in a suburban district. I found the work would consume six hours, and that after deducting expenses I should *net* less than five shillings. However, I did not hesitate, but threw my whole strength and knowledge into the work, with the result that I was soon able to suggest a demonstration. The schoolmaster heartily co-operated, and having influence in the district, he was successful in gathering a large number of residents. The demonstration had an excellent effect, and at the close of the meeting I was offered another engagement in a private school for ladies.

He subsequently goes on to relate one of his most amusing experiences of teaching class-singing in schools:—

> Several years ago I taught in a young gentlemen's preparatory school. There were only eight pupils, and one and all were determined to thoroughly enjoy my society. These young gentlemen had not long left the comparative restraint of the nursery, and evidently regarded school as a happy hunting ground. I was simply defied, and could get scarcely a note from any of them. One boy had a remarkable faculty of making the most absurd puns, and another by dint of daily practice was able to entertain me with the most horrible and ludicrous contortions in face and body, very much appreciated by his sympathetic companions. Heavens! how those boys roared at 'taa-tai' and became apoplectic at 'tafatefe'! And the disrespectful use they made of the hand-signs! Once I weakly asked their opinions of mental effects, and had no reason to complain of diffidence or reticence, but it was long before I ventured to ask them again. Sometimes I closed the lesson with a severe moral lecture, and on one occasion when I thought I had made a profound impression, in the dead silence that followed a boy said, with great solemnity, '*Let us pray.*'

The sequel to this outburst of piety was as unexpected as the solemn call to devotion, certainly no less gratifying. He says:—

> Regularly I came away faint with disappointment, with self-respect damaged and a consciousness that if I did not find out some way of reaching these lads I should have to confess want of capacity for the very work I wanted to do. So I persevered, and after trying many plans, the most successful of which was singing little songs to them, I induced one or two to care for the lesson. Just then the class was broken up by withdrawals, and I heard no more of it for some time. But last year I was invited to teach in a first-class private school nearly thirty miles distant from the former school. Arrived at the station on my first visit, I was astonished to find two of my unruly boys sent to welcome me and show me the way. These boys had carried their liking for singing to their new school, and had prevailed upon the management to form a class. The headmaster of this school, a gentleman of refinement and broad culture, quickly saw the merit of our educational plans, and took the greatest interest in the class and insured its success. I was soon asked to teach in another school of the same type in the near neighbourhood, and here again have been compelled to decline to extend my connection.

School music and all that pertains to this important field of popular music instruction has entered very largely into the life work of Dr. McNaught—in fact, he is without doubt the greatest living authority on this important subject. It would be impossible to state the number of children and teachers that have passed through his hands in the many schools and institutions at which he has taught class-singing and the art of teaching. His experience in this respect is unique. For instance, quite 20,000 of the school teachers in this country have been individually examined by him in his capacity as Assistant-Inspector of Music in Training Colleges. Moreover, he has read very widely on the subject, and in 1880 he made a tour of schools in Holland and Belgium in order to see what was being done in those countries. The result of his observations appeared in a pamphlet of great interest and value.

He is a born teacher of children. Let us endeavour to record some impressions received

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on a recent occasion from personal observation at two of his school classes, both in Baker Street. The first is a flourishing preparatory school for boys, of which Mr. E. T. Bull is the headmaster. Class I. consists of lively young gentlemen whose bodies have an extraordinary capacity for wriggling. Dr. McNaught, however, soon gains their attention and affection with his happy combination of the *suaviter in modo* and the *fortiter in re*. He sorts the boys into divisions, A, B, C, &c., according to tune and time ability. Promotion from A to B, from B to C, &c., is the result of attainment, and is keenly sought after. His method of pitching upon individual boys while the others listen for any mistakes is very fruitful in the matter of attention. The singing of a scale omitting a certain note, or the repetition of a certain note, stimulates powers of observation, and it is quite astonishing how quickly he transforms the 'lame ducks,' as he calls them, by his methods. Class II. is formed of older boys, who in due time will be moving on to Eton, Winchester, and other great public schools. The tone produced by these thirty to forty boys is excellent. It is beautifully demonstrated in some three-part voluntaries extemporized by Dr. McNaught on the modulator, in which he himself sings the bass part; syncopations or chromatic notes introduced in his part do not disturb the boys, who sing on with evident delight and keen appreciation of the music. Mr. Bull, the headmaster above referred to, in the course of a conversation upon the influence of music teaching on the general education of the boys, says:—'The singing-lesson as given by Dr. McNaught is a real intellectual training—closeness of attention and alertness of mind are two of the most obvious results. It is scarcely possible for a lesson in any other subject to be given with such skill as to be a better mental discipline.'

The other school, of which Miss Franks is the Principal, is of the Kindergarten species. Here a class of little people, ranging in age from seven to ten, cluster round Dr. McNaught in fearless friendship. One of his methods is to get each child to sing a 'scale scrap' of three notes, he giving the Doh. A girl will be sent out of the room in order to sing a note in a certain progression or the last phrase of a song in the distance, not as a punishment, but as a privileged echoist. A specially interesting feature is a tune-making incident. Four of the little girls stand round Dr. McNaught, who sings a phrase of two bars. Girl No. 1 adds two more bars, and this antiphonal extemporization goes on till quite a pretty tune of sixteen bars is evolved. The teachers hearing these lessons are highly privileged.

Further testimony to his teaching gifts is furnished by Mr. James Gallie, of Glasgow, in these words:—

> It is now close upon twenty years since, as a student at the Summer course for teachers at the Tonic Sol-fa College, I first made the personal acquaintance of Dr. (then Mr.) McNaught. He was one of the four professors who in turn conducted the Art of Teaching class for one week. This class met daily from 9 till 11 a.m., and the work consisted of specimen lessons given by the professor, criticism lessons taught by the students, and outlines of lessons as a daily written exercise. Dr. McNaught's week was always looked forward to by the students with the keenest pleasure. In it there was not a dull moment, not an instant wasted; in fact, before we sometimes realised that he had entered the class-room, he had taken up a subject left over from the previous morning, or started something new in a way that at once claimed our attention. Believing that example is better than precept, he taught a great deal himself, and, to young teachers, the advantage of seeing at work a born teacher whose powers had been strengthened by study and practice was incalculable. In all my experience I have never met a teacher who could better sustain the interest of his pupils by the force of his teaching, readiness of illustration, and complete good humour. Dr. McNaught's criticisms of the lessons taught by the students, while perfectly candid and thorough, were never calculated to dishearten, but rather to stimulate to fresh effort, and praise from him was praise indeed.

Dr. McNaught proposed the School Teacher's Music Certificate of the Tonic Sol-fa College. He is joint author with Mr. John Evans of 'The School Music Teacher,' a recognised text-book which has had a very large sale since its issue by Messrs. Curwen in July, 1888. His editorship of Novello's School Music Series, is too well known to need any eulogy. He has edited the *School Music Review*, the first journal ever issued in this country entirely devoted to school music, since its commencement in 1892.

His reputation for expert knowledge of school music and its requirements led the late Sir John Stainer to appoint him, in 1883, one of his Assistant Inspectors of Music in the Education Department (England and Scotland). For nearly twenty years, until after the lamented death of Sir John Stainer in 1901, Dr. McNaught served the Department with ungrudging devotion. It is an open secret that for many years he did the lion's share of the work. He was continually at the call of the authorities at Whitehall, but when the time came (in 1901) for the appointment of a new Chief Inspector he was offered a position which he did not feel able to accept, and so to the regret of a large circle, musical and scholastic, he severed his long official connection with the work. But he still gives the bulk of his time and thought to school music matters.

He speaks with warmth of his obligations to Stainer, and of the influence on his career of his close intimacy with that remarkable personality. He says: 'I owe a deep debt of gratitude to Stainer for all that he did to encourage and help me professionally. That he trusted me with so much responsibility in work connected with the Department was a great incentive to me to deserve such confidence.'

Before referring to an important sphere of Dr. McNaught's life work—adjudicating at competitions — a few biographical particulars may find a place at this point. In 1896 he received the degree of Doctor of Music from the Archbishop of Canterbury. This honour was

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absolutely unsought by him, its conferment being due to the influence of Sir John Stainer and Sir George Grove. The latter, by-the-way, said to him, 'I used to know your father when he conducted the Tonic Sol-fa concerts at the Crystal Palace!' The 'father' was the man—which may be taken as an unexpected tribute to the perennial youth of Dr. McNaught. Many articles and lectures have come from his pen. Chief among these are two papers read before the Musical Association, 'The History and Uses of the Sol-fa Syllables' (January 10, 1893), and 'The Psychology of Sight-singing' (December 12, 1899), with Sir John Stainer, the President, in the chair on both occasions; 'Music and Singing: their place in Education,' read at the Friends' Guild of Teachers in 1902; articles on 'Music' in 'Cassell's Popular Educator'; a series of twelve articles on 'Music in the Sunday School,' contributed to the *Sunday School Chronicle* during 1902; and the chapter on 'Vocal Music' in Mr. P. A. Barnett's 'Manual of Teaching and Organization in Secondary Schools.'

As an adjudicator at choral competitions Dr. McNaught is *facile princeps*. He has so methodised his methods, so to speak, that adjudicating is in the nature of a science when he is the judge. His thoroughness and consummate mastery of every detail may be gathered from the following specimens of his award, extracted from the printed report of a Morecambe Musical Festival:—

BLACKPOOL GLEE AND MADRIGAL SOCIETY.

Accuracy of Notes and Time.	Intonation, Quality, & Balance of Tone.	Attack Pronunciation, Enunciation.	Expression and Pace.	General Effect.	Total number of Marks.
Max. 10.	Max. 10.	Max. 10.	Max. 10.	Max. 20.	Max. 60.
a 10	10	9	10	19	58
b 10	9	9	9	19	56
c 10	10	10	10	20	60-174

(*a*) Tone mellow and full of beauty. Engaged the ear at once. *Forte* on page 4 checked rather soon. Blend rich and smooth. The altos luscious. *Fortes* magnificent. The whole reading was a combination of the fervour of No. 1, with the dignity and majesty of No. 2. There was breadth and reserve in the expression.

(*b*) Hard to find fault with a detail. Enunciation was a great virtue. Basses came out particularly well. Rhythm carried one away. It was brilliant. A point that held one spellbound was the alternation of the importance of the parts. It was orchestral in treatment.

(*c*) The fine, full, sweet tone at once held attention. The *fortes* were moving, they were very loud, yet free from noise. The resources of this choir as to tone are splendid. The delicacy of the phrasing was charming. The note of anguish was caught in the expression. A memorable performance of a beautiful piece.

No one is better able to testify to Dr. McNaught's remarkable success as an adjudicator than Canon Gorton, founder and chairman of the Morecambe Musical Festival, who, in response to our request, writes as follows:—

> It is dangerous to pass a judgment on a judge, but it is not dangerous to state that Dr. McNaught is the prince of judges. For six years he has acted as an adjudicator at the Morecambe Festival. On some occasions he has acted as sole adjudicator, on other occasions he has shared the duties with Sir Frederick Bridge, Sir John Stainer, and Sir Alexander Mackenzie. These notable musicians were among the first to recognise his supreme fitness for the post.
>
> First, he is capable of standing a full day's hard work, his attention never flags—his interest never wearies. Secondly, from the moment he enters his lofty seat he is the centre of attraction. His criticisms are awaited with interest. He never hesitates for a phrase. He can express any shade of praise or blame with the right epithet.
>
> He takes the audience into his confidence—he may amuse, but he never wounds. With children he is inimitable; blest himself with goodly stature, the tinier the tot, the more consideration the little one receives. He is above all an educationalist, and one who has seen him rehearse 200 children in a cantata will not forget his display of how to win attention, and how to make a rehearsal a delight.
>
> The competition under his guidance becomes a school, and the report and remarks which he writes are of such value from an educational point of view, that we yearly publish them complete, and choirmasters are thankful to obtain these annual reports as a guide for future progress.
>
> I well remember meeting the late Sir John Stainer at the railway station, when in his kindness of heart he came to Morecambe to taste of our quality. He spoke of his dear friend McNaught. How he spared him (Sir John) all worry, and made his work a pleasure; how he looked forward to his succeeding him in his work of Chief Inspector; how, but for his aid, he would have years since relinquished the work; and he added, you will find he has many gifts, but his most notable gift is 'he is so upright.'

Mr. Herbert Whittaker, conductor of the famous Blackpool choir, also writes in response to our request:—

> There are adjudicators and adjudicators. Dr. McNaught has been well described as the one really expert judge at musical competitions, and members of choirs are not slow to acknowledge such pre-eminence, recognising, as they do, his most intimate acquaintance with the various test-pieces. The genial, breezy manner in which his remarks and awards are delivered, no less than his admirably methodical summing-up of the merits or demerits of a performance, endear him to competitors and audience alike.
>
> Possessed of a nimble wit, he is able at all times to say things necessary to be said—not always of a complimentary nature—in a manner all his own, usually administering his pills of criticism with a taste of jam thereby taking away the bitterness without impairing the efficacy of his remarks.
>
> I have no hesitation in saying that the competitions of Lancashire and Yorkshire are to a large extent the cause of the high standard of choral singing which obtains throughout the two counties among the smaller choirs of thirty-five to fifty voices, and that these results are felt in the larger choruses and choral societies in the general uplifting of choral technique.

In this connection reference must be made to a capital pamphlet entitled, 'Hints on Choir Training for Conductors and Choralists' (Novello), to which Mr. Randegger, in adjudicating at a Welsh Eisteddfod in 1897, paid the following tribute:—

> In order that his adjudication that day might be as fair as possible, he would not rely entirely upon his own long personal experience as a choir-trainer and conductor, but he availed himself of many valuable suggestions which he had met with in a small pamphlet written by Dr. W. G. McNaught, whose name and authority they were all, no doubt, familiar with. He would advise every conductor to get that little pamphlet and read, mark, learn, and inwardly digest its contents

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As to the influence—musical and social—of music competitions, Dr. McNaught, from his unique experience and observation, may speak for himself:—

'The musical festivals of the educational and competitive type which are now spreading all over the country are a healthy, important and pregnant factor in popular musical progress. They provide teachers, conductors, choralists, and others interested with object lessons and ideals of execution not otherwise readily obtainable. They are a great school of music for the people, and especially for choral conductors and choralists. What an inspiration to a village or a country-town choir is the feeling that they are preparing to face many other choirs and the judgment of an expert, and that instead of being an obscure and isolated item they are to be welcomed as contributors to an important social and musical function!

'It is not only that the inefficient learn through criticism and listening, but that the highly skilful trainer of the first-rate choir finds an exceptionally responsive and appreciative audience before which to exhibit with legitimate pride the artistic results of diligent endeavour. In many places competitions have created quite a school of scientific training where no idea of such a science previously existed. One of the most valuable results of the movement is that hundreds of choral societies have been given a motive for the practice of beautiful old and new unaccompanied music, in which form many gifted composers have embodied some of their choicest thoughts.'

Judge McNaught's Circuit this year includes the following places: Workington, Northampton, Carlisle, Kendal, Spilsby, Morecambe, York, Pontefract, Manchester and Blackpool, in addition to four adjudications in London.

We ask Dr. McNaught's opinion upon Tonic Sol-fa. In reply he says:—

'The vitality of Tonic Sol-fa is a measure of its utility. Its first principle—the presentation of tonic relations—is impregnable. No doubt it is inconvenient to have two notations of music. Yet it is plain that the convenience of tonic sol-fa outweighs its inconvenience, for otherwise it would have died a natural death long ago. It has been as cordially cursed as was the thief in "The Jackdaw of Rheims," and with a similar disproportionate result. School teachers, innumerable educationists, and social and religious workers have caught faint echoes of the malediction, but with serene opacity have gone on as before, conscious that they have a good thing which just suits their purpose.

'It is sometimes suggested that teachers use tonic sol-fa because they are unacquainted with the staff. This may be true in some cases, but it is quite certain that many of the best teachers and choral conductors in the kingdom use tonic sol-fa because they *do* know the staff and its difficulties. All the best so-called "tonic sol-faists" are also staff notationists. The system glides into the staff at every stage.

'The only way to get rid of tonic sol-fa is to supply something better. Whether any new method of dealing with an unreformed staff notation will be that something better is very doubtful.

'From an ideal standpoint the most vulnerable feature of the tonic sol-fa and all other movable doh systems is the fault of the very virtue which is the secret of their success, namely, dependence upon syllabic association—the welding of name and effect. If notational symbols could be made to conjure up sounds in the ordinary mind (as they do now in the minds of a few comparatively) as freely and as naturally as they are found to do under syllabic association, all sol-faing systems would be redundant. The problem is mainly psychological rather than representational. A method of teaching that will incisively impress sound and sign without the necessity of the thought of an intervening name must be discovered. In the meantime the syllabic association principle holds the field because it is the best discovered adaptation to existing average receptivity. And it will continue to occupy this position until that receptivity is increased, which will be when the leopard changes his spots.

'The attitude of tonic sol-faists as a body has become passive. There is now no strenuous advocacy, no missionary zeal. Meanwhile, what is happening? Opponents, or one might almost describe them as converts, are sedulously preaching that sight-singing salvation is to be found only by learning systems which reproduce tonic sol-fa methods and require the pupil to translate the staff symbols into sol-fa names. So while tonic sol-faists are bathing in a lethal stream, their clothes are being stolen. But it may perhaps be said that after all these clothes were old garments neatly repaired. The system in the course of its evolution annexed everything it found to be good. The present agreement as to methods of teaching musical facts in connection with either notation is all to the good, inasmuch as it makes for unity and, it may be hoped, for peace. The lion lies down with the lamb—inside—and the lamb enlarges its environment.'

Lastly, the personality of the subject of this sketch. Strenuousness, ceaseless energy, and tremendous capacity for hard work he possesses in a very marked degree. To these must be added his thoroughness, mental grasp of things, his all-round musicianship resulting from natural endowment, and an experience as wide as it is varied. To those who judge character by the handwriting, Dr. McNaught might be classed a peculiar man, but those who know him otherwise than from a caligraphic point of view will bear testimony to his genuine friendship, geniality, and kind-heartedness.

Like not a few successful men, he has the saving grace of humour, and he dearly likes to play his little jokes upon his friends. Here is an instance, which may fitly conclude

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this inadequate sketch of an exceedingly interesting man. During the tour of inspection of Training Colleges for the Board of Education two years ago, the two Assistant Inspectors were examining the students at a certain College. Confidential notes occasionally passed between the rooms wherein the examiners were pursuing their pleasant avocations, or their torture-tests, as some of the students regarded the business. One day a young lady student smilingly brought a brief missive from Dr. McNaught, the Senior Assistant Inspector, to his colleague, the writer of this biographical sketch. It was couched in these terms:—

> Have you ever heard one of the most perfect songs ever written—Schumann's 'Du bist wie eine Blume'—fit for Paradise! I am asking Miss —— to sing it to you, in case you never get to Paradise!

THE FITZWILLIAM MUSEUM, CAMBRIDGE.

I.

A period of more than two hundred years separates the two great gifts to the sister Universities of Oxford and Cambridge—the Bodleian Library and the Fitzwilliam Museum. Six months before his death, Richard, Viscount Fitzwilliam, a bachelor, signed the will by which he bequeathed to the University of Cambridge his pictures, engravings, books, and other collections, together with New South Sea Annuities to the value of £100,000. From the proceeds of the last-named item in Lord Fitzwilliam's will a suitable building was to be erected for the preservation of the other precious treasures. The collections arrived at Cambridge shortly after the Viscount's death, which occurred on February 5, 1816, but for the next thirty-two years they were deposited first in the Perse School (until 1842) and then in the University Library until 1848, when the Museum, built at a total cost of £115,000, became available for their reception.

The building, of which we give a photograph, is familiar to every visitor to Cambridge. Erected from the designs of three successive architects,—Basevi, Cockerell and Barry—the first stone was laid November 2, 1837, and the main building was opened in 1848. Its magnificent entrance hall, however, designed by E. M. Barry, R.A., was not completed and decorated till 1875. Various marbles, Siena, Devonshire, and green (Genoa) are used in this imposing vestibule. The doorway into the central gallery is ornamented with two caryatides of white marble bearing a rich alabaster cornice, above which are the arms and supporters of Viscount Fitzwilliam. This portal is an exquisite study in marble.

In an article in which music must perforce predominate, only a limited space can be given to the pictures and other treasures within these walls. Here one may see twenty-five Turner drawings, presented by John Ruskin; and probably the earliest recorded picture by Murillo. Fine specimens of Rembrandt, Palma Vecchio, Paul Veronese and Titian. The English School is represented by Cooper, Hogarth, Gainsborough, Morland, Linton, Watts, Richmond, Horsley, Herkomer and Millais. There are a number of drawings by Romney, and three important water-colours by William Blake of the story of Joseph. In respect of engravings the Museum is very strong in Rembrandts, the collection being the fourth in order of merit. Albert Durer and the early German masters are also well represented. Busts of Handel, Beethoven and Napoleon—a beautiful early bust of the time of Marengo—find a place. The Museum contains two portraits of the composer of the 'Messiah'—one by Sir James Thornhill, the other by Giuseppe Grisoni,

VISCOUNT FITZWILLIAM,
(Photographed, from an unfinished portrait, by Mr. H. A. Chapman, Principal Assistant of the Fitzwilliam Museum.)

on the authority of Mr. Sidney Colvin, and not by Graffoni, as stated by all the biographers of Handel; the second of these portraits we reproduce. The Leake collection of Greek coins and engraved gems, vases and bronzes is of supreme interest, and the Vase room contains many specimens of exquisite beauty. The large collection of Roman, continental and English coins has lately been added to by the Rev. W. G. Searle in the presentation of his collection numbering 12,000 specimens. The Egyptian collection has grown much of late years. Here the cover of the sarcophagus which contained the mummified remains of Rameses III. will satisfy the aspirations of the keenest of antiquaries, as this king of Egypt reigned B.C. 1200. A mummy case of a priest named Hor

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Missale ad usum Curiae Romanae. Italian manuscript of early 15th century. The pictorial decorations of this book are of the finest sort, and unite the early Italian colouring with the delicacy of finish that characterises a northern hand. This volume, containing nearly 60 folios, was evidently written for a [illegible] prince, whose effigy and arms appear in [illegible]

[illegible] 15th century. A MS. written for Isabel [illegible] daughter of James I. of Scotland. The [illegible] decorations are more profuse than in any other [illegible] there are no fewer than 528 figured [illegible]

The valuable collection of music treasured in the Fitzwilliam Museum gives the institution a [illegible] among the musical libraries of

the kingdom. Bach is represented by the autograph score, in a fine state of preservation, of his Church Cantata 'Mache dich, mein Geist, bereit,' presented to the Museum by Mr. Sedley Taylor. This work, written for the twenty-second Sunday after Trinity, is one of the thirty-two cantatas in which, according to Spitta, 'the most beautiful and the best known of Protestant chorales of the sixteenth and seventeenth centuries is subjected to elaborate musical treatment.' There is also to be found an interesting Beethoven sketch, showing the great master's method of working. The leaf gives on one side part of the second subject in the last movement of

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THE ENTRANCE HALL, FITZWILLIAM MUSEUM, CAMBRIDGE.

(Photo by J. Palmer Clarke, Cambridge.)

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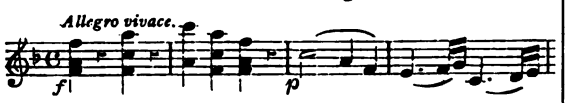
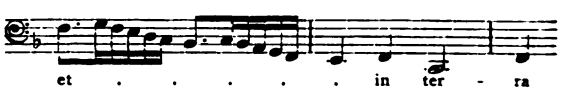
his pianoforte sonata in C sharp minor (Op. 27, No. 2), known as the 'Moonlight,' and on the reverse a sketch of No. 5 of the 'Seven Bagatelles.' We give, by special permission, a facsimile reproduction, full size, of the Sonata sketch; it forms one of our extra supplements.

Coming to later times, we find an autograph of Haydn's, the manuscript score of his Symphony in F, composed in 1787. It is known as 'Letter W,' and begins:—

This manuscript, signed 'di me Giuseppe Haydn,' with the words 'Fine-Laus Deo' at the end, bears the following interesting information—not stated, by-the-way, in the printed catalogue—'Given to Miss Emily Gregg by J. B. Cramer.' Doubtless Haydn presented the score to the famous pianist during one of the former's visits to London in 1791 and 1794. This symphony does not seem to have been performed by the Philharmonic Society.

Here too is the remarkable volume of Virginal Music, for a long time erroneously known as 'Queen Elizabeth's Virginal Book.' This most valuable collection of English 17th century instrumental music has been so often described that only brief reference thereto is necessary.* To quote from the Catalogue of the Music, compiled by Mr. J. A. Fuller Maitland and Dr. A. H. Mann: 'The music is contained in a small folio volume consisting of 220 folios of paper ruled by hand for music in six-line staves, 209 of which are filled with music written in a small but distinct handwriting.' The 290 pieces are by various English composers, including such distinguished names as Dr. John Bull, William Byrd, Giles and Richard Farnaby, Orlando Gibbons, Thomas Morley, John Munday, Thomas Tallis and others of the period. Some of the titles are very quaint:—

TITLE.	COMPOSER.
Goe from my Window	Thomas Morley
Barafostus Dreame	
The Irish Ho-hoane..	
Heaven and Earth	.. Fre.
Pawles Wharfe	Giles Farnaby
Quodling's Delight	,, ,,
Putt vp thy dagger, Jemy	,, ,,
Wooddy-Cock	,, ,,
The New Sa-hoo	,, ,,
Nobodyes Gigge	Richard Farnaby, sonne to Giles Farnaby
Malt's come downe	William Byrd
Wolsey's Wilde	,, ,,
The Irishe Dumpe	
A Gigge. Dr. Bull's Myselfe ..	.. Dr. Bull
Fayne would I wedd ..	Richard Farnaby
Vp Tails All	Giles Farnaby

* See The Musical Times, February, 1900, p. 90, for a review article, with a facsimile page of the manuscript, on the printed edition of the book, edited by Messrs. J. A. Fuller Maitland and W. Barclay Squire and issued by Messrs. Breitkopf and Haertel.

The earnestness of Dr. Boyce in making himself acquainted with the madrigals and motets of Italian composers is evidenced by two volumes of his handwriting. Among the compositions contained therein is a Te Deum (with orchestra) by Buononcini, Handel's rival. These two books were bought at the sale of Boyce's library in April, 1779, by Dr. Bever for fourteen guineas; nineteen years later they became the property of Viscount Fitzwilliam. A particularly attractive collection is a volume of English anthems in the handwriting of Henry Purcell, which in 1728 belonged to Bernard Gates. On the first page is written 'Table of all the anthems contain'd in this book. Sep. y^e^ 13th, Anno Domini, 1673.' No fewer than forty-three anthems by various composers find a place in this interesting possession. Lord Fitzwilliam's love of music is shown in some volumes of exercises written by his Lordship when he was taking lessons from John Keeble, organist of St. George's Church, Hanover Square, at the time when Handel was a worshipper in that sanctuary. Keeble not only instructed Lord Fitzwilliam in music, but did excellent work collecting music for his distinguished pupil. An oblong volume of motets by Steffani—a composer not unknown to Handel, and to whom special reference was made in the article on the Royal Music Library at Buckingham Palace—next claims attention. These motets are said to be the only known autograph scores of Steffani's in existence. One of them, dated November, 1673, is a Laudate Pueri for nine voices, divided into two choirs, S.S.A.T.B, and S.A.T.B. The part-writing and massive effects are very striking, and a remarkable bass passage may be quoted:—

In a book of harpsichord music is the autograph of a movement in B flat by Joseph Kelway (died 1782), entitled 'St. Martin's Lane.' The title of this piece raises the question: 'Should not a list be compiled of the compositions suggested by and called after streets and places in London?' We make a present of this suggestion to some enthusiastic antiquary. Domenico Paradies and Stradella are well represented—the former by operas, songs, symphonies, concertos, &c., in score (autograph); the latter by a volume of fourteen soprano songs, bound in white vellum and stamped with the arms of a cardinal (a double-headed eagle, crowned) in gold, and other works, including an oratorio 'San Giovanni Battista.' The industry of Dr. Blow is revealed in a portly tome wherein that worthy musician has copied many services and anthems—the former starting at one end of the book and the latter at the reverse. In addition to Dr. Blow, former owners appear to have been Dr. Philip Hayes and Dr. Arnold till it came into Lord Fitzwilliam's

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possession in 1803. A Sanctus (four parts) is inscribed 'Holy to Dr. Child in E la mi sharp.' A note to Dr. Blow's own anthem, scored for orchestra, 'O give thanks' reads thus: 'This anthem is sung some part in the singing loft and some part below in the quire.' The date 'July 18, 1683,' in the body of the book gives some clue as to the time of Dr. Blow's great task in transcribing all these anthems and services. He lived in leisurely times. Dr. Blow's musical caligraphy is to be found in yet another volume which contains an anthem by William Tucker, a setting of the words 'I will love Thee,' and designated 'Thanksgiving anthem for forcing the lines.' Mr. Fuller Maitland suggests that this composition was intended to commemorate the naval victory of 1665. On that pugnacious occasion the Duke of York defeated the Dutch fleet off Harwich, and Opdam, the Dutch admiral, was blown up and all his crew!

HANDEL.

(From the portrait by Giuseppe Grisoni, in the Fitzwilliam Museum. Reproduced by special permission of the Director, Dr. M. R. James.)

A volume of sacred compositions in score by Leonardo Leo (1694—1746) contains the autograph of his 'Dixit Dominus,' for double chorus, soli, and orchestra. It is signed 'Leo Orig^le^, suo proprio.' This noble setting of Psalm 110 was performed by the Cambridge University Musical Society in 1879, during the memorable conductorship of the Society by Sir Charles Stanford, who edited the published score of the old Italian composer's manuscript. Those who heard Leo's 'Dixit Dominus' at the Hereford Musical Festival of 1900 will not easily forget the impression made by the performance of that vigorous and melodious work.

The consideration of some remaining features of the Fitzwilliam—including the important collection of Handel manuscripts—must be deferred till next month.

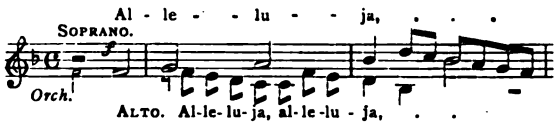
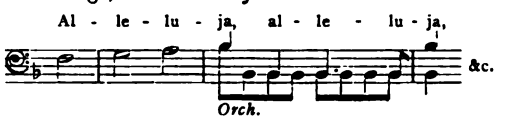
(To be continued.)

A CHORAL CONCERTO.

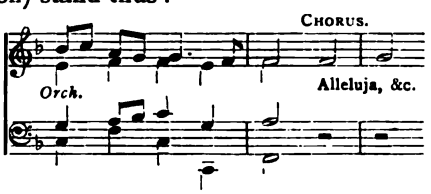
In the library of the British Museum is a thin quarto volume of thirty-seven folios, entirely in the handwriting of Handel. This interesting manuscript forms part of the library of King George III., presented to the nation by George IV. In all probability this particular volume (Geo. III. MSS. 317) became detached from the Handel collection of manuscripts in the Royal Music Library of Buckingham Palace.

The book contains the autograph scores of Handel's Organ Concertos Nos. 2, 3, and 4 of the first set. Its most interesting feature, however, is the Fourth Concerto, in which its last movement leads *without break* into a chorus! This chorus, set entirely to the word *Alleluja*, bears at the end the following inscription in the composer's dignified characters:—

S D G
G F H
March 25
1735.

The chorus, fifty-seven bars long and founded on the preceding movement of the concerto, begins thus:—

In the course of the exposition the octave figure appears—*e.g.*, at the entry of the bass voices:—

So far as we can discover, this concerto has never been published with its original choral ending. John Walsh the younger issued the 'Six Concertos' on October 4, 1738. This original printed edition contained the following note:—

> These Six Concertos were Publish'd by Mr. Walsh from my own Copy corrected by my Self, and to Him only I have given my Right therein.
>
> George Frideric Handel.

To return to the MS., Bars 103 and 104 (the third and fourth from the end of the published version) stand thus:—

Handel has crossed through the first bar of the above, and substituted, lower down the page, the three bars which conclude the printed version with which we are familiar, that is, without the choral termination.

It would seem as if former writers on Handel have not bestowed sufficient attention upon this

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interesting manuscript.' Rockstro, in his 'Life of Handel' (p. 336, foot-note), gives the contents of the volume as consisting of four *separate* compositions, instead of three, by counting the chorus under consideration as an independent work; but it is perfectly clear that this Hallelujah Chorus forms an integral and important part of the Organ Concerto in F, No. 4.

The conducting score of 'Il Trionfo del Tempo, e della Verità' contains, among other annotations, the following note:—

> Segue | il Concerto | per l'Organo | & poi l'Alleluja | Fine dell' Oratorio | G. F. Handel | London March 14 | 1737.

Therefore we may conclude that Handel made use of the choral ending when he performed the concerto. One such occasion was doubtless the revival of the above early Italian serenata at Covent Garden in the spring of 1737. He subsequently made use of the chorus as the final movement of 'The Triumph of Time and Truth.'

The late Sir George Grove was doubtless unaware of the nature of the above Handel MS., as in his analysis of Beethoven's Choral Fantasia—really a Choral Concerto—he says: 'It is apparently the first composition in this form and may be considered as a kind of attempt or "offer" at the Choral Symphony.' But Handel has anticipated Beethoven, and we venture to think in a very interesting, original and highly ingenious manner.

We are glad to be able to state that this Choral Concerto of Handel will be performed at the approaching Handel Festival—on the Selection Day, June 25—at the Crystal Palace, and that the solo part will be played by Sir Walter Parratt. In a letter we have just received from Mr. August Manns, the veteran conductor says: 'I promise myself a great treat from the performance of this concerto in its original form—a treat which will be enhanced by Sir Walter Parratt taking the immortal master's place as solo organist.'

ONOMATOPŒIA IN MUSIC.

The word onomatopœia has a somewhat gruesome sound; it calls up schooldays when such expressions as 'hendecasyllable,' 'equation to the ellipse,' 'dynamics of a particle,' or even (to leave the polyphony of scientific language) so simple a word as 'surds,' aroused the indignation of the youthful brain and provoked rebellion, with a sort of passionate desire never to enter upon a further acquaintance with matters that must be expressed with so difficult an effort of articulation, with so hateful an appeal to classic origins. And yet to any student who persevered in pursuing to a conclusion the various matters which were involved in such terms as these, the pride of the backward look upon that which now had undergone a transformation into a perfectly simple issue insisted upon retaining the difficult and staggering name which had before come so near to a prohibition. Thus it is that the grand element of—I should dearly like to call it "spoof," but it would perhaps be more dignified to call it—verbal deception, enters largely into the education of youth. One is reminded of all the fairy-tales in the world which culminated in Wagner's 'Siegfried.' Obstacles quite easy to overcome, but apparently bristling with difficulty, from the slaughter of the dragon to the conquest of the fire, are hurled into the way of life; and it is Faintheart who never enters upon the inheritance of the Captains Courageous. Let then the title of this article be explained in all its naked simplicity.

In literature onomatopœia implies a relation in the conventional sound of the words used to the actual sound produced by the thing described. When Homer wrote—I set down the words in English characters—of the 'poluphloisboio thalasses' he attempted surely to indicate the long roll and swell of the sea that finally curves into the waves that swish into foam as the crests break on the curl and hiss with the rebellion of ten thousand creamy water-drops. When Shakespeare wrote 'immortal longings,' he leaned upon the words as though he would have assassinated time. That very word, assassin—which comes to us from that forbidding tribe of murderers which took in the East a name that has awful associations—possesses, if you linger over it with a sense of its grimness, the true onomatopœic quality. Surely Tennyson's 'hush'd seraglios' is almost visionary in the mere pronunciation of the words; and though I have not the remotest, the most distant idea of the meaning of Swinburne's 'Out of the golden, remote wild West where the sea without shore is,' I feel intensely the idea of distance which the dreamy sound of the words conveys. It might almost make an artist's heart break to think that the man who could produce a similar effect out of pure sound from the lines—

> Where the sea-egg flames on the coral, and the long-backed breakers croon
> Their endless ocean legend to the lazy locked lagoon—

should be capable of sending out over his name—I wonder how many readers guess what words I am about to write?—'The Absent-Minded Beggar.' Surely one may say, parodying Johnson on Burke, that he 'to the banjo gave up what was meant for the Muse.'

When we come to consider the subject of onomatopœia, as applied to music, it may be said at the outset that—to one who should consider the matter superficially—music, far more than literature, lends itself to the reproduction, through artistic means, of the natural noises of the world. And yet the fact is so obvious that it would appear that for this very reason musicians have, to a large extent, refused to avail themselves of their opportunities, and have secluded themselves from any suspicion of natural imitation. So to do became a point of honour. Grave treatises

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were written to prove that mimicry of sound was not good musical art. Beethoven's transgressions were by certain contemporaries sorrowfully pointed to as signs of the degeneration of art: and even in quite recent times sound thinkers on the subject have striven to prove the naughtiness of onomatopœia in music—they call it realism. And their theory had this justification for it, that all the lesser men who had nothing to say, and said it very prettily, desired naturally to make a stereotyped thing of their art. For such a reason they raised form to the position of being so exclusive a divinity that the student felt more and more the necessity of retiring from Nature and living entirely by rule. It is amazing to observe how, in the long run, the Kapellmeister has his way. Every now and then some brute convulsion of Nature, in the shape of an original artist, will scatter him and overwhelm him as Vesuvius scattered and overwhelmed the coherence of Pompeii; and yet he will return; he will—one may be pardoned the Latinity of the phrase—resume the labours of the great man that had sought his destruction, and will proceed, out of that very source, to formulate new rules and new definitions for future students—rules and definitions which are destined to become again the prey of some later giant brain.

For reasons such as these there are whole chapters of musicians who have, despite their own rare art, avoided onomatopœia with shuddering horror. Perhaps the greatest of the elder musicians who shamelessly espoused its discipleship was our own Henry Purcell. To him the thing was a source both of inspiration and, let it joyously be written, of extreme amusement. In such a song as 'Ye twice ten thousand Deities' he revels in the idea of repeating the actual and vital sounds of the words rather than of making a sort of backward translation of them into formal and solemn phrases. The Frost passage in 'King Arthur' is another instance of his in point, in which he attempts the same thing by actually instructing the vocalist to sing throughout in persistent tremolo, in order to feint the feeling of cold which he intended to realize. Dear old Haydn, ever young—though it is impossible to resist calling him 'old Haydn'—seems in an extremity of delight when he can secure an onomatopœic effect like that of the serpent in 'The Creation.' You can almost imagine that the winding of the notes as they lay upon his score-paper pleased his simple soul, seduced by the serpentine thought of musical onomatopœia. Handel was not particularly notable for an onomatopœic tendency. The fact was that he had very little of what may be called the objective instinct indeed; and it would be difficult to name any well-known example in which he has directly and deliberately gone to external sound for immediate imitation. The famous 'Hailstone Chorus' is certainly one such instance; and I am not sure that the infinitely pathetic intervals written for the words 'no sun, no moon,' in that most poignant of airs 'Total Eclipse'—which he himself could never hear in the days of his blindness without tears—may not be regarded as an instance of onomatopœia, in which the cry of one agonized has been literally set down upon the staves of the music-paper. Beethoven, however, as has been already suggested, in that majestical manner of his which, when he pleased, brushed aside every convention, every hard and fast rule which interfered with the expression of his personality, took the cuckoo out of the skies and quietly imprisoned him within the bars of the cage of his Pastoral Symphony—bars, it may be explained—but why explain a jest? Mozart, on the other hand, absolute musician as he was, very rarely indulged in realism of that kind; he seemed, in the child's phrase—a phrase expressive, significant, possibly audacious in a mood of serious meditation—to *cuddle* his art; liberal as it was, he was not in the habit of freeing it to every wind that blew; he was not prepared to call in even Nature as his confidential adviser. His great ancestor in Art, before whom Mozart himself stood astonished as he contemplated the mute scores—mute in appearance, but with full-strung music at their heart—Johann Sebastian Bach, very seldom indulged in the device of which I speak. Bach too was like some prophet who, turning from the hum and the enormous tangle of the actual world, from the little bells, the tinkling cymbals, the common appeal of daily cries, the everyday insistence of the sound of streets, stood with his face toward the summit of Sinai, and won therefrom the Tables of the Law; for in a sense he was a law-giver.

On the other hand, consider the case of Richard Wagner. Magnificent artist as he was, he did not disdain the effectiveness of onomatopœia in music; his face was turned ever towards the heights, the 'Alp upon Alp' of his art; but he never forgot to listen to the sounds of life. He was a fighter, and therefore to a large extent a man of the world. He might write score upon score not understanded of the people; but he never ceased to struggle for their production, for their actual realisation. Bach, as he let his scores drop from his hand, allowed them to accumulate and recked not. Wagner was more anxious about the destiny of his offspring. The difference in their character accounts for the difference in their outlook upon life and art, and accordingly you find Wagner rejoicing in actuality. He sends wind and string rushing through chromatics precisely as in the night-time you hear the West wind. I choose the West because its orchestral effects have so strangely musical a character, more musical even than those of the South; for the West always blows with a breadth and an embrace in its flight that, as Shelley has particularly noted, makes it the wind of winds. Moreover, Wagner deals with objective sounds in his operatic work with peculiar persistence because he had a natural passion for the visible as apart from the spiritual world. The insistence of colour, always colour, in his stage-directions, no less than his enduring sense

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of natural sound, shows how keenly he looked abroad and loved the world as the eye of man views it, as the ear of man hearkens to it, drinks it in, rejoices in it, clings to it, shudders to depart from it, claims the years with passionate entreaty, regrets the flight of time, abhors death, dreams after immortality, and ever, ever prays with the great German for 'light, more light.' This is to speak of the gods, whose wine was the blood of the world, whose sustenance was the heart of humanity. Their divergent views upon onomatopœia in music—the direct translation of sound into musical notation — prove once more the individual greatness of their several choice. They have the right to judge, these glorious and proud creatures, that which they shall do—if they shall steal Nature or refine Nature. These words, however, have been written concerning the magnificent thieves who have flung the sounds of that Nature straight into their work; and they are justified by their own greatness. They sit in the broad halls of the 'Master of every Trade':—

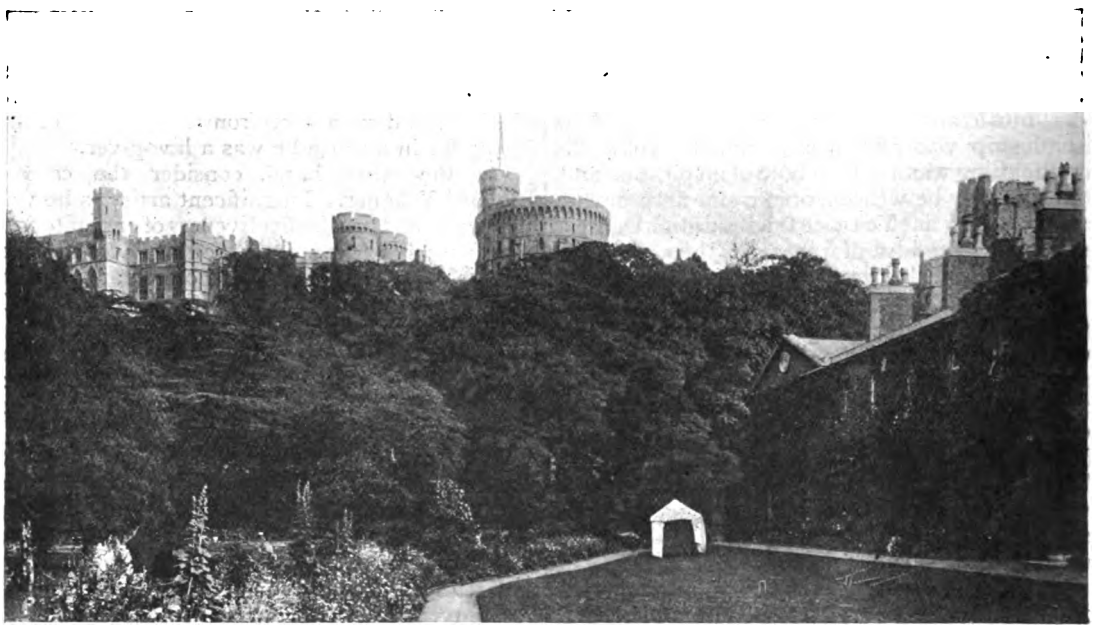
They take their mirth in the joy of the Earth,
They do not grieve for her pain;
They know of toil and the end of toil,
They know God's law is plain:
So they whistle the Devil to make them sport
Who know that Sin is vain.

Vernon Blackburn.

A FAMOUS CHOIR SCHOOL.

ST. GEORGE'S CHAPEL, WINDSOR.

Windsor Castle is steeped in associations as varied as they are interesting. One need not go beyond the confines of the Lower Ward to find proof thereof. On passing through the gateway of Henry VIII., the 'Royal Free Chapel of St. George, within the Castle of Windsor,' is exposed to view. And does not the venerable fane furnish themes historical, architectural and musical? Let us consider a section of the last-named interest, and endeavour to discover something about the school in which the choristers of St. George's Chapel are educated.



ST. GEORGE'S SCHOOL, WINDSOR CASTLE.
(Photo by Langfier, Ltd., Old Bond Street.)

Nearly six centuries have come and gone since King Edward III. founded the College of Windsor. Ashmole, in his 'History of the Most noble Order of the Garter,' tells us that 'for the service of the choir were appointed six choristers, and they to be clerks, or at the time of their admission *clericali charactere insignitos* (*i.e.*, have received first tonsure); to each of whom was allow'd five marks annually. And as the deacon and sub-deacon were plac'd in the College only in addition to the vicars, and design'd to succeed them in their vacancies, so also were there six secular children, endued with clear tuneable voices, to succeed the choristers, when their voices altered.' (Chap. iv., p. 158.) These six choristers were increased by Edward IV. to thirteen, and continued at that number under Henry VIII. Edward VI. reduced them to ten. Queen Elizabeth restored them to thirteen. There are now twenty-four, of whom twelve are choral scholars.

King Edward III.'s statutes ordered that 'the choristers should be duly instructed in grammar and

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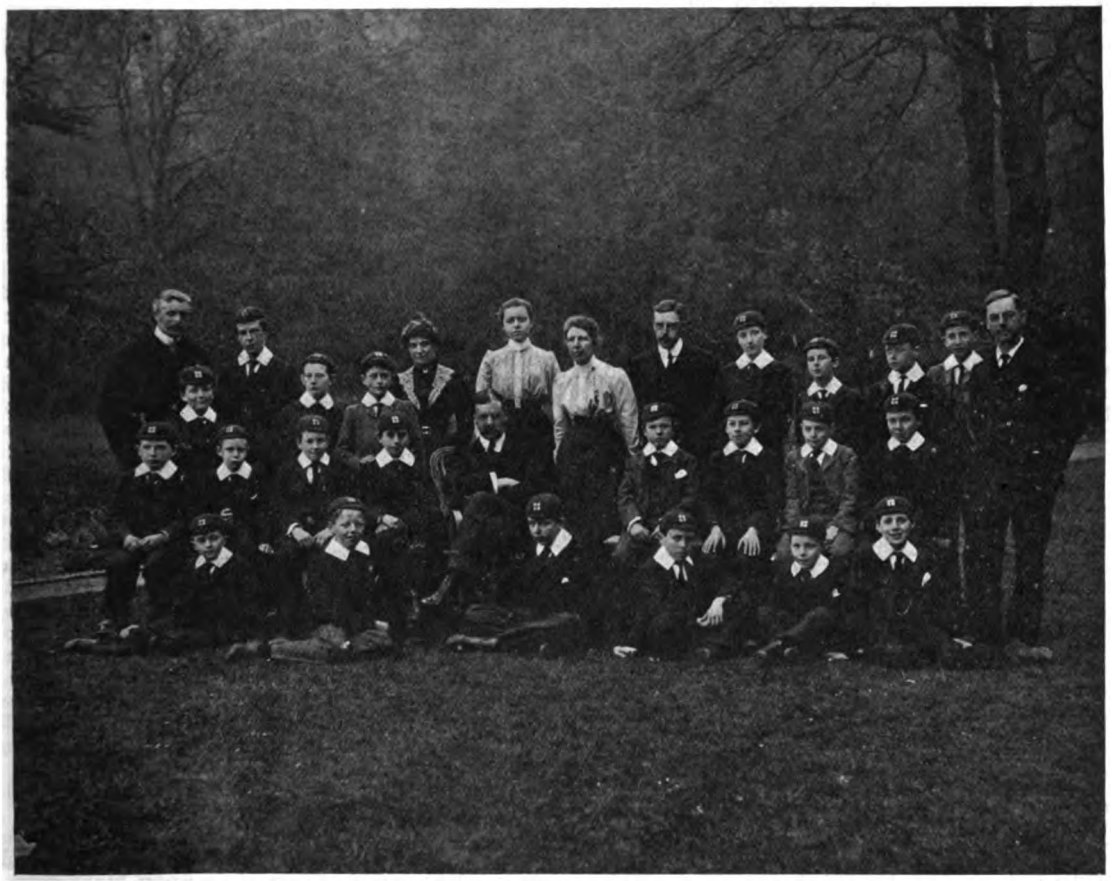
song, when not engaged in the services of the Chapel. In 1550 it was provided further that every chorister of the College, whose voice from henceforth shall change, shall have five marks yearly for his exhibition towards his finding at grammar school for the space of four years, if he be apt and will diligently apply himself to learn.' Also it was enjoined that 'one of the priests or clerks should be chosen yearly to be Grandsire of the choristers and to teach them the catechism and the principles of grammar and to write, and also to see to their mannners, and he was bound to teach ten other poor children at the least freely, if they resort unto him. He was to teach the ten choristers every week day in the year from six o'clock in the morning until eight, and from twelve o'clock daily until two: which teacher should receive for his labours quarterly twenty-five shillings. The rest of the day the teacher of Music shall instruct the choristers diligently to sing and to play upon instruments.'



THE HEADMASTER, STAFF, AND BOYS OF ST. GEORGE'S SCHOOL, WINDSOR CASTLE.

(Photo by Langfier, Ltd., Old Bond Street.)

An interesting and hitherto unpublished historical sidelight has been kindly placed at our disposal for the purposes of this article. It consists of an extract from the Chapter records relating to Christopher Urswyke, a former Dean of St. George's Chapel of the 15th century. On the still existing screen which used to stand in front of the north-west chapel in the nave, but now stands in the south choir aisle, he is referred to as the 'King's High Almoner.' In the year 1507, the Dean and Chapter made a decree 'to keep in perpetual memorial the name of Master Christopher Urswyke formerly Dean of the same college.' At a chapter held on April 16, 1507, it was decided that 'the wishes of Master Christopher Urswyke should be granted in full':—

> First, that the chapel which he had lately repaired in the northern part of the nave of the church should be called the Chapel of the Salutation of the Blessed Virgin Mary.
>
> Also as he requested, that one of the choristers should, before the choristers get up, ring a bell daily in the morning—the bell being provided for the purpose—in order that all should be thus waked up from sleep by the sound of it and get up.
>
> Also that immediately after the ringing of the bell the chosen chorister should say in a loud voice, so that all the rest can hear, the following words: 'In the Name of the Father, and of the Son, and of the Holy Ghost, Amen.' And all the rest should repeat the same words, and at once should all say the following verse: 'Glory be to Thee, O Lord, who wast born of the Virgin, with the Father and the Holy Spirit for ever and ever. Amen.'
>
> . . . . . .
>
> Also after supper, when they go to bed, the choristers should be divided into two parts, and should say in turn the following verses of the 51st Psalm (verses 1, 4, 9, 10, 11, 12).

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The above decrees were ordered to be 'publicly, openly, and distinctly read over every year, on the Monday after Low Sunday'—

By the Master of the Choristers in the Chapel of the Salutation in the presence of the Dean and his successors, or, in his absence, of his *locum tenens*, of all the Canons in residence, and also of the Teacher of Singing . . . and that after the reading of the statute by the Precentor, or in his absence, by the Succentor, the following amounts be distributed:—

To the Dean	xx.	denarii (pennies)
(or to his *locum tenens*).. ..	xvi.	,, ,,
To each Canon	xii.	,, ,,
To the Master of the Choristers	viii.	,, ,,
To the Teacher in Singing ..	viii.	,, ,,
To the Succentor	iv.	,, ,,

In the present day the last-named amount (four pennies, equivalent to at least five shillings), would pass into the treasury of Sir Walter Parratt!

Likewise it was decreed by the above-mentioned Dean and Chapter that on the same day on which these annual ceremonies were performed the Treasurer of the College should pay to the Master of the Choristers vii. shillings and vii. pence to be distributed in the following manner:—

To each chorister vii. pennies: iii. pennies for ink and iv. pennies for paper.

And at the end of the distribution let the Dean, or his deputy, exhort the choristers to learn in writing to copy the Roman characters after the Italian style.

Coming to the time of Queen Elizabeth, the following warrants show that the fair Monarch exacted other duties from the choristers of Windsor than that of singing at the Chapel Services, but, be it observed, not without fee or reward:—

A warrant to Sir Francis Knolles, Knight, Threasourer of the Chamber, to pay by way of the Quene's Majestie's rewarde to Richard Farraunt, Master of the Children of Windesour, for presentinge a play before her Heighness upon Shrove Tuesday last past, the Somme of vjli xiijs iiijd.

(Actes of the Privy Council, at Westminster, Feb. 17, 1566.)

A warrant to the said Mr. Hennedge (Treasourer of the Quenes Majesties Chamber) to deliver to Richard Ferrant, Master of the Children of Windesour, for presentinge of a play before her Majestie upon St. John['s] Day at night last past, by way of her Majestie's reward, the Somme of vjli xiijs iiijd.

(At Greenwich, 25th and last of Decr. 1571.)

The inimitable Mr. Pepys may next be quoted. In that wonderful diary he records his experiences at Windsor in his usual informing style, under date February 26, 1666:—

So took coach and to Windsor, to the Garter, and thither sent for Dr. Childe [the organist]; who come to us, and carried us to St. George's Chappell; and then placed us among the Knights' stalls . . . and hither come cushions to us, and a young singing-boy to bring us a copy of the anthem to be sung. And here, for our sakes, had this anthem and the great service sung extraordinary, only to entertain us. It is a noble place indeed, and a good Quire of voices.

If Mr. Pepys had worn spurs when he was 'carried' into St. George's Chapel with such Childelike simplicity, spur money would have been demanded of him by the choristers in accordance with ancient custom. The Privy Purse expenses of Henry VII., under date of October 1, 1495 (on his return to Windsor from Wales), contain this entry:—

To the Children of the Chapel for the King's spoures, 4s.

And in similar outgoings of Henry VIII. there are no fewer than three such disbursements between June, 1530, and September, 1532:—

To the Coristars of the Collegdge of Wyndsor in rewarde for the Kinges spurres.

In each case the fine was an amount not unknown in legal circles—6s. 8d., or half a mark.

The names of some former choristers who have made their mark in the cathedral realm of music deserve to be recorded. Two of them became organists at St. George's Chapel—the celebrated John Marbeck (or Merbecke), a chorister in the year 1531, and William Sexton, who from 1801 to 1824 occupied the office now held by Sir Walter Parratt. The names of six other Old Boys will be readily recognised:—

Dr. Ben. Rogers, organist of Magdalen College, Oxford, 1664-85.
John Travers, organist of the Chapel Royal, 1737-58.
G. Townsend Smith, organist of Hereford Cathedral, 1843-77.
Haydn Keeton, the present organist of Peterborough Cathedral.
H. Walford Davies, the present organist of the Temple Church.
Hubert Hunt, the present organist of Bristol Cathedral.

We may now pass from the ancient to the modern side of our subject and record some impressions received during a recent visit to St. George's School, Windsor Castle, where the choristers are educated. The building in which these fortunate young gentlemen are domiciled is best approached through the Chapter garden, entering this exceedingly pleasant domain on the Castle slopes through a private door leading off the famous Hundred Steps. The school is located in the old abode of the Naval Knights of Windsor, called Travers College, so named after its founder. This building, one hundred years old, originally consisted of a stone-verandahed row of houses, each of which was occupied by one of the Naval Knights. Now, with its numerous 'holes in the walls,' the old College has been transformed into a most comfortable and admirably equipped establishment for the boys. The airy dormitories and class-rooms still retain the names of Naval heroes—Nelson, Anson, Rodney and others; one exception, however, is the spacious school-room named 'Victoria,' built in the Diamond Jubilee year. The view we give of the School and its unique environment will furnish some idea of the charming surroundings in which the boys are placed.

In the course of an interesting conversation with the devoted headmaster—Mr. H. F. W. Deane, M.A., an alumnus of Trinity College, Cambridge—we learn some interesting particulars of St. George's School under his wise regime, now close upon eight years. The education given is that of a good preparatory school. The resident staff consists of three masters, graduates of Cambridge, and the musical studies are under the personal direction of Sir Walter Parratt and his assistant, Mr. Martin Akerman. The boys pass on to Eton, Uppingham (where the musical training under Mr. Paul David is particularly good), and scholarships have been gained at Malvern, Marlborough, Brecon, &c. Old boys are now at Cambridge University, and one has just passed 'third' into Woolwich. At the present time besides the twenty-four boys in the choir, there is accommodation for six supernumeraries.

The outdoor recreation includes football, cricket, athletic sports, &c., in playing fields kindly provided by the King in the Home Park, and these Windsor boys have no difficulty in holding their own at cricket against the choristers of Westminster and the

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Chapel Royal, and various preparatory schools in the neighbourhood. The indoor pursuits consist of chess—Sir Walter Parratt has played fifteen boys playing as many games at one and the same time and has won them all!—gymnastics, photography, a school magazine, a school library, short impromptu concerts, and a flourishing Philatelic Society. For the past five years an annual musical play has been given with marked success—the last being entirely home-made, libretto, music and costumes!

The musical advantages are obvious. Instrumental music (pianoforte, organ and violin) and harmony are taught by Mr. Martin Akerman, assistant organist of St. George's Chapel, under the constant supervision of Sir Walter Parratt, Master of the King's Musick, who holds terminal examinations. Every morning from 8.30 to 9.0 Sir Walter Parratt gives the boys the inestimable advantage of a personal lesson in singing before he proceeds to his duties at the Royal College of Music in London.

A CHORISTER-ORGANIST (H. G. LEY) AT THE ORGAN OF ST. GEORGE'S CHAPEL, WINDSOR.
(Photo by Mr. G. S. Fowler, B.A., one of the Assistant-Masters of St. George's School.)

Two services are held daily in St. George's Chapel, but on Tuesday mornings and Wednesday afternoons the boys are off duty. Three boys in turn sing every Sunday in the Private Chapel when the Court is in residence, and the choristers take part in all State services in St. George's Chapel, Coronations, and the Royal Mausoleum Memorial services.

On a recent occasion (January 23) twelve of the choristers were 'commanded' to the Castle in order to sing between the violin solos played before the Royal circle by Lady Hallé. The pieces sung by the boys, under Sir Walter Parratt's direction, were as follows:—

Trio .. .. .. 'The Lamb' H. Walford Davies.
Two-part Song.. 'Staines Morris'. Old English Dance (1650).
Song .. .. 'Where the bee sucks' Sullivan. R. E. Macbean.
Three-part Song, 'The boatman's return. Martin Akerman.
Song (all the boys) 'Here's a health unto His Majesty' Old English (1667).

The King, the Queen, and the Prince of Wales all showed much interest in the boys, and asked them several questions about their school, work, games, Coronation medals, &c.

In conclusion, the outcome of the educational advantages of this Royal school may be summed up in these words—refined work out of refined material. The Masters are devoted to their work, and Sir Walter Parratt's thoughts are never far from his boys. Here, at Windsor, the utmost attention is given to the training of individual character, and to the cultivation of habits of accuracy and thoroughness in all mental work; and although the time devoted to music and singing is necessarily large, yet that the literary work of the boys does not suffer, but is indirectly improved thereby, is shown conclusively by the results achieved when the Windsor choir boys compete for public school scholarships with other boys of the same age who have given the whole of their time to Latin and Greek. It may in truth be said of the boys of St. George's School, Windsor Castle, that 'the lines have fallen unto them in pleasant places.'

F. G. E.

Occasional Notes.

MANY HAPPY RETURNS OF THE DAY TO—

Ebenezer Prout	March 1.
John Thomas	,, 1.
Francis E. Gladstone	,, 2.
Henry J. Wood	,, 3.
Watkin Mills	,, 4.
Arthur Foote	,, 5.
Edward Lloyd	,, 7.
Ruggiero Leoncavallo	,, 8.
Dudley Buck	,, 10.
Pablo de Sarasate	,, 10.
H. E. Krehbiel	,, 10.
August Manns	,, 12.
Alexandre Guilmant	,, 12.
John Baptiste Calkin	,, 16.
Mark J. Monk	,, 16.
Samuel Reay	,, 17.
Madame Melba	,, 19.
Lady Hallé	,, 21.
Adolph Brodsky	,, 21.
Hamish MacCunn	,, 22.
Johann S. Kruse	,, 23.
William Rea	,, 25.
Charles Maclean	,, 27.
Vincent d'Indy	,, 27.
Madame Ella Russell	,, 30.
W. G. McNaught	,, 30.

The following information, under the heading 'The Court,' appeared in the London newspapers of the 13th ult.

York House, St. James's Palace, Feb. 12.

This morning the Prince of Wales received a deputation from the Worshipful Company of Musicians, consisting of Mr. Frank Harwood Lescher (the Master), Mr. William Cordy Herring (the Senior Warden), Mr. Charles Thomas Daniel Crews (the Junior Warden), and Mr. Thomas Collingwood Fenwick (Clerk), who presented to his Royal Highness, as President of King Edward's Hospital Fund, a cheque for £866 2s., being a contribution from the company to the Fund, derived from the sale of the Coronation Prize March, by Mr. Percy Godfrey.

We look in vain for the name of any representative musician in this deputation-quartet.

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Sir Alexander Mackenzie sails on the 19th inst. in the Allan Liner 'Bavarian' for his Canadian-conducting tour. In our January issue (p. 15) we gave particulars of this important propaganda of 'British Music in the Great North-West' initiated and financed by Mr. Charles Harriss, of Ottawa—of which Cycle of Festivals the Right Hon. Arthur J. Balfour, M.P., has kindly consented to be Honorary Patron. Sir Alexander will conduct no fewer than thirty-three concerts—sometimes two a day, and his time-table shows that he is set down for three rehearsals in one day! If his journey gives him change, he will experience very little rest, and the arduousness of his task is obvious. He may, however, count on the good wishes of all on this side, and the expectation of receiving a warm welcome wherever he goes in that part of Greater Britain favoured by his presence.

The scheme of music to be performed under Sir Alexander Mackenzie's direction in Canada has been augmented by the following productions of native composers:—

Three Bavarian Dances Three Characteristic Pieces	Elgar
Three English Dances in the olden style	Cowen
Ouverture, The Naïades	Sterndale Bennett
Music to Henry VIII.	German
Eventide (from Orchestral Suite)	G. J. Bennett
Intermezzo (from The Sleeping Beauty) Recit. and Air, 'O peaceful night' (St. John's Eve)	Cowen
Freebooters' Songs Lords of the Sea	William Wallace
'Spring has come' (Hiawatha) Hiawatha's vision	Coleridge-Taylor
'A Reverie of the East'	Mackenzie

We may take this opportunity of correcting a slight error in the information (derived from Canada) given in our January issue in regard to the Associate-Conductors mentioned therein. It appears that Dr. Fisher, Mr. J. Humphery Anger, Mr. A. S. Vogt and Mr. A. D. Tripp (all of Toronto), serve on the Executive Committee of the Toronto Festival part of the scheme and not as Associate-Conductors. We understand that Sir Alexander Mackenzie expects to return to England on May 25, and we hear that his 'Pibroch' suite for solo violin and orchestra was performed at the concert of the Boston Symphony Orchestra (U.S.A.) on January 31 with great success.

The performance of Handel's oratorio, 'Solomon,' announced to be given on the 24th ult.—too late for notice in the present issue—by the Handel Society, furnishes an opportunity of calling attention to that concert-giving institution. The Handel Society was formed in the autumn of 1882 'for the practice of Classical Music, Vocal and Instrumental, by various composers, to be called the Händel Society.' (The German spelling of the master's name will be noticed.) The vocal rehearsals commenced on November 15, 1882, at the residence of Mr. Arthur Balfour, M.P. (now Prime Minister), at 4, Carlton Gardens, and the orchestra met two days later at the same place. Mr. F. A. W. Docker was the first musical director of the Society, in the proceedings of which Mr. Balfour has taken a keen interest since its formation. The first concert, more or less in the nature of a private function, took place in St. Andrew's Hall, Newman Street, on June 14, 1883, when Part I. of the programme consisted of a selection of Handel's 'Belshazzar'—the solo singers including Miss Ellicott, Miss Wakefield, and the Hon. Spencer G. Lyttelton. As showing the eclecticism of the Society, the names of Gluck, Raff and Brahms occurred in Part II. of this initial music-making. A move was made to St. James's Hall in 1885, when, on February 21, Handel's 'Saul' was given to commemorate the 200th anniversary of the birth of the composer. It is not within the scope of these notes to give a detailed history of the Society, but only to refer to some of its most notable achievements. During Mr. Docker's regime, in addition to 'Belshazzar' and 'Saul' already mentioned, we find performances of Cherubini's Requiem Mass in C minor, Purcell's 'Dido and Æneas,' Haydn's Mass in the same key, Goetz's 'By the waters of Babylon,' Mozart's 'King Thamos' and Litany in B flat, Beethoven's Mass in C, Bach's Magnificat, and the following works by Handel: 'Samson,' 'Solomon,' 'Acis and Galatea,' 'Alexander's Feast,' and 'Alcestis,' in addition to several smaller works.

After the resignation of Mr. Docker—who rendered the Society excellent service during the ten years (1882-92) he was its musical director—Mr. August Manns held sway as conductor for two years. In 1895 Mr. J. S. Liddle was appointed to the office, a position which he still holds. During the second decade of the Society's existence the less familiar works have included Mendelssohn's 'Christus,' Haydn's chorus 'Der Sturm,' Goetz's 'Noenia,' Bach's 'Ein' feste Burg,' Handel's 'Dixit Dominus' and 'Ode on St. Cecilia's Day' (the foregoing under Mr. Manns), and, under Mr. Liddle's direction, Handel's 'Nisi Dominus,' Schumann's 'Paradise and the Peri,' Handel's 'As pants the hart,' 'Alcina' (selection) and 'Alexander Balus.' Works by English composers—Parry, Stanford and Coleridge-Taylor, to wit—have been rendered by the Society, which, though Handel in name, has a comprehensive outlook. The last report of the Society shows that the chorus numbers one hundred and ninety-eight voices and that the band contains ninety-two performers. The balance in hand is £68. There should be placed to the further credit of the Society the oratorio concerts which it has given in the poorer parts of London—*e.g.*, at The People's Palace. In this estimable sphere of operations excellent work has been done. The Hon. Secretary of the Handel Society is Mr. P. G. L. Webb, 110, Gloucester Place, Portman Square.

Professor Sir Frederick Bridge, King Edward Professor of Music at the University of London, delivered his inaugural lecture on January 30, the subject of his discourse being 'The place of Music in Education,' a pregnant theme admirably befitting the occasion. At the Royal Institution Sir Frederick has been lecturing with much acceptance on 'Mr. Pepys as a Musician,' in commemoration of the bicentenary of the famous diarist.

The letter headed 'Accidentals galore!' in our Correspondence column treats of a serious matter in more senses than one. Eyesight ranks first in importance, and the multiplicity of signs now considered necessary by modern composers often raises the question 'Where are the notes?' A bar of present-day music often contains as many accidentals as notes! A proof-reader upon seeing a naked note at once thinks that its clothes have been stolen on its way to the engraver, or printer, with the result that he immediately proceeds to insert a query in the margin of the proof in order that the composer may search his wardrobe for a suitable habiliment. Without pursuing the subject further, it is only necessary to draw attention to the awful example given by our correspondent—who, by-the-way, is a very experienced teacher—in order to show the notational difficulties of this overgrowth of signs, and, we may add, these redundant obfuscations of present-day composers.

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The question may perchance be asked: 'Why are not some of the streets of London named after composers?' The natural reply would probably be this: 'Borough Councils and speculating builders are not sentimentally inclined.' But a little investigation will show that there *are* streets in London bearing names well known in the realm of music. Let us see. Starting from Paddington, we there find a Beethoven Street and a Mozart Street. In the neighbourhood of the Foundling Hospital there is, appropriately enough, a Handel Street, with a duplication out Wandsworth way. In the latter neighbourhood we shall come across—or go across, if you will—Schubert Road, which, intentionally or otherwise, is close to Melody Road. To find a Wagner Street we must make our way to the region of the Old Kent Road, but Parsifal Road must be sought in the more salubrious locality of Hampstead. The southern side of London's great water-way will furnish us with the names of two native composers—Parry Place, leading off the Plumstead Road, and Elgar Street, Rotherhithe! The Professor of Music at Cambridge University will find his patronymic in two places—Stanford Street, Vauxhall Bridge Road, and Stanford Road, Kensington. The nearest approach to Bach is Bache's Street, Shoreditch (this street recalls the names of two honoured English musicians); to Haydn, Haydon Square, Minories; and to Weber, Webber Street, New Cut. Mendelssohn is unrepresented in this 'smoky nest,' as he was pleased to call London, and the name of Brahms has doubtless been reserved for the next new 'Avenue' or 'Gardens' in Kensington. One may scour in vain the region of Scotland Yard for a thoroughfare that shall recall the thorough fare meted out to certain young people at Tenterden Street; but a Mackenzie something, like all the Campbells, must surely be coming. Lastly, some such interrogation as this may be put: 'Is there nothing of the kind to call to mind the poet-composer of the pianoforte? Yes, good reader, providing your imagination is sufficiently expansive. Go by the Metropolitan Railway to Wapping Station. Mount the seemingly endless steps of that dreary stopping-place—formerly the entrance to the old Thames Tunnel. Make your way to Old Gravel Lane, and you may gaze upon Choppin's Court!

Miss Eva Hester Keeton, only daughter of Dr. Haydn Keeton, organist of Peterborough Cathedral, was married to Dr. Hugh Hampden Pridie, of Wansford, in Peterborough Cathedral on the 5th ult. The Lord Bishop of the Diocese performed the marriage ceremony, and Sir Frederick Bridge presided at the organ. The Cathedral was crowded, and the large number of guests on the happy occasion included Sir George and Lady Martin. It is hardly necessary to say that the presents were numerous and costly.

Dr. Saint-Saëns contributes to *La Vie Musicale* of the 5th ult. a short article entitled 'Les Oratorios de Bach et de Haendel.' The distinguished French composer has the courage of his opinions, and at the outset announces that he is about to 'scandaliser bien des gens.' For him the performance of the works of these two masters is a chimera, and he proceeds to point out the practical difficulties which attend any effort to present them. Handel's arias contain 'treasures of melody,' but also 'torrents of roulades, horribly out-of-fashion, and of tiresome length; further, nearly all of them finish up with a formula bombastic, emphatic, applied to pieces and situations of all kinds. He also laments, though in milder terms, the old-world style of Bach's choruses and airs. At Paris, he tells us, the sacred works of these masters have to be materially cut down, mutilated, before the public will accept them. 'Fortunately,' he says, 'the English public is endowed with unalterable patience; it is never bored, or rather it accepts boredom as a necessity. Here [*i.e.* at Paris] no one would venture to worry the public with fugues and interminable airs for the space of five hours.' Dr. Saint-Saëns though no Wagnerite, is modern in his tastes, but he knows that the old-fashioned phraseology and cadences in the works of the two composers in question affect not the matter but only the manner of the music; to musicians who appreciate its greatness they are not only tolerated on account of the strong inspiration which is felt, but they are either forgotten, or accepted as quaint effects natural to the period in which the works were written. We are therefore sorry to find one of the most eminent of French composers discoursing in this wise about giants of whose strength he himself is well aware. The worthy doctor concludes his tirade thus:—

> For these reasons and many others, some persons think that ancient works should be performed, not in view of an immediate and complete artistic success, but in order to train executants, the public and composers. Artists will learn 'le grand style,' the public will acquire the habit of listening to serious things; composers will find in them a starting-point whence will arise strong and beautiful works which will be appreciated according to their merit.

His reasons however argue rather in favour of not performing Handel and Bach, unless it be in England, where boredom as we learn is accepted as a necessity. What *does* Dr. Saint-Saëns mean?

A competition likely to lead to more useful results than are afforded by puzzle-pictures and other such futile rivalries has been organized in connection with the International Musical Society. Its object was to ascertain the best practical method of indexing popular traditional tunes of the Volkslied type, not according to the words, but according to the melodies. Considering that in the large majority of instances it is the tunes, rather than the words, of popular songs that are of value, and that many songs are often associated with a particular favourite tune, the importance of some means of readily and simply classifying the tunes is obvious to all students of this interesting branch of music. The method suggested by Dr. Oswald Koller, of Vienna, which has been accepted as the best solution of the problem, has great simplicity to recommend it; indeed, it is so readily grasped that one fears many cursory readers of his essay, published in the Society's journal (Sammelband iv., part 1), may think there is little in it, and wonder it has never occurred to anybody before! A perusal of the essay will, however, show that the plan was arrived at only after considerable experiment and the rejection of many alternatives which did not permit of a thorough classification.

The principle on which Dr. Koller has worked has been that the important matter for record is the series of intervals of which the opening phrase of a tune consists, while second to it is the rhythm. He gives an indication of both in this wise. He substitutes figures for notes, taking the keynote (which in traditional music is of course variable) as representing unity, and figuring intervals above it by Arabic numerals, those below it (reckoned downwards) by

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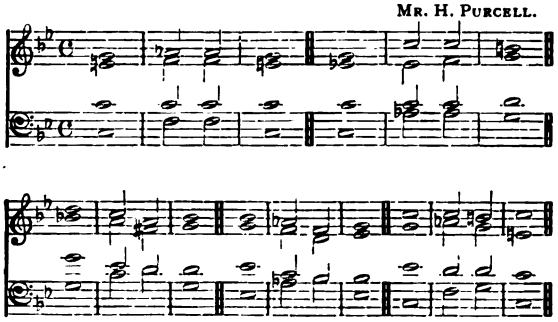
Roman. In order that none but the essential notes of the melody may be registered, only those are given which are rhythmically important. As an illustration of his method, Dr. Koller gives a thematic index of the first 300 in Boehme's collection of old German songs, adding to each entry the Mode in which the tune is written and the keynote, details which presumably might be dispensed with in indexing ordinary song-tunes. Applying it to some of our own familiar tunes we should have some such results as these:—

IV. 1 2 3, 4 II. 2 1 -	When the King enjoys his own again.
1 II. 3 3 2 1 - -	God save the King.
1 1 2 3, 1 5 1 - -	Rule, Britannia.
1 1 3 2, 5 3 1 - -	British Grenadiers.
1 8 6 5 - - -	Here's to the maiden of bashful fifteen.
3 1 3 1, 5 8 5 - -	Bailiff's Daughter.
3 2 1, 3 2 1 - -	Here's a health unto his Majesty.
3 3 2 1, 2 2 2 1 - -	Once I loved a maiden fair.
3 4 5 2, 5 3 1 - -	Drink to me only with thine eyes.
3 5 3 1, 3 8 5 - -	Barbara Allen.
5 5 8 6, 6 4 5 3 - -	Leather Bottel.
8 5 4 3, 5 4 2 1 - -	Vicar of Bray.

It will be noticed that these are ranged in order of the ascending scale, thus forming a numerical index. The merits of the system are obvious. It is extremely simple, for the figures are not arbitrary, but indicate the intervals from the keynote in both directions (accidentals can, of course, be indicated in the usual manner). The method groups similar tunes—or at least tunes similar in their opening phrases—together, and would doubtless reveal many instances of structural similarity. Dr. Koller adds the suggestion that in England, where the Tonic Sol-fa is in use, its notation would furnish a ready method for noting down and classifying melodies in index form.

Two unknown compositions by Purcell constitute an interesting discovery, both historically and musically, made by Mr. T. W. Taphouse with his usual antiquarian zeal in the library of Oriel College, Oxford. To the recent *Sammelbände der Internationalen Musik-gesellschaft* Mr. Barclay Squire contributes an account of these two pieces, from which we learn that they were used at the funeral of Queen Mary in Henry VIII.'s Chapel, Westminster Abbey, on March 5, 1695. We give the music of the first piece, adapted by Purcell from a passage in his music to Shadwell's 'The Libertine,' and arranged by him to be played on four trumpets at Queen Mary's interment.

The Queens Funerall March Sounded Before Her Chariot.

Mr. H. Purcell.

Mr. Morrow is, however, of opinion that the music was played by *trombones* and not by trumpets. The latter term was used in 'the general or collective way in which many people speak of brass instruments as trumpets.' The other piece is a 'Canzona. As it was sounded in the Abbey after the Anthem,' also to be played on four trumpets 'tremulo.' For the music of this, and Mr. Barclay Squire's instructive notes thereupon, the reader may be referred to the publication mentioned above.

Unconscious humour has a charm all its own. We all know of the innocent student who, when the lecturer announced 'My next lecture will be on Keats,' responded, 'Please, sir, what *are* Keats?' A companion picture to this delightful misunderstanding has recently been afforded in a West Riding town of manufacturing proclivities. Here a well-known musician proposed to give a lecture on 'Schumann's Pianoforte Works,' and enthusiastic amateurs did their best to beat up an audience. One of them meeting a friend seized the opportunity to urge him to attend the lecture, and was met by the enquiry, '"Schumann's Pianoforte Works"? And where may they be situated, at Leeds or Bradford?'

Last month we gave some curious extracts from old Oxford journals. Here are some specimens from similar sources at Edinburgh, kindly sent by a zealous musical antiquary of Auld Reekie, Mr. Robert A. Marr:—

The Caledonian Mercury, November 14, 1740.

Mr. Borrow being just come to this City designs during the Winter Session to entertain Ladies and Gentlemen with the High-German Musical Instrument called Ganue in the same manner as he has had the Honour to do before the first Nobility of most Courts in Europe. He performs Italian, German or Scots Musick, when sent for to private Families only, on this Instrument; and demands no other Payment than the Company shall think his Performance has deserved. He is to be got Notice of at the Exchange Coffee-house.

The next extract refers to such diversified topics as Adam and Eve, Paradise Lost, David's Harp, temperature and sore throat:—

The Caledonian Mercury, December 12, 1752.

This present Evening the 12th of December at the Assembly Hall the Fourth Concert in the Manner of Oratorios.

Signora Passerini and Miss Meyer will sing the Hymn of Adam and Eve, out of the 5th Book of Milton's Paradise Lost, and other extraordinary Latin, English and Scots Songs and Duetts.

Mr. Meyer will play for the first Time on a New Instrument, called David's Harp.

N.B.—Signor and Signora Passerini assure that the Hall will be as warm as any other publick place, and perhaps better.

Each Extraordinary Ticket at 2/6 to be had at Signor Passerini's Lodging and at the Coffee-houses.

Signora Passerini is quite better of her sore Throat, and will sing this Night.

The Red Tickets will not be accepted after this Concert.

The following Handeliana befits the third month of the year. Handel's oratorio of 'Samson' contains a *Dead* March: his oratorio of 'Joseph and his brethren' contains a *Wedding* March. The music of both these Marches is practically the same!

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A NEW ENGLISH VIOLINIST.

Miss Marie Hall, of whom we give a portrait, is one of the most brilliant young violinists that has appeared in recent years. Her performances at the concert given by her at St. James's Hall on the 16th ult. drew forth a chorus of unqualified praise from the London critics. A fair young damsel of eighteen summers cannot be expected to boast of much biography, but what little she has is to her credit.

Marie Pauline Hall was born at Newcastle-on-Tyne on April 8, 1884. From her earliest childhood she showed the great genius for the violin which is now bringing her such phenomenal success. For several years she was taught by her father, Mr. Edward Felix Hall, an amateur violinist and harpist, and subsequently by Miss Hildegarde Werner. She made such extraordinary progress that at the age

(Photo by Messrs. Alfred Ellis and Walery.)

of ten she could play Bach's Sonatas. As a child Miss Hall and her father used to play violin and harp duets in the streets of Bristol! The peripatetic young fiddler was discovered by Mr. Max Mossel, the well-known violinist of Birmingham, who gave her some lessons. Her remarkable gifts were brought to the notice of several music-loving people living in Bristol. They at once recognized the extraordinary talent the child possessed, and provided means by which she was sent to London to study with Professor Johann Kruse, under whose tuition she made rapid progress. At the age of fifteen and-a-half she gained the first Wessely Exhibition at the Royal Academy of Music—a fact which is duly recorded in The Musical Times of November, 1899 (p. 741). But owing to the circumstances surrounding her she was unable to take advantage of this.

Herr Kubelik chanced to hear her play, and was so greatly struck with her attainments that he strongly advised her to enter the Conservatoire of Prague and study under Professor Sevcik. Accordingly, in the autumn of 1901, Miss Hall went to Prague and became a pupil of Kubelik's old master. After only one year's study with Sevcik, he considered that she was ready to appear before the public. This she has now done at Prague, Vienna and London, with a success that has surpassed all expectations. From the foregoing account of Miss Hall's career it will be seen that she has had the unusual and valuable advantage of studying in two great violin schools—the classical and romantic one of Berlin, represented in her training by Professor Kruse, and the great technical school of Prague, whose world-famed master (Sevcik) has said that he has seldom, if ever, instructed a pupil with a talent equal to that possessed by Miss Hall. The future development of this gifted young lady will be watched with the greatest interest. We may be proud of her nationality, and wish for her a long and brilliant artistic career.

SOME CHOPIN LETTERS.

In 1863 the palace of Count Zamoyski at Warsaw was pillaged by the Russian troops. Chopin's sister, Isabelle Barcinska, lived there with her husband, who was director of the Navigation Company. Chopin's pianoforte was destroyed, and it has always been supposed that letters written by the composer to his sister and her husband then suffered the same fate. At any rate some of them were preserved, and are now in the possession of Mlle. Marie Crechomska, grand-daughter of Madame Iedrzeiewicz, another of Chopin's sisters. They have been placed in the hands of M. Karlowicz, who contributed an article to the January number of *La Revue Musicale*, entitled 'Chopin, souvenirs inédits.' The Polish composer was not, like Mozart or Mendelssohn, a fascinating letter writer, yet even in the communications under notice there are many allusions to music and musicians not without interest.

In a letter written from Nohant in 1845 to his family, Chopin says: 'Madame Viardot arrived with us, and remained three weeks.' This reference to the eminent vocalist is interesting; for though the words were written nearly sixty years ago, Madame Viardot is still living in Paris and, so far as we know, in good health. Of her Chopin also says:—'She sang to me the Spanish songs which she composed last year at Vienna; she has promised to sing them to you. I like them very much, and I doubt whether it would be possible to hear or imagine anything of the kind more perfect.' In a letter dated October 1 of the same year (1845) he writes: 'Madame Viardot has already started for the Rhine, having received an invitation [*i.e.*, to attend the inauguration of the Beethoven monument at Bonn] through Meyerbeer from the King of Prussia, also Liszt, Vieuxtemps, &c. The King and Queen will receive the Queen of England, who has already started for Germany with her husband, Prince Albert. Mendelssohn is also at Coblentz, making musical preparation for his King, for Queen Victoria will be received at Stolzenfels. . . . They are selling cigars "à la Beethoven," who certainly never smoked anything but Vienna pipes; and already so many pieces of furniture, old bureaux and old what-nots which belonged to Beethoven are being sold, that the poor composer of the Pastoral Symphony ought really during his lifetime to have started a wholesale business in furniture. This reminds me of the concierge of Ferney, who sold ever so many walking-sticks of Voltaire's.'

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In December Chopin writes from Paris: 'To-day I have given only one lesson, to Madame Rothschild; I have refused two others, for I had other things to look after. . . . Now I want to finish a sonata for violoncello, a barcarolle, and something else for which I have not yet found a name.' M. Karlowicz gives a good reason for thinking that the 'something else' was the Op. 61, published under the title 'Polonaise fantaisie.' Chopin heard Balfe's opera, probably 'L'Etoile de Séville,' and does not think much of it. It annoyed him to hear such stuff, 'while Meyerbeer, who, seated quietly in his box listening and studying the libretto, has two operas quite ready: 'Le Prophète' and 'L'Africaine,' both in five acts.' It was in 1838 that Scribe gave the libretto of 'L'Africaine' to Meyerbeer. The opera is generally supposed not to have been finished until 1863, but in 1845 the composer may have thought and said that his work was complete. In the last letter but one, written in 1846, Chopin again refers to the violoncello sonata; 'sometimes I am pleased with it, sometimes displeased.' Then follow some remarks which show that Chopin was somewhat of a philosopher: 'In composing, the music seems good, otherwise one would never write. Then comes reflection, and it is thrown aside or accepted. Time is the best judge, and patience the best master.'

Church and Organ Music.

CHANTING: SOME HISTORICAL NOTES.

Who invented the Pointed Psalter? This is one of those baffling questions not easy to answer. It may be assumed that until less than a century ago the pointing of the Psalms in cathedrals was a matter of tradition, and that no uniformity existed in regard to the division of the syllables; in Parish Churches the canticles were also traditionally sung. These unsatisfactory conditions in regard to the chanting of the Psalms in Parish Churches attracted the attention of Dr. John Christmas Beckwith, organist of Norwich Cathedral for one year only, 1808-9. In his publication entitled 'The First verse of every Psalm of David with an ancient or modern chant in score adapted as much as possible to the sentiment of each Psalm by J. Beckwith, Mus. Doc. Oxon.' (1808), he sets forth the following with the force of a 'strong recommendation':—

> Suppose the organist and choir were to meet every morning and afternoon for one month, and agree on the proper place in each verse of the Psalms where the reciting should end in both the first and last parts of the chant, and under that particular word or syllable place a conspicuous *red* mark: if one book were thus carefully marked, the others might be rendered similar to it. The benefit would be, all the members of the choir might recite as one person, and all come together to that word which they are previously sure is the most proper to end the recital.

In the year 1821, one Jonathan Gray, an amateur residing at York, issued a book entitled 'An enquiry into historical facts relative to Parochial Psalmody.' Mr. Gray therein sets forth the Te Deum 'pointed to be conveniently chanted in Churches.' In his 'Twenty-four chants: to which are prefixed, Remarks on chanting' (1834), he says:—

> I consider it only an act of justice, to claim for Dr. Camidge the first contrivance and publication of a method for distinguishing both the words of the chanting note, and the places of each of the syllables which follow.

A specimen of Dr. Camidge's method may be given:

> When Thou hadst overcome the—*sharpness—of—death;*
> Thou didst open the kingdom of—*heaven—to—all—be—lievers.*

the words printed in italics being sung to the rhythmical portions of the chant. Dr. John Camidge (organist of York Minster from 1844 to 1859), in his volume of Cathedral Music, issued about 1828, gives under the heading 'instructions to chaunting':—

> Specimens of a work the author is engaged in preparing in which the verses are not merely *pointed* with colons, for the purpose of being chanted, but are *subdivided*, for the greater convenience of choirs, and of those congregations in which singing is practised.

These specimens are Psalms 95, 100, 136-8; from the first-named we give the initial verse:—

> O come, let us sing un—*to · the · Lord:*
> Let us heartily rejoice in the · *strength of · our · sal—vation.*

Another gentleman residing at York, a Mr. J. E. Dibb, brought out (in 1831) a 'Key to chanting the Psalter, or Psalms of David . . . with a peculiar arrangement to facilitate the practice.' There is no need to dwell upon this production; but it furnished an interesting sequel. The *Harmonicon* of February, 1832, contains a long letter freely criticizing Mr. Dibb's book and methods. The communication is signed 'M. H.,' the writer being Miss Maria Hackett, 'the choristers' friend.'* After stating that italic indications of the rhythmical portions of the chant are not 'sufficiently clear for general use,' Miss Hackett goes on to say:—

> An edition of the Psalter, with the proper subdivision of the verses, marked throughout with bars, would furnish the most intelligible and certain direction, and might be printed at a very moderate expense.

She then gives the following specimen suggestions:—

> Blessed is the man that hath not walked in the counsel of the ungodly, nor stood in the | way of | sinners: and hath not sat in | the seat | of the | scornful.

Or much better thus:—

> And hath not sat in the | seat | of the | scornful.

dwelling on the word *seat*, through the whole of the ante-penultimate bar.

Here we have, apparently for the first time, the familiar bar lines. To further quote from Miss Hackett's letter:—

> Various other methods might be suggested for marking the commencement of each bar, and the place of the accent. By figures thus:
>
> The kings of the earth stand up, and the rulers take $\overset{1}{\text{c}}$ounsel $\overset{2}{\text{t}}\overset{1}{\text{o}}$gether: against the Lord and $\overset{1}{\text{a}}\overset{2}{\text{g}}$ainst $\overset{1}{\text{H}}$is $\overset{2}{\text{a}}\overset{1}{\text{n}}$ointed.

By the long and short syllables of the Latins:

> Thou shalt not be afraid for any terror by night: nor for the arrow that flieth by day.

* See The Musical Times, May, 1900, p. 303, for a portrait of this kind-hearted lady.

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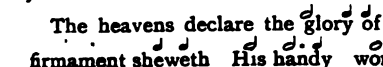
By the accents of the French :

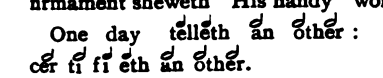
For the pestilence that walketh in darkness : nor for the sickness that destroyeth in the noonday.

For Thou, Lord, art my hope : Thou hast set Thine house of defence very high.

By small black and white notes :



The heavens declare the glory of God : and the firmament sheweth His handy work.



One day telleth an other : and one night cer ti fi eth an other.

From the above extracts Miss Hackett appears to have invented or foreshadowed the signs of pointing now in general use. She evidently took a deep interest in the subject, and a second letter from her appeared in the following issue of the *Harmonicon*.

One of the earliest, if not the first complete Pointed Psalter—*i.e.*, for use with Anglican chants—is that of Robert Janes, organist of Ely Cathedral from 1831 to 1866. The title of this epoch-making compilation may be given in full :—

Under the patronage of the reverend the Dean and Chapter of Ely.

THE PSALTER ; or PSALMS OF DAVID, carefully marked and pointed to enable the voices of a choir to keep exactly together, by singing the same syllable to the same note ; and the accents as far as possible made to agree with the accents in the chant ; and also to remove the difficulty which individuals generally find who are not accustomed to the chanting of the psalms.

By ROBERT JANES, Organist of Ely Cathedral, 1837.

On the first page of his Psalter, Mr. Janes gives the words of the Venite, under a double chant of his own composition, as a specimen of his system of pointing. We give the first verse :—

O come, let us sing un- | *-to · the* | *Lord :* let us heartily rejoice in the | *strength · of* | *our · sal-* | *-vation.*

It will be observed that Janes retains the italicised type for the rhythmical portions of the chant, but he shirks the crux of chanting—the bridge which joins the recitation and rhythmical portions of the chant. The foregoing may serve as a small contribution to the history of the subject. We may return to it on a future occasion, more especially with reference to the theory and practice of the imaginary bar.

A STUDENTS' ORGAN RECITAL.

At Queen's Hall, on the 9th ult., some students of the Royal Academy of Music gave an organ recital, when the following pieces were played :—

Fantasia and Fugue in G minor	Bach.
STANLEY R. MARCHANT. (Sir John Goss scholar)	
Sonate (Psalm xciv.)	Reubke.
MABEL COLYER.	
Prelude and Fugue in B minor	Bach.
ELSIE F. COCKS. (Stainer Exhibitioner.)	
Fantasia and Toccata in D minor	Stanford.
MARGARET KENNEDY.	
Fugue in D minor...	Charles Steggall.
IDA PEMBERTON.	
Concerto in G minor (No. 11)	...Handel.
GODFREY D. GARDNER.	

It will be observed that four of the six performers were of the gentler sex !

THE 'DESCRIPTIVE MAN' AT CANTERBURY.

A correspondent, who is on the staff of an important provincial newspaper, sends us the following extract from a London daily journal. It forms part of a descriptive account of the recent enthronement of the Archbishop of Canterbury in Canterbury Cathedral :—

Dr. Perrin, the excellent organist, led off with a full-grown recital on the instrument, which the modern architect, who detests organs, has 'perched up aloft.' Dr. Perrin's organ is skied, but from its elevation it sent down delectable strains. Here is a list of works performed before the service began :—

Schiller March	Meyerbeer.
Legend in C	Dvořák.
March on a Theme of Handel ...	Guilmant.
Adagio in D	Dienel.
Fantasia in E flat	Saint-Saëns.

This, of course, was not a classical selection. But it contained a lot of melodious and attractive music, for which, as Dr. Perrin seems to know, the public are ready to sacrifice any number of fugues.

Our correspondent, in sending us the foregoing, gives vent to his feelings—which will be shared by not a few—in the following strain :—

The flippancy of the language, and the generally-unsatisfactory remarks upon the musical portion of the enthronement are such, in my opinion, as to induce a rubbing of the eyes. That such rubbishy stuff can be allowed to pass into the columns of a highly-placed paper in these days passes comprehension. The picture of Dr. Perrin as he 'led off with a full-grown recital,' conveys a really distinguished impression ! and the list which 'of course was not a classical selection, but contained a lot of melodious and attractive music' eloquently speaks of the auction-mart rather than of a great ecclesiastical ceremony in which music naturally had an honoured place.

The following programme of a Bach organ recital given by Sir Walter Parratt in New College Chapel, Oxford, on the 17th ult., will be perused with interest :—

1. FANTASIA super Komm, Heil'ger Geist, Herre Gott.
2. CHORAL VORSPIEL. Valet will ich dir geben.
3. PARTITE diverse sopra Christ, der du bist der helle Tag.
4. PRAELUDIUM in A minor.
5. SONATA No. 2 in C minor—Allegro, Largo, Vivace.
6. TOCCATA CONCERTATA in E major—Allegro, Fuge, Piu Mosso, Vivace.

The Festival of the Conversion of St. Paul was celebrated with all due significance at St. Paul's Cathedral on January 26. The music at the choral celebration consisted of Beethoven in C and the Rev. James Baden Powell's hymn 'Hail, Festal Day,' sung in procession. Hopkins in F, and Haynes in G (with orchestra) were the settings of the canticles sung at the morning and afternoon services respectively, and for the anthem at Evensong the usual selection from Mendelssohn's 'St. Paul' was impressively performed by full orchestra and chorus. Sir George Martin conducted with reverent care, and the organ was in the safe hands of Mr. Charles Macpherson.

The Fifty-first Annual Report of the Choir Benevolent Fund has just been issued. There is every evidence that this excellent Fund is in a satisfactory condition ; at the same time it is matter for regret that many young cathedral singers neglect to avail themselves of the benefits conferred by the Society, the advantages of which cannot be over estimated. There are also many persons who are interested in our beautiful Cathedral Service and its reverent rendering, who by becoming annual subscribers to the Fund might enable the committee to carry out the original aim of its Founders, and give fixed pensions to superannuated members and to widows of former members.

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ORGAN RECITALS.

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh.—Suite pour grand orgue, Borowski.

Mr. Isherwood Plummer, Congregational Church, Hawkshead Street, Southport.—Larghetto from the Clarinet Quintet, Mozart.

Mr. Fred. Gostelow, St. Peter-upon-Cornhill.—Overture in E flat minor, Faulkes.

Mr. W. R. Hedden, Church of the Incarnation, New York.—First Sonata in D minor, Guilmant.

Mr. T. W. Musgrove, Cromer Church.—Festival Overture, Best.

Mr. James Tomlinson, New Public Hall, Preston.—Fantasie in D, Merkel.

Mr. William Reed, Chalmers's Church, Quebec, Canada.—Marche Triomphale, Callaerts.

Mr. R. E. Parker, Parish Church, Wilmslow.—Andante in C, Silas.

Mr. Arthur Mason, Town Hall, Sydney.—Concert Overture in C minor, Hollins.

Mr. T. J. Crawford, St. Paul's, Camden Square.—Allegretto in B minor, Guilmant.

Mr. R. W. Strickland, College Street Chapel, Northampton.—Prelude and Fugue, Samuel Wesley. (Key, or any other means of identification, not stated.)

Mr. Munro Davison, Northern Polytechnic.—Selection from the compositions of Dr. E. J. Hopkins.

Mr. Franklyn J. Mountford, St. James's, Handsworth.—Fantasia on the Vesper Hymn, Turpin.

Mr. Thomas Curry, Holy Trinity, Richmond.—Allegretto, T. L. Forbes.

Dr. G. H. Smith, Parish Church, Sculcoates.—Cantilene in F minor, Wolstenholme.

Mr. C. J. Brennan, Elmwood Presbyterian Church, Belfast.—Toccata in D minor, W. G. Wood.

Mr. Reginald Goss-Custard, St. Margaret's, Westminster.—Nocturne and Intermezzo in D flat, Hollins.

Dr. H. Holloway, St. Stephen's, Bournemouth.—Dithyramb, Basil Harwood.

Mr. J. Charles McLean, Salem Chapel, Portmadoc.—Andante in D, Silas.

Mr. Arthur Clements, St. George's, Wilton, Taunton.—Second Sonata da Camera, A. L. Peace.

Mr. W. Prendergast, Winchester Cathedral.—Sonata in D minor, Merkel.

Mr. Harry E. Wall, St. Mary, East Farleigh.—En forme d'Ouverture, Smart.

Mr. W. J. Wightman, Wesleyan Church, Woodbridge.—Andante in A flat, Hoyte.

Mr. Louis H. Torr, Church of the Ascension, Southampton.—Triumphal March, Lemmens.

Mr. S. Wallbank, All Souls', Leeds.—Andante cantabile in G minor, S. S. Wesley.

Mr. H. J. Davis, Christ Church, Bath.—Offertoire ('Par les chants les plus magnifiques'), Alexandre Nourry.

Mr. R. Garrett Cox, St. Peter's, Norbiton.—Fugue in E major, Best.

Mr. Charles J. King, St. Matthew's, Northampton.—Overture Tamerlane, Handel.

Mr. Henry Grimshaw, Prospect Wesleyan Church, Bowling.—Organ concerto in D, Handel.

Mr. Fountain Meen, Northern Polytechnic.—Overture in G, Dr. Maurice Greene.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. George F. Austen, Parish Church, Axminster.

Mr. George A. Baker, St. Matthew's, Birkenhead.

Mr. E. Norman Campbell, St. Philip's, Kennington.

Mr. Thomas J. Crawford, St. Michael's, Chester Square.

Mr. R. Goodwin, All Hallows', Bromley-by-Bow.

Mr. George W. R. Hoare, All Saints', Upper Norwood.

Mr. Arthur Lake, St. Paul's, Frimley, Surrey.

Mr. Frederic Riley, St. James', Audley.

Mr. A. E. Thorne, St. Baldred's, North Berwick, N.B.

Mr. Joseph W. Walker, St. Michael's, Shoreditch.

Mr. Edward Watson, St. Stephen's, Prenton, Birkenhead.

Mr. T. M. Bradshaw (Alto), St. Michael's, Bedford Park.

Mr. Walter Ivimey (Baritone), Chapel Royal, St. James's.

Reviews.

The Oxford History of Music. Volume IV. The Age of Bach and Handel. By J. A. Fuller Maitland.

[Oxford: The Clarendon Press.]

The epoch-making period covered by the lives of Bach and Handel could not have fallen into more able hands than those of Mr. Fuller Maitland. In treating of the lives of these two giants it was of course impossible to add much to the wealth of material already gathered by the industry of Spitta, Chrysander and Rockstro, with which most musicians are already familiar, but of course in a work of this nature such travelling over beaten ground is inevitable.

In reading the volume it is impossible to avoid the impression that the author places Bach on a much higher plane than Handel. In this we think he does not make sufficient allowance for the difference of their surroundings. Handel was a man of varied experience, and of extensive travel, whose works were written to supply the managerial wants of the moment, for a public greedy of novelty. Bach was the tranquil occupier of a post akin to that of a cathedral organist in a quiet city, under no compulsion of rapid production. Such celebrity as he attained in his lifetime may be almost called provincial. His vocal works, no doubt performed with all the excellence possible considering the means at his disposal, attracted but little attention, and were written rather to satisfy his own craving for composition than with any view of attracting public opinion. A composer among such surroundings has no temptation to give anything but his best; the man who has an audience to conciliate is tempted to give work which his critical judgment does not approve. As Dr. Johnson puts it, 'the man who lives to please must please to live.' Mr. Maitland returns to the view, recently expressed elsewhere, that Handel's popularity was actually a hindrance to the progress of music in this country. We have never been able to understand this opinion. No doubt his influence was for a long time paramount, and inevitably so; but that he should have retained that position for so long a period is the natural result of the possession of that genius—and one of the strongest testimonies to its power—the peculiar characteristic of which was that it satisfied alike the trained musician and the uncultured hearer. It is to the honour of the English nation that it at once recognised the supreme excellence of Handel, which has never been cordially accepted in Germany. During the life of Bach, and for many years after, his organ works alone were familiar to a few musicians, mostly his pupils, even in his own country. His vocal works, if they gained for him a certain amount of recognition at Leipzig, remained unpublished and had been entirely forgotten. It was reserved for Mendelssohn to disinter the 'St. Matthew' Passion, and no work of Bach's figured in a Gewandhaus programme before the year 1835—that is eighty-five years after the death of the master. Handel died in 1759; Haydn visited England in 1791, and had no occasion to complain of any want of appreciation from a public which received with enthusiasm music, even of a novel form. What is most to be regretted in the history of music in England is not the influence of Handel, but the untimely death of Purcell, which was the real check to the progress of the art in this country.

After such giants lesser men are dwarfed; but the object of history is to put on record all those who have helped to make it. This Mr. Maitland has done with a completeness worthy of all praise. There is hardly a musician known—or even unknown—to fame whose name will not be found in the excellent index with which the work is furnished. Opinions will of course differ as to the relative prominence given to particular musicians. We ourselves, for example, think that the works of Marcello deserved more extensive treatment, especially in view of the fact, not mentioned, that an attempt was made by Avison to exalt him at the expense of Handel.

In conclusion, there is an excellent chapter on the musical instruments of the period, and the influence

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which their virtues and defects had upon the music of the time. Concerning the harpsichord Mr. Maitland speaks as an expert, while his explanation of that somewhat perplexing instrument the clavichord, so loved of Bach, is specially clear and adequate.

Four Concerti Grossi for Strings. By G. F. Handel. Pianoforte transcription by Giuseppe Martucci.

[Novello and Company, Limited.]

The Twelve Grand Concertos belong to the year 1739, and were all placed on paper within a month, one of the many instances of Handel's rapid mode of working. They were originally written for two solo violins and violoncello accompanied by the full stringed band, and published for the author by Walsh, in separate parts, as Op. 6. Signor Martucci has selected four of the set,—in B minor, E minor, B flat, and A minor—and these he has transcribed in a manner providing excellent food for pianists. This quartet of pieces, while replete with all the melodic jolliness which characterises Handel's quick movements, furnishes excellent studies in pianoforte technique. The slow movements, on the other hand, afford every opportunity for the development of expressive playing and the exercise of the poetic temperament on the part of the player.

Irish Wedding Song. Arranged by Brendan J. Rogers.
The Harvest Rose. O'Sullivan Mór. When through life unblessed we rove. Lament. Arranged by T. R. G. Jozé.
The Cottager to her infant. By R. F. Martin Akerman.
The long day closes. By Arthur Sullivan.
The Message bringers. By H. Waldo Warner.

(*Novello's Part-Song Book.*)

[Novello and Company, Limited.]

'An Irish Wedding Song' has for its melody the air known as 'Kilkenny,' and Mr. Rogers has made good use of the sprightly tune in allying it to Mr. P. J. McCall's vivacious lines. Dr. Jozé's part-songs are excellent arrangements of old Irish airs, which, it scarcely need be said, impart attractive distinction to the series. The part-writing is flowing and effective. The words of 'The Cottager to her infant' are by Dorothy Wordsworth, sister of the poet, and the music is as unpretentious as the lines which called it forth. No comment is required concerning Sir Arthur Sullivan's beautiful setting of 'The long day closes,' save that the present arrangement is for soprano, alto, tenor, and bass. The words, by Frances Tyrrell-Gill, of 'The Message bringers,' set by Mr. H. Waldo Warner, may be described as moral reflections on hearing Christmas bells, which are illustrated in both the vocal and instrumental portion. The music, however, is by no means conventional, and affords opportunities for good effects.

Three Dances in Canon Throughout for Two Violins and Pianoforte. By Battison Haynes.

[Novello and Company, Limited.]

The 'Three Dances' by Battison Haynes will prove very acceptable additions to the limited *répertoire* of original compositions for two violins and pianoforte. No. 1, a gavotte, is a canon in the octave, the first violin following the second half a bar later at the higher octave. No. 2, a minuet, starts with the first violin, followed by the second two bars later at a fourth below, an inversion, however, taking place in the trio, where the second violin leads the melody with the first following at a fifth above. No. 3, a waltz, begins with the first violin, and is followed by the second two bars later at an octave below; so that there is variety of treatment in each of the three pieces. Although originally written for one violin and pianoforte these dances are so admirably adapted for their present form that it is difficult to believe they have been re-set from the initial design. The themes are melodious, especially that of the waltz, and the accompaniments well sustain the strings with appropriate and clever harmonies. The first violin runs through seven positions, but the second does not go beyond the third.

Obituary.

MDLLE. HOLMÈS.

On January 28 there died, at Paris, two distinguished composers—Augusta Mary Anne Holmès and Robert Planquette. The former, though born in Paris—either in 1847 or 1850—was of Irish parentage, but she became a naturalised Frenchwoman in 1879, and added an accent to the final vowel in her patronymic. A pupil of César Franck, she enrolled herself under the banner of the advanced French School. Her dramatic symphony 'Lutèce' gained a prize offered by the city of Paris in 1878, and two years later she composed a symphony entitled 'Les Argonautes.' In 1895 her opera 'La Montagne Noire' was produced at the Grand Opéra. Mdlle. Holmès published some of her songs and pianoforte pieces under the *nom de plume* of 'Hermann Zenta.' Her music is practically unknown in England.

ROBERT PLANQUETTE.

Robert Jean Planquette, also a native of the French capital, where he first saw the light on July 31, 1850. He began to compose as a boy, and after he had studied for a year at the Conservatoire he had a very hard struggle for existence. It is said that he lived in a garret at Montmartre, where he wrote music for café concerts, and frequently dined on bread and fried potatoes. His furniture consisted of one table and two rickety chairs. Under these pinched conditions he wrote the music of his comic opera 'Les Cloches de Corneville,' which brought him great fame. At first it was not a success, and Planquette thought of committing suicide. But the tide of misfortune turned, and the opera, together with 'Rip van Winkle,' 'Nell Gwynne,' 'Paul Jones' and 'The Old Guard' caused his music to become well known to and appreciated by English audiences.

MEYER LUTZ.

Another well known name connected with comic opera, burlesques, and light music for the theatre in England is that of Wilhelm Meyer Lutz, who died at Edith Road, West Kensington, on January 31. He was born at Männerstadt, Kissingen, in 1822 (or 1830), and in 1848 settled in England. He conducted at the Surrey Theatre from 1851 to 1855, and in 1869 began his long connection with the Gaiety Theatre, whereby he became widely known as the inventor of many sparkling melodies and a *chef d'orchestre* of remarkable ability. He held the organistship of St. George's Roman Catholic Cathedral for many years, and wrote a good deal of music for its services. He composed a string quartet, and he was a Past Grand Organist in Freemasonry.

JOSEPH PARRY.

Welsh musical folk are mourning the loss of one of their greatly admired sons, Joseph Parry, who, we regret to say, died at Penarth, near Cardiff, on the 17th ult. Born of very poor parents at Merthyr Tydvil, on May 21, 1841, young Parry as a boy of ten was forced to follow the occupation associated with puddling furnaces, and his education suffered accordingly. His family emigrated to America, but a prize awarded to him for a harmonized hymn tune at the Swansea Eisteddfod of 1865 so greatly attracted the attention of the late Brinley Richards, one of the adjudicators, that a fund was raised to enable Parry to return to England and enter the Royal Academy of Music. Accordingly in September, 1868, he became a student of that institution, and studied under Sterndale Bennett, Mr. Garcia, and Dr. Steggall. He became Professor of Music at the University College, Aberystwith, in 1871, and in 1888 was appointed to the Lectureship in Music at the University College of South Wales, Cardiff. He graduated Mus.B. at Cambridge in 1871, and proceeded to the Doctor's degree seven years later. Dr. Parry was a prolific composer, his output including at least two oratorios, three cantatas, six operas, overtures and other instrumental music, and a vast number of songs, anthems, hymn tunes, &c. At the National Eisteddfod of 1896, held at Llandudno, he was presented with a cheque for £600 in recognition of his services to Welsh music.

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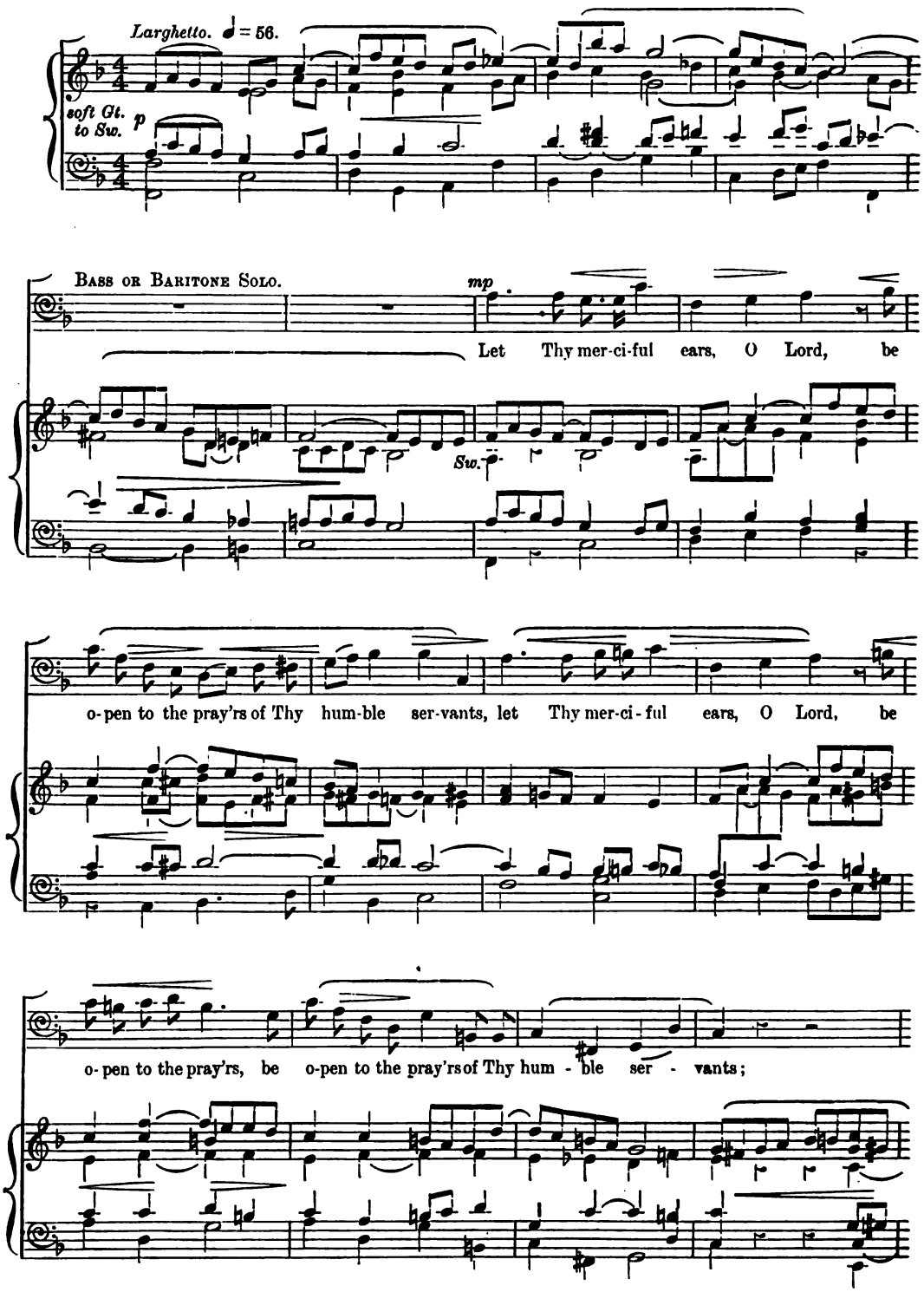
Let Thy merciful ears.

ANTHEM FOR BASS OR BARITONE SOLO AND CHORUS.

Composed by JAMES SHAW.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

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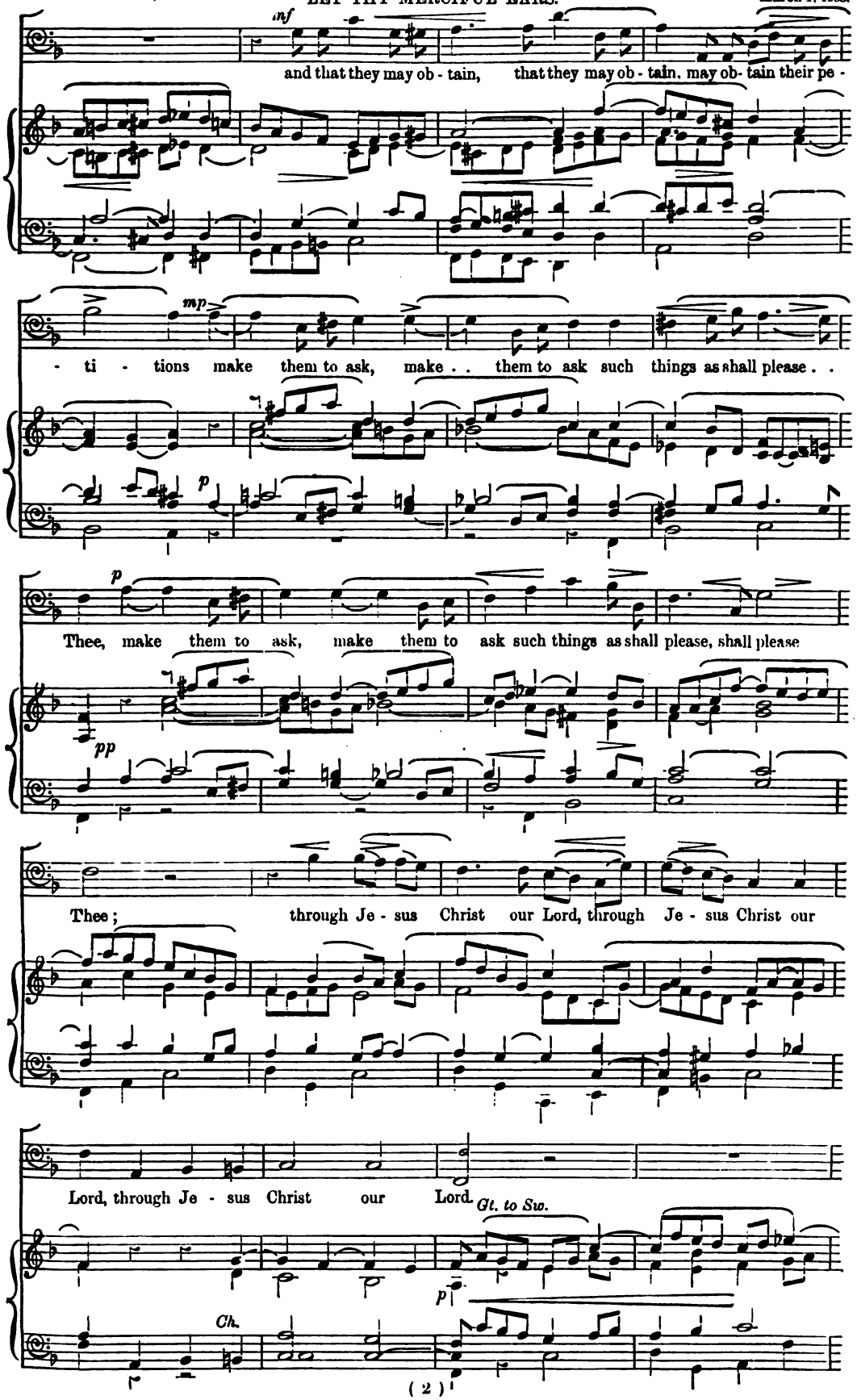
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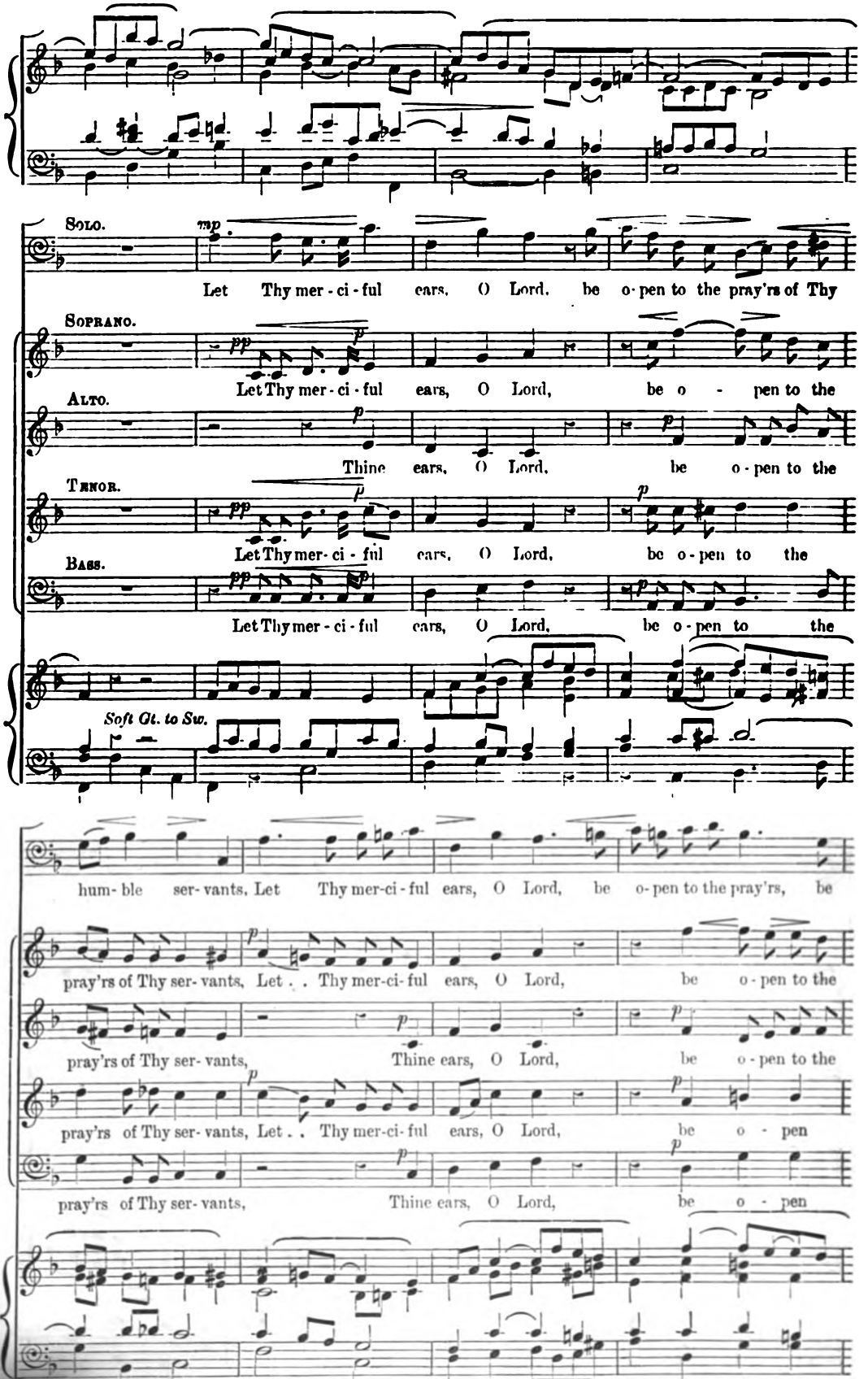
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The Musical Times, **EXTRA SUPPLEMENT.** March 1, 1903.
No. 761. NOVELLO'S OCTAVO ANTHEMS. *Price* 8*d*.

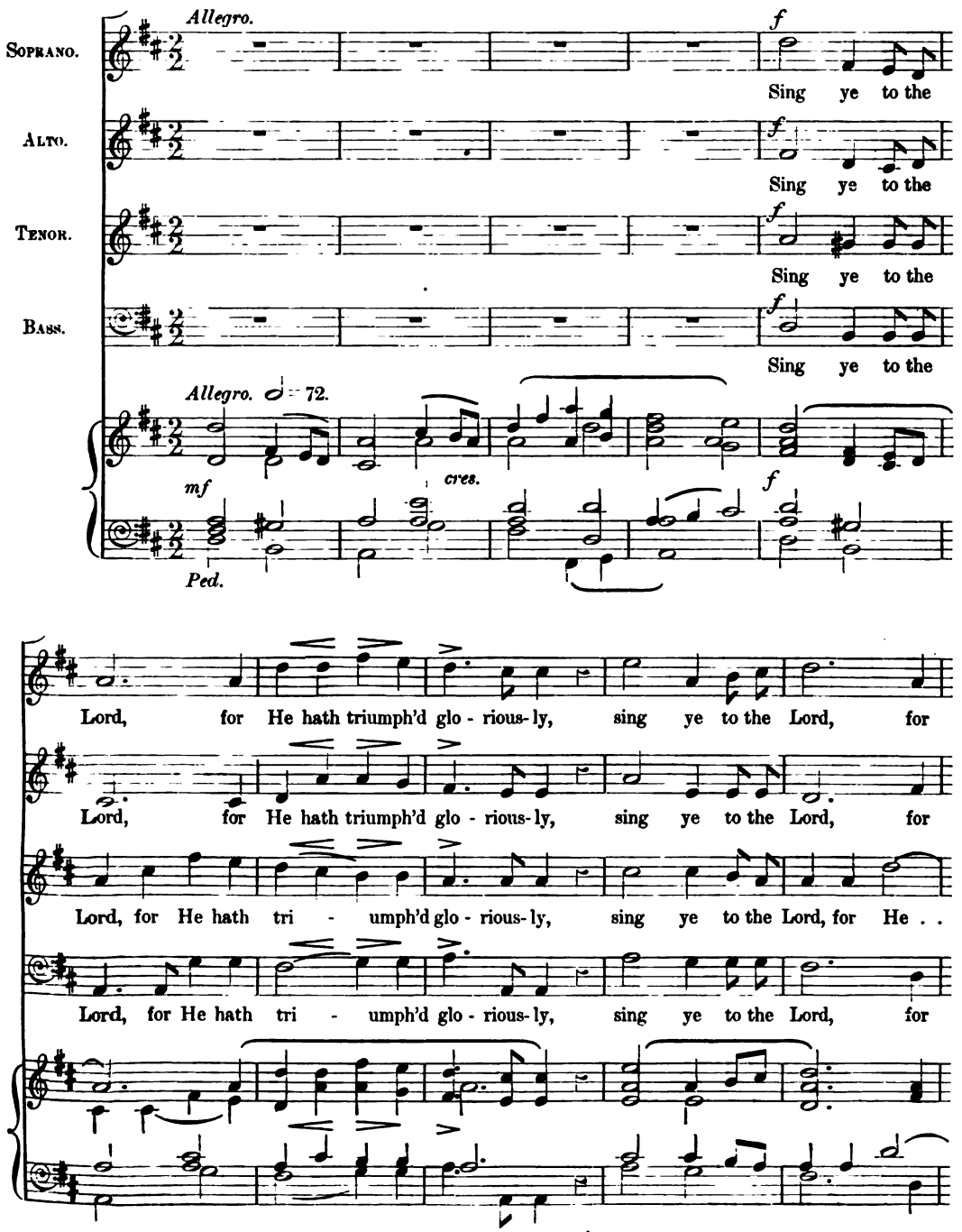
SING YE TO THE LORD

FULL ANTHEM FOR EASTER OR GENERAL USE

COMPOSED BY

C. H. LLOYD.

Exodus xv. 21; St. Luke xxiv. 34; 1 Corinthians xv. 54; Colossians iii. 1.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

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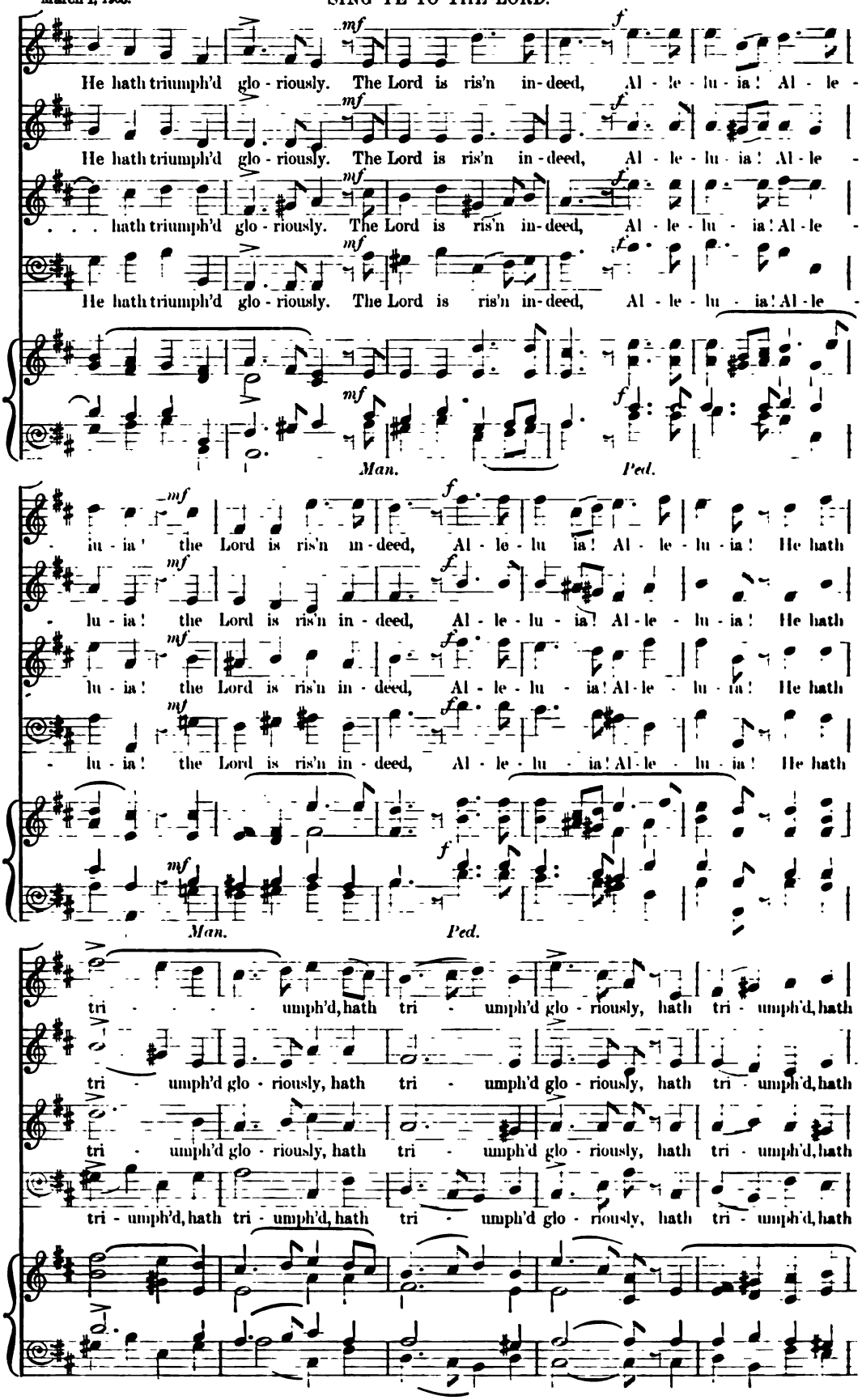
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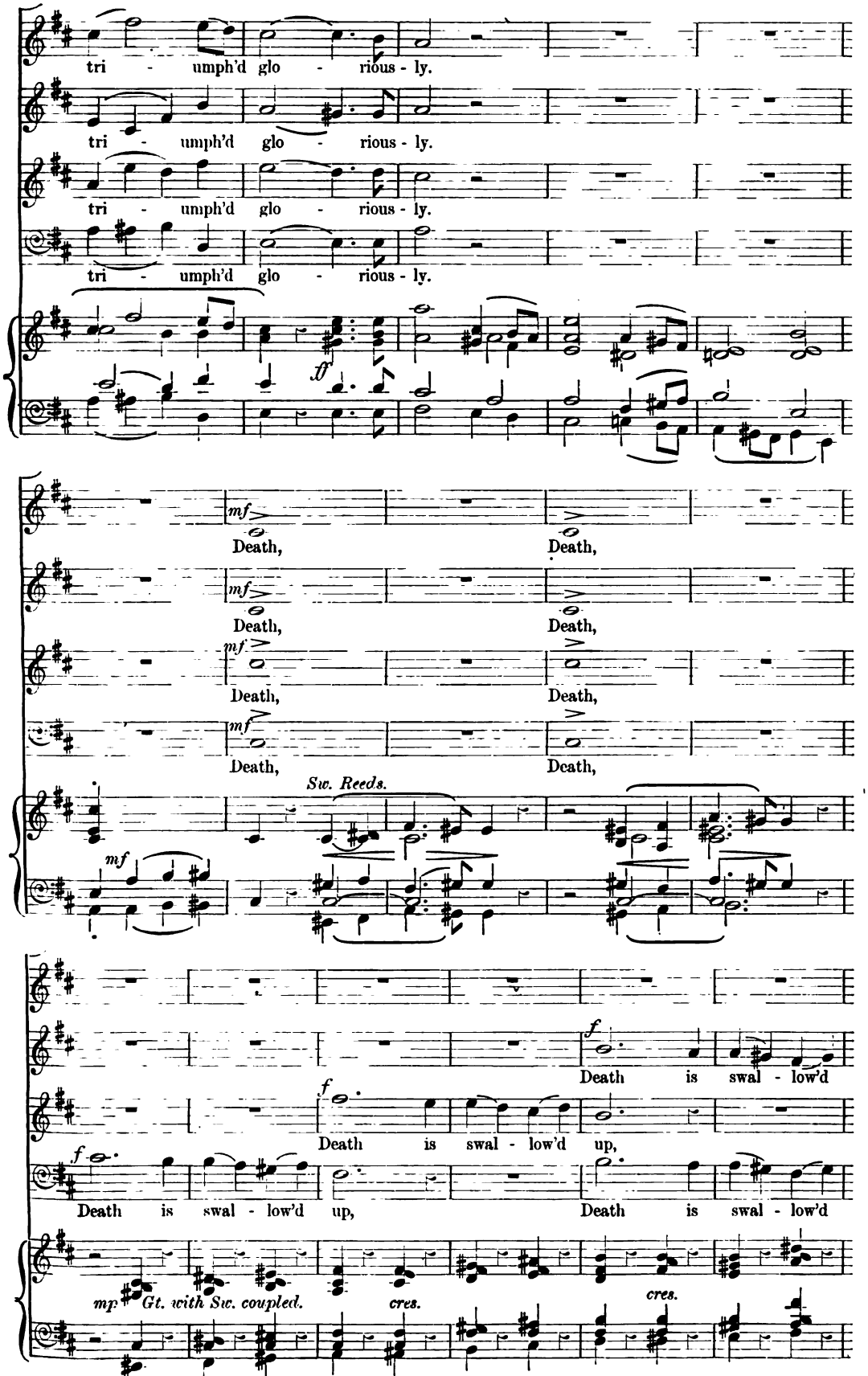
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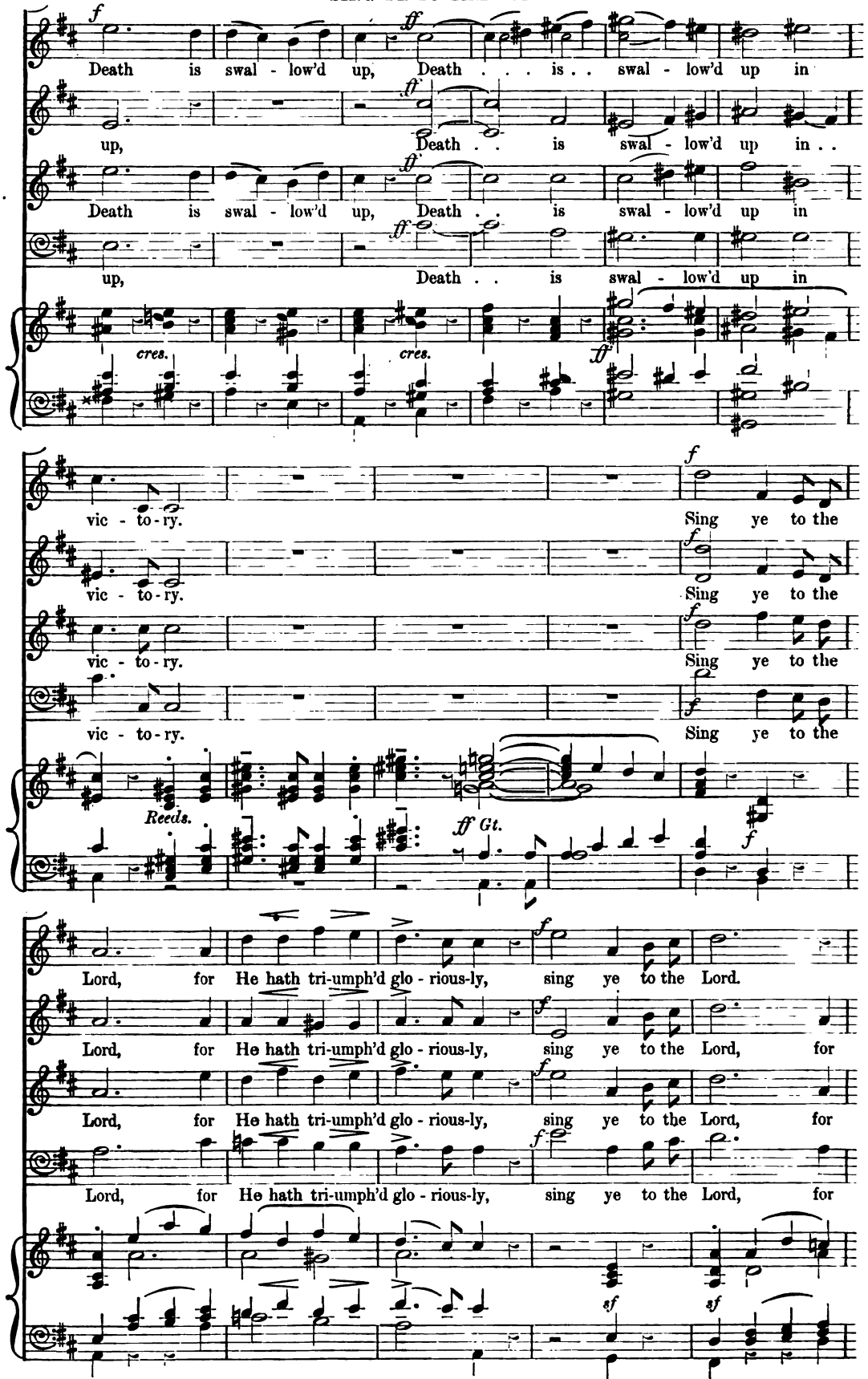
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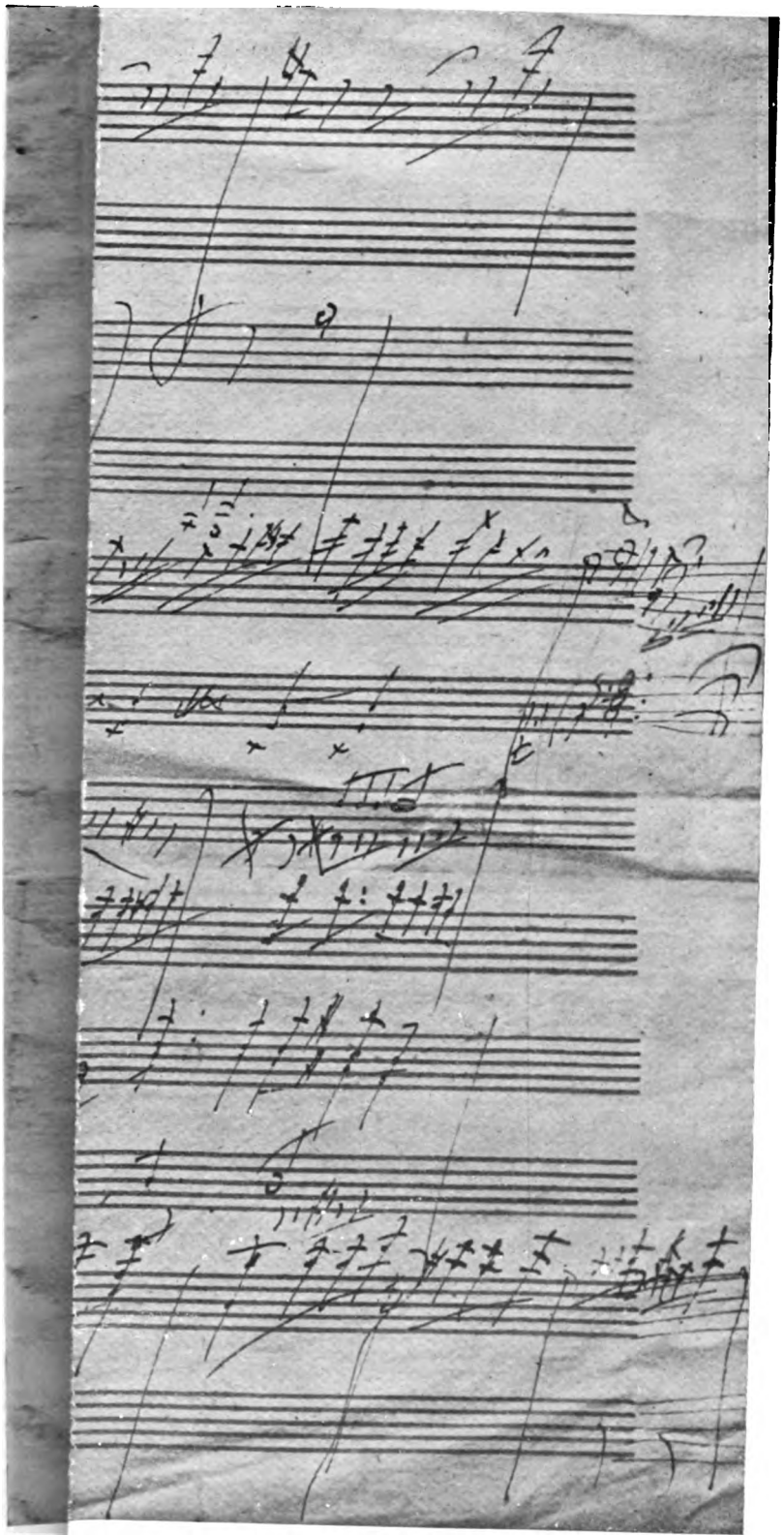

THE FITZWILLIAM MUSEUM, CAMBRIDGE.

No. 2, AND KNOWN AS THE 'MOONLIGHT') BEGINNING AT BAR 23.

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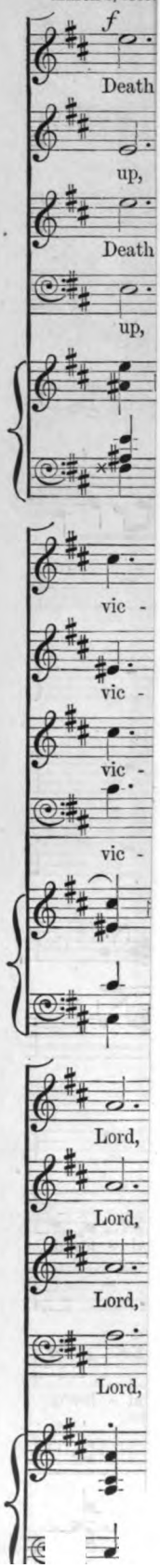
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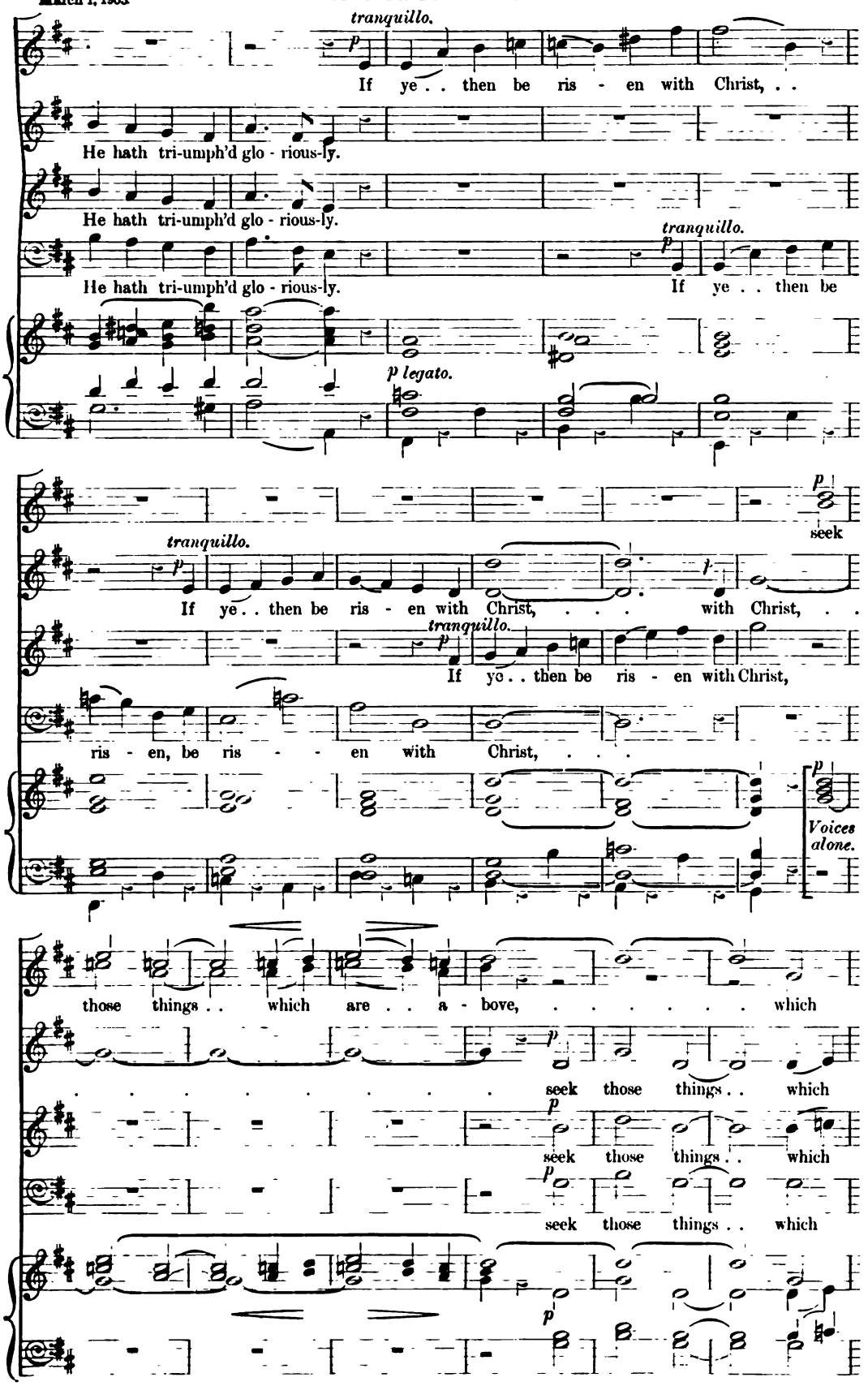
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SING YE TO THE LORD.

mf

are a - bove, where Christ sit-teth on the right . . hand of

are . . a - bove, where Christ sit-teth on the right hand . . of

are . . a - bove, where Christ sit-teth on the right hand of

are a - bove, where Christ sit- teth on the right hand of

p *Voices alone.*

mf *cres.*

God, . . . where Christ . . sit - teth on the right

God, . . . where Christ sit - teth on the right

God, . . . where Christ . . sit - teth on . . the right

God, . . . where Christ sit - teth on the right

mf *Voices alone.*

f

hand . . . of God.

hand . . . of God.

hand . . . of God.

hand . . . of God.

cres. *mf*

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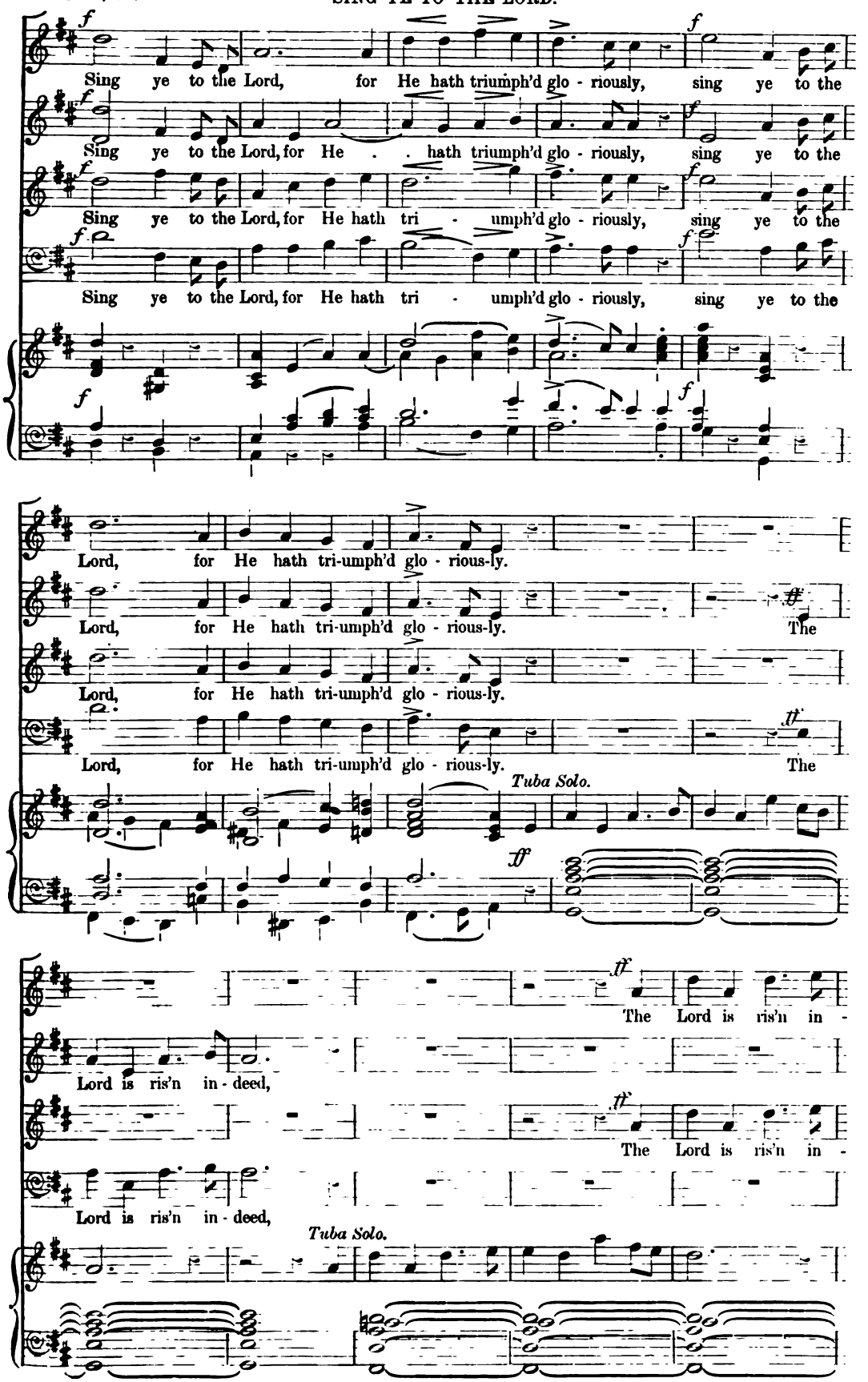
SING YE TO THE LORD.

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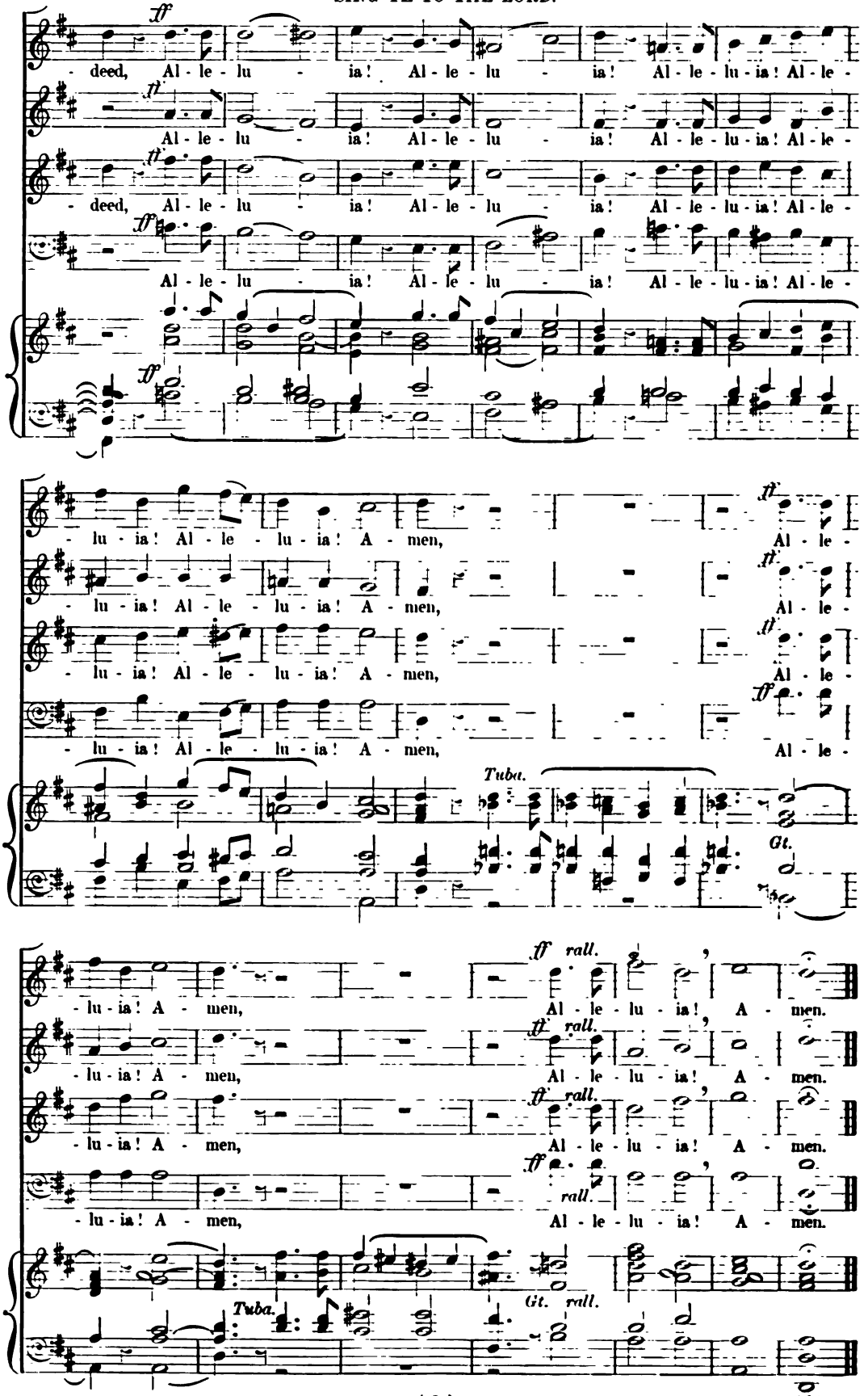
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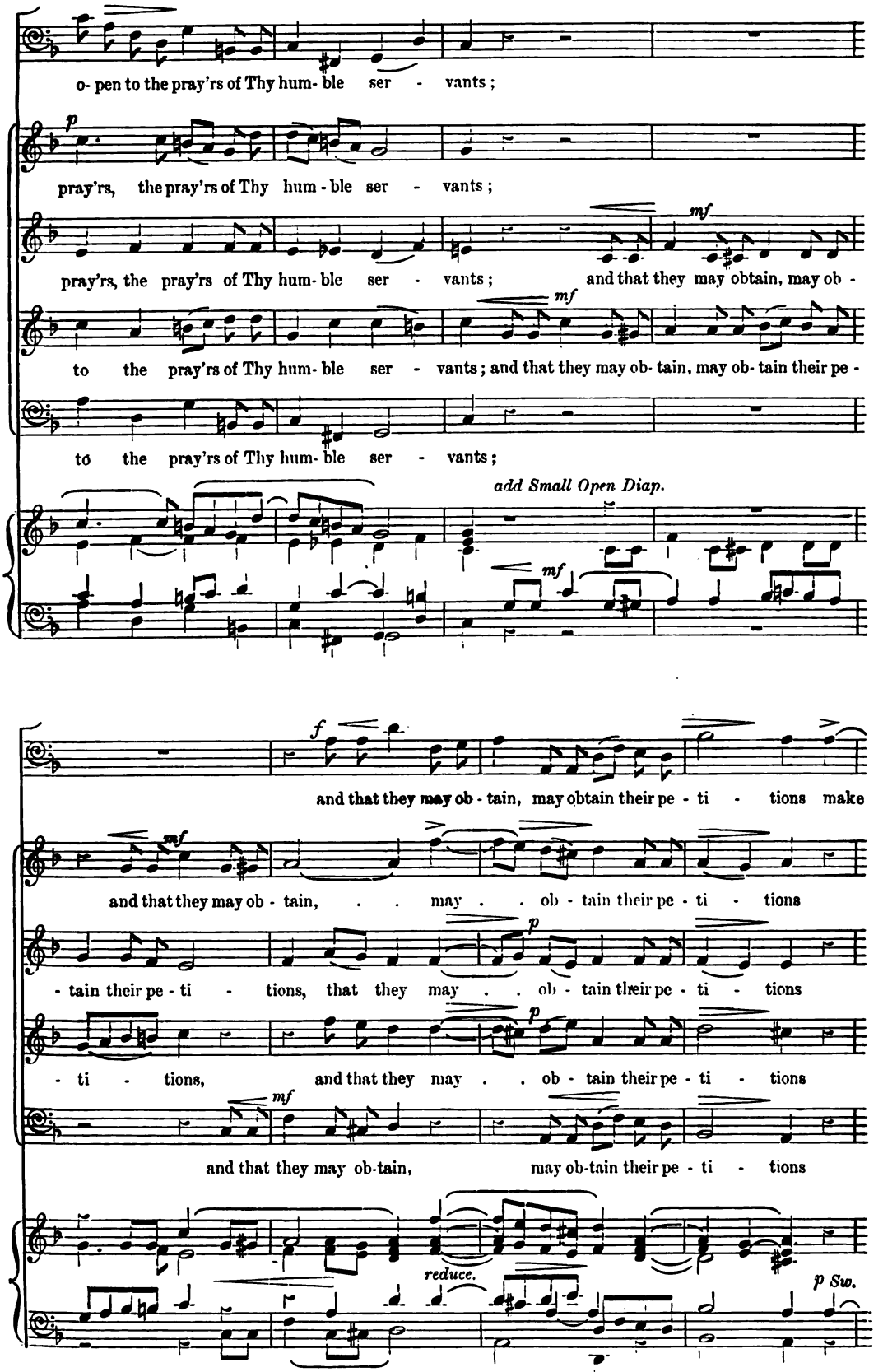
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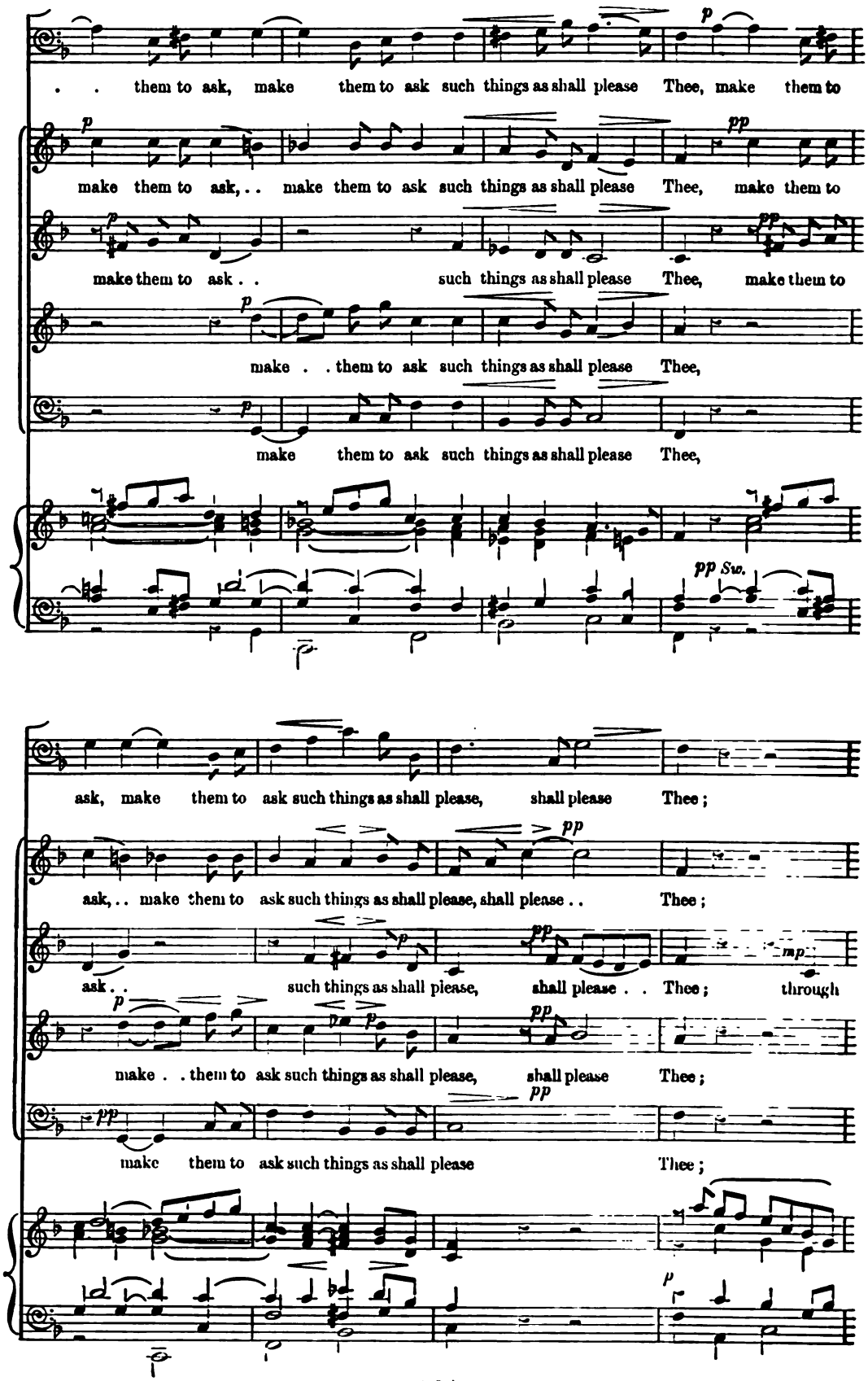
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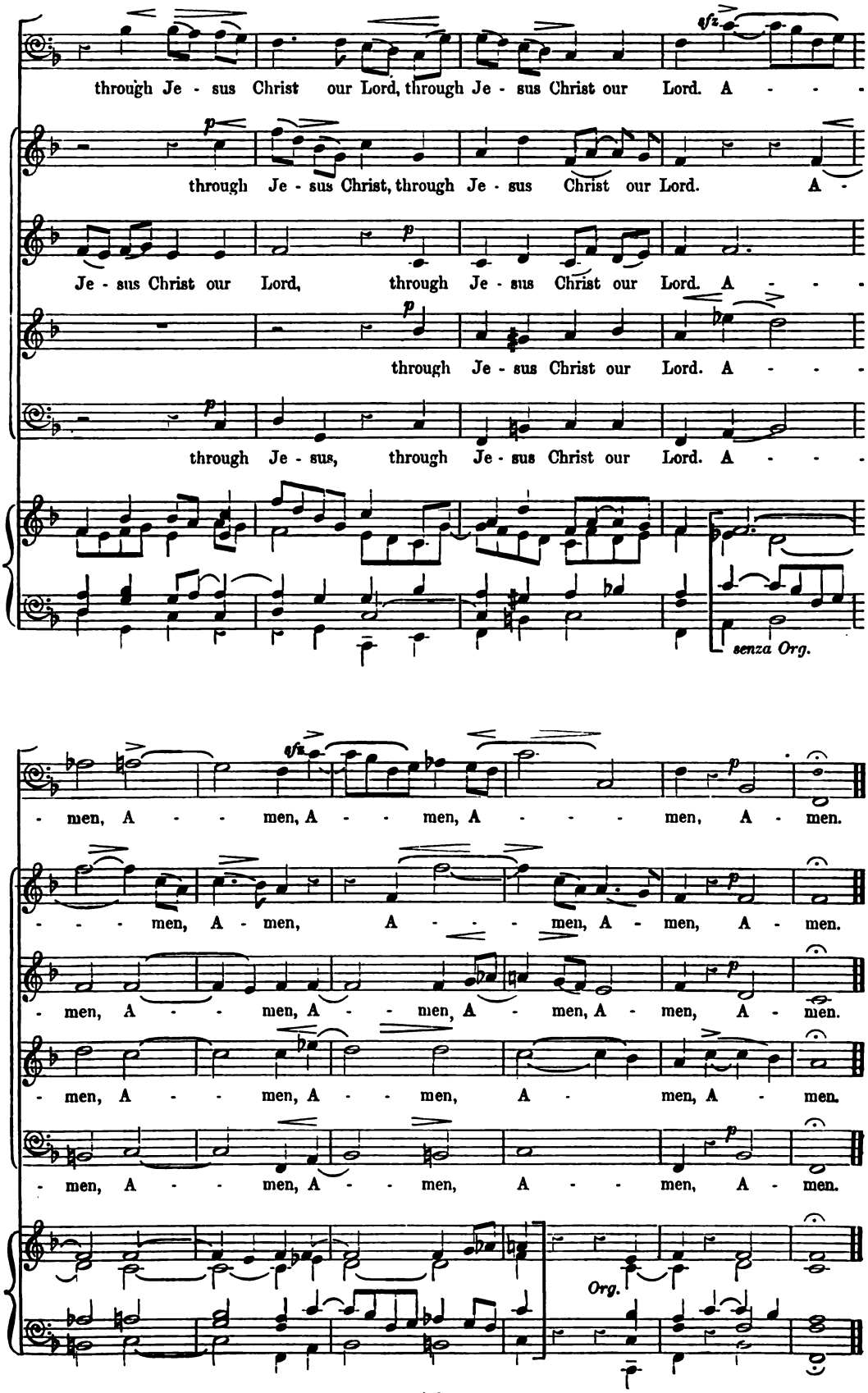
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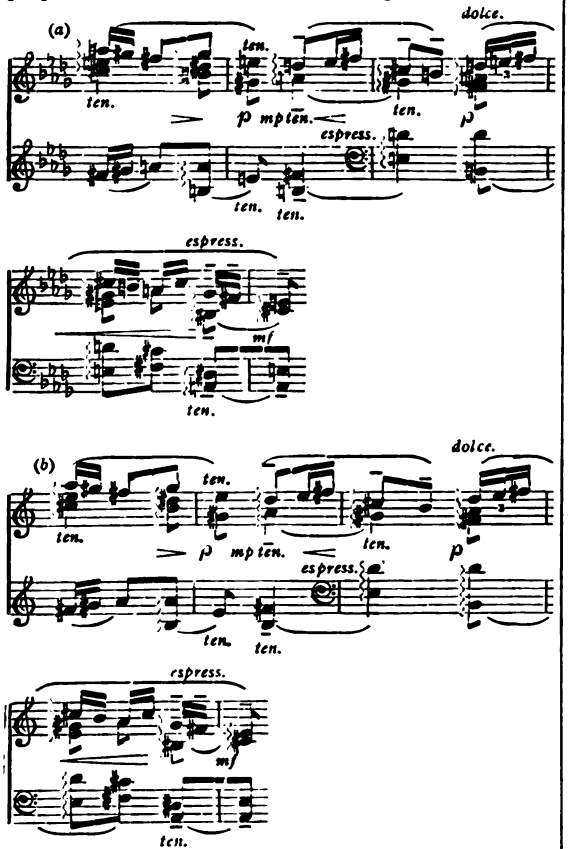
Correspondence.

ACCIDENTALS GALORE!

Dear Sir,—In view of the marked disposition shown by modern composers to modulate into keys far removed from the one in which they begin their pieces, would it not be advisable in cases where transitions follow each other too rapidly to admit of the insertion of a fresh key-signature, to entirely *omit a key-signature*, and to rely on such accidentals only as are absolutely necessary?

As a case in point I give a few bars from a recently-published *Nocturne* composed for the pianoforte: (*a*) as the passage occurs in actual print, and (*b*) as it would appear if the key-signature were omitted. I may add that the extract is part of two lines of nine bars in which 106 notes require no fewer than 83 accidentals! but 43 of these accidentals are necessary solely for the purpose of contradicting the five-flat signature!!

I feel sure if the plan suggested were adopted many intricate passages would be made much easier to read at sight, and the nature of the involved modulations would, I venture to think, appeal more quickly to the eye.

I enclose my card, but prefer to sign myself

Yours faithfully,

'Mezzo Termine.'

THE F SHARP IN HANDEL'S PASTORAL SYMPHONY ('MESSIAH').

Dear Sir,—Dr. Cummings's article in the January issue of The Musical Times requires correction in one respect. The F sharp in the bass part of the 'Pastoral Symphony' appears in Breitkopf and Härtel's edition of 1803, the first in which Mozart's additions were incorporated; it is, therefore, a mistake to assert that Mozart left it out.

Yours faithfully,

Manchester, January 31, 1903. W. B.

SALISBURY CATHEDRAL.

Dear Sir,—Kindly allow an 'old boy' to thank you for your most interesting article on Salisbury Cathedral. In connection with this subject the following, taken from a 'Register of old Choristers' compiled by Rev. E. E. Dorling, late Master of the Choristers' School, may perhaps interest your readers:—

Extract from a small manuscript book in the handwriting of Walter Kerr Hamilton, Canon and Custos Puerorum, afterwards Bishop of Salisbury, labelled *Choristers of Salisbury, 1851.*

Rules which used to be pasted up in the Surplice Closet at Church:—

Rule 1.—A Choral Boy coming to Church with dirty hands or face shall forfeit *two pence.*

Rule 2.—A Choral Boy wearing his hat in Church shall forfeit *two pence.*

Rule 3.—A Choral Boy laughing, talking, or making a noise shall forfeit *two pence.*

Rule 4.—Either of the £10 Choral Boys not being at Singing School before bell goes fast shall forfeit *three pence.*

Rule 5.—The under £10 Choral Boys leaving any parts down in the Choir that are brought from the Organ Loft shall forfeit *three pence.*

Rule 6.—A Choral Boy coming to Church in a heat shall forfeit *three pence.*

Rule 7.—A Choral Boy kicking another in Church shall forfeit *three pence.*

Rule 8.—A Choral Boy banging the door on entering the Church shall forfeit *three pence.*

Rule 9.—A Choral Boy running into Church shall forfeit *two pence.*

Rule 10.—A Choral Boy seen throwing a stone shall forfeit *three pence.*

Rule 11.—A Choral Boy being late to Church, either morning or afternoon, shall forfeit *three pence.*

Rule 12.—Each forfeit doubled on Sundays.

Mr. Dorling, in commenting on these rules, says:—'By the kindness of Mr. John Harding' (who was Bishop's Boy from 1831 to 1832 and is, I believe, still living), 'a small manuscript relating to the forfeits has come into the possession of the compiler.

'It runs as follows:—

'"To John Harding.

"John Harding, 10d.; Charles Mott, 8d.; Francis Gilmour, 3d.; George Chitty, 3s. 2d.; Henry Richardson, 1s. 2d.; Charles Brown, 1s.; John Henry Bromage, 1s. 8d.; John Hibberd, 2s. 8d.

The Forfits. "Charles Brown."'

This is of interest as showing that in the Thirties the code of rules which Bishop Hamilton copied was not a dead letter; and as recalling the fact that at that date—indeed, between the years 1580 and 1851—the number of Choristers was eight. It also suggests the question—What small piece of Choristers' ritual is indicated by Charles Brown's signature? Why did the 6th boy make a return of the 'forfits' to the Bishop's Chorister?

Yours faithfully,

45, Alma Square, N.W. Edmund Rogers.

February 7, 1903.

MRS. NEWMARCH ON BORODIN AND CUI.

At the meeting of the Musical Association on the 10th ult., Dr. Charles Maclean in the chair, Mrs. Newmarch read a paper entitled 'Borodin and Cui,' being the third of a series devoted to 'The development of National Opera in Russia.'

Alexander Borodin, born at St. Petersburg in 1834, was the illegitimate son of the Prince of Imeretia, one of the most beautiful of the old kingdoms of the Caucasus. He inherited, therefore, a strong sympathy with the sentiment and the music of the East. As a boy he was as gifted for music as for science, but eventually decided in favour of the latter, and became first an army doctor, and afterwards a distinguished professor of chemistry. He continued to practise music as an amateur until, at the age of twenty-eight, he met the composer Balakirev, who gave

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a more serious direction to his musical gifts. His first Symphony, in E flat major, displayed all the potential qualities of his genius, as well as his masterly use of the national style. Stassov, the celebrated art critic, urged Borodin to compose an epic opera, and supplied him with a rough plot taken from an early Slavonic rhapsody, 'The epic of the army of Igor.' Mrs. Newmarch gave some account of this remarkable prose-poem, which she thought might be compared for its national interest to the Arthurian Legends. After giving an outline of the libretto, she went on to describe the difficulties under which Borodin worked. The freshness and cohesiveness of 'Prince Igor' were quite remarkable when we remember that it was composed piecemeal, at intervals snatched between his daily round of laboratory work and boards of examination.

César Cui presented a complete contrast to Borodin. Both shared the lyrical tendency: but while Borodin's music was very national in style, Cui's French origin showed itself in all his compositions. Cui was born at Vilna, in Poland, in 1835. His father was a French officer who had dropped out of the retreat from Moscow in 1812. César Cui showed a precocious talent for music, but was sent to the School of Military Engineering, where he made a most successful course of study. He was afterwards appointed professor of fortification, and counted among his pupils the present Tsar, Nicholas II. Cui met Balakirev in 1856 and became his first disciple. His reputation as an operatic composer began with the performance in 1861 of 'William Ratcliff,' an opera founded on an early play by Heine. The subject was too melodramatic to please the realistic tastes of the Russians. The opera, as regards style, is a compromise between the lyrical operas of Glinka and the declamatory and realistic music-drama 'The Stone Guest' by Dargomijsky. Therefore Cui, who had held up the latter as a model in his critical articles, found himself assailed for inconsistency by his adversaries. The grace and tenderness of the music of the heroine *Mary*, the sincerity and warmth of emotion, which culminates in the passionate love-duet between *Mary* and *Ratcliff*, go far to atone for a crude libretto and many shortcomings in style and musical treatment. 'Ratcliff' was followed by a more mature work, 'Angelo,' based on a play by Victor Hugo. In this work, which was completed in 1874, Cui shows far more skill in the use of melodic recitative, and has raised his orchestration to a higher level than in any previous composition. The dramatic movement is treated with greater breadth and is more effective than in 'Ratcliff.' 'Angelo' seems to mark the zenith of Cui's power as an operatic composer. It was followed by a modification of his style. As Cui's military duties made increasing demands on his time, and his energy for great undertakings became less, he turned to the cult of small forms, and inspiration became secondary to elaborate workmanship. His style now loses much of its warmth and sincerity and becomes artificial and finical. Mrs. Newmarch enumerated Cui's operas—eight in all—and sketched their leading characteristics. Summing up his position as a composer, she found it somewhat paradoxical, for the following reasons:—First, although he was a staunch adherent of the Russian national school, the national element was rarely present in his own music. Secondly, while evidently more gifted as a vocal than as an instrumental composer, he reflected the methods, and even the mannerisms, of such composers as Chopin and Schumann. These were not the best models on which to found a broad and effective operatic style.

Mrs. Newmarch then referred to Cui as a critic. Although we owed him a debt of gratitude for calling our attention to the wonderful activity of the New Russian School, we must not accept his views as altogether comprehensive. He had devoted much time to the defence and propagation of this national school; but, paradoxically, it was just where the strongest manifestations of the national spirit had appeared—in Moussorgsky and Rimsky-Korsakov—that his sympathy and judgment were most deficient.

The interest of the paper was much enhanced by the vocal illustrations beautifully rendered by Mrs. Henry J. Wood, accompanied on the pianoforte by her husband. Mrs. Wood sang Vladimir's 'Recitative and Cavatina' from Borodin's 'Prince Igor,' in her native tongue, and afterwards two examples of Cui's style, 'Chanson de Mariam' and 'Chanson Circassienne,' from the French version of his opera 'Le Prisonier du Caucase.'

MORECAMBE MADRIGAL SOCIETY.

(BY OUR SPECIAL CORRESPONDENT.)

At the annual Open Night of the Morecambe Madrigal Society, which took place on the 20th ult., the general standard of the singing was well worthy of the Society's high reputation. The programme consisted of seventeen madrigals and part-songs, besides a verse of 'God save the King'; and the extraordinary variety of interest that marked the series as a whole challenged attention quite as much as the excellence of the singing in several individual cases. The grace and sweetness of the celebrated 'Cynthia,' by Croce, were rendered with entire success, and the character of Pearsall's nobly harmonised 'Great God of love' was also thoroughly well conveyed in the performance. Another bright modern composition showing the influence of the madrigal style which was exquisitely given was Sullivan's 'When love and beauty,' and in a lighter style Parry's 'Come, pretty wag' was a striking success. In obvious contrast with all the other pieces were the two part-songs by Brahms — the solemn 'Autumn,' and the more simply fanciful 'Vineta' in an earlier manner. These were both rendered with the insight and sympathy to be expected from a Society which has taken a leading part in making such treasures accessible to the British choral singer. 'Now, O now I needs must part,' by Dowland—the lutenist of Shakespeare's sonnet—had the interest of quaintness. This so-called madrigal, which has given rise to a weak modern hymn or metrical psalm tune, is not at all in the madrigal style, being completely homophonic and consisting in the main of a reiterated four-line stanza. The singing was throughout remarkable for good blend and balance, also for intelligent phrasing and rhythmical treatment. The only point to be regretted was that the backing of the stage, consisting of theatrical scenery, had a deadening effect on the voices. Mr. R. G. W. Howson conducted.

CHORAL COMPETITION AT QUEEN'S HALL.

What was described as a Grand Chair Eisteddfod was held at the Queen's Hall on the 18th ult. But no bard was chaired, and the real Hamlet of the play—which turned out to be an exciting one—was the competition by male-voice choirs for a prize of £50. Seven choirs competed, two composed of London Welshmen, and the others coming from Wales. The test-piece was a long and difficult dramatic chorus 'The Destruction of Pompeii,' by Mr. D. C. Williams. In this piece the composer has given ample opportunities for Welsh singers to give vent to their natural ardour and intense feeling. Owing to the complexity of the music several of the choirs had difficulty in keeping in tune.

Rhymney, under Mr. Daniel Owen, contrived to give a remarkably fine performance, technically correct, thrilling in its dramatic energy, and moreover in tune. This choir was awarded the prize, the London Welsh, South London Welsh, Rhondda and Abertillery choirs following close behind. The Gwent Choral Society, under Mr. Tom Stephens, gained the prize in the mixed-voice choirs, the test-piece being 'We never will bow down' (Handel), a chorus that, having done duty in hundreds of Welsh competitions, might very well be placed in an Index Expurgatorius as regards gatherings of this kind. The competition closed shortly before midnight. The hall was crowded by a warmly interested but somewhat uncritical audience. Mr. Daniel Price and Dr. McNaught adjudicated; Mr. David Hughes was the hard-worked and obliging honorary secretary.

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London Concerts, Recitals, &c.

ROYAL CHORAL SOCIETY.

It was satisfactory to see such a large audience at the Albert Hall on January 29, when the Royal Choral Society, under the spirited conductorship of Sir Frederick Bridge, gave a performance of Mr. Coleridge-Taylor's 'Hiawatha'; for the work is one of the most picturesque compositions of modern times, and repetition increases esteem. The trilogy was performed in its entirety, and its interpretation may be said to have been the best secured by the Society. The choristers are now familiar with the score, and the expression infused into the choruses showed that they comprehended the spirit animating the music. The solo portions were effectively sung by Madame Sobrino, Mr. Ben Davies and Mr. Watkin Mills.

THE BROADWOOD CONCERTS.

The concerts which are surely destined to succeed under the ægis of Messrs. Broadwood have been really notable for the zeal with which they have been undertaken, and the energy with which they have been prosecuted. On the penultimate day of January, for example, Mr. Alberto Randegger's new Sonata for pianoforte and violin in E minor was produced at one of these concerts, and the new work assuredly demonstrated that young composer's very versatile ability. Mr. Randegger knows the value of being modern in his writing; he never of set purpose panders to the past; yet it would seem that in this composition he went to the older masters for his inspiration. In form, the work could not be objected to by the veriest admirer *temporis acti*. The technique is, however, distinguished by great ingenuity, and by a fine sentiment of instrumental rightness.

At the concert on the 12th ult., Mr. Cyril Scott's Quartet in E minor for pianoforte, violin, viola and violoncello was given for the first time. The work is perhaps a trifle 'long drawn out.' At times you feel that there should be a close, whereas—as in a fit of generosity—the composer presses continuation upon you. Still, the work is certainly both thoughtful and earnest. It has character too, and character always implies promise. It had the advantage also of a splendid interpretation. Herr Kreisler played wonderfully, and his companions, MM. Emil Kreuz and Ludwig Lebell, with Mr. Scott himself, were admirable; the third movement especially (*Allegretto amabile*) went with peculiar distinction. To sum up, one can hardly confess to an extreme enthusiasm in regard to this quartet. It is youthful in so far as the composer evidently considers that rejection is something of a superfluity. Experience alone teaches the value of selection. Mr. Lawrence Rea sang two Schubert songs and two Elgar songs with refinement, and the concert terminated with César Franck's lovely and meditative Quintet in F minor—a work so full of actual poignancy that it reminded one of Tennyson's 'Tears, idle tears.' The quintet was finely played by MM. Harold Bauer, Kreisler, Charles Jacoby, Emil Kreuz and Ludwig Lebell.

SYMPHONY CONCERTS.

The concerts given by the Queen's Hall Orchestra, under the direction of Mr. Henry J. Wood, on January 31 and the 14th ult., at Queen's Hall, only call for passing comment. At the former remarkably fine performances were given of Brahms's second Symphony in D and Tchaikovsky's 'Theme and Variations' from his third Suite, and Mr. Harold Bauer played with great brilliancy the pianoforte part of Schumann's 'Introduction and Allegro Appassionata' (Op. 92) and Liszt's 'Todtentanz.' Madame Felix Kraus was unable to fulfil her engagement, but Dr. Kraus sang two extra songs owing to his wife's absence. The chief feature of the second concert under notice was the performance of Mr. Eugen d'Albert's Violoncello Concerto in C (Op. 20), which had only once previously been performed in London, at the concert given by the Sunday Concert Society (also at Queen's Hall) on January 20, 1901. The work is in four sections, but is played through without break. The most pleasing is the *Andante*, which possesses melodic and expressive charm and is mpressively approached. The solo part was beautifully played by Herr Hugo Becker who, it may be mentioned, was the soloist on its introduction into England by the Hallé Orchestra at Manchester on March 1, 1900. Mention is also due of the dramatic delivery by Miss Tita Brand, the daughter of Madame Marie Brema, of 'Bergliot,' with Grieg's impressive music. Highly-finished performances were secured of Schubert's 'Unfinished' Symphony and Mozart's 'Masonic' funeral music, the latter composed in 1785.

ROYAL COLLEGE OF MUSIC.

One of the most memorable musical events of the past month was the first performance in England of M. Glazounow's seventh Symphony in F on the 17th ult. at the Royal College, under the conductorship of Sir Charles Stanford. The first and third movements, the latter a *Scherzo*, are pastoral in character and combine gaiety with idyllic grace and a freshness of diction that are very attractive. The *Andante* in D minor is built upon a chorale-like melody round which are woven most effective contrapuntal embellishments. The central section at a first hearing seemed somewhat too long, but in its entirety this number is impressive. The *Finale* is somewhat noisy, but relief is provided by a graceful second subject, and the movement brings the work to a vigorous and emphatic conclusion. The programme also included Herr Humperdinck's Cantata 'Das Glück von Edenhall,' and Brahms's Rhapsody for contralto, male-voice chorus and orchestra, the solo in the latter being excellently sung by Miss Edith B. Hall. Mention is also due of the clever violin playing of Mr. Haydn Wood in Vieuxtemps's Violin Concerto in D minor.

MISS MARIE HALL.

A most remarkable début was made at St. James's Hall on the 16th ult. by Miss Marie Hall. This young artist is manifestly so extraordinarily gifted that her ultimate position in the first rank of violinists would seem to be assured. Her executive ability is of the same kind as that of M. Kubelik, and is also combined with considerable expressive power. She was recalled six times after Tchaikovsky's Concerto in D, and at her conclusion of Wieniawski's 'Faust' Fantasia she had to return no less than nine times to the platform. Miss Hall was most sympathetically supported by the Queen's Hall Orchestra under the direction of Mr. Henry J. Wood. We give some biographical particulars and a portrait of this gifted young lady on p. 173.

AMATEUR ORCHESTAL SOCIETIES.

The most notable of the concerts given by these societies at Queen's Hall was that which took place on the 11th ult., when the King and the Prince of Wales attended the smoking concert of the Royal Amateurs. Doubtless stimulated by the Royal presence, the band, under the direction of Mr. Ernest Ford, played with remarkable verve, particularly in the Overture to Weber's 'Oberon' and in Tchaikovsky's 'Casse Noisette' Suite. Herr Max Wolfstahl, a young violinist not yet twenty years of age, played with taste and brilliancy, but he has yet much to learn. The vocalists were the Misses De Solla and Mr. Kennerley Rumford. The Stock Exchange Orchestral and Choral Society, conducted by Mr. Arthur W. Payne (orchestra) and Mr. Munro Davison (choir), gave an excellent concert on the 3rd ult., to which distinction was imparted by the revival of M. Saint-Saëns's second Symphony in A minor (Op. 55), a well-written and pleasing work dating from 1864. The Strolling Players held their concert on the 12th ult., when the most important works performed were Schubert's 'Unfinished' Symphony and the overture to Mozart's 'Magic Flute.' Mr. William Shakespeare ably conducted.

Miss Elise Joran's concert at St. James's Hall on the 4th ult. was chiefly remarkable for her revival of M. Moszkowski's Pianoforte Concerto in E (Op. 59), in which she played with great brilliancy. An excellent orchestra was skilfully conducted by Mr. Landon Ronald, who during the evening played the accompaniments to his cycle of 'Four love songs,' sung for the first time in public by Madame Pauline Joran, sister to the concert-giver.

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Mr. Landon Ronald was also the conductor of Miss Gladys Naylor-Carne's concert in the same hall on the 2nd ult. This young lady, who comes from Cornwall, and is not yet out of her teens, appeared in the dual capacity of pianist and violinist; as the former in Tchaikovsky's Concerto in B flat minor, and as the latter in Max Bruch's Concerto in G minor. In both these works she exhibited remarkable executive ability for one so young, but there can be little doubt that she would be wiser to devote herself more particularly either to the pianoforte or to the violin.

Miss Ethel Barns and Mr. Charles Phillips gave their third chamber concert on the 10th ult., at Bechstein Hall, at which was played for the first time in London two 'Novelletten,' by Mr. Coleridge-Taylor. These proved to be arrangements of two of his Haytian Dances, written for a string quartet, with triangle and tambourine *ad lib.* The 'Novelletten' are characteristic and engaging pieces, and may safely be recommended to amateurs. Mr. Charles Phillips sang for the first time Mr. Coleridge-Taylor's vigorous and effective setting of Walt Whitman's stirring lines, 'Beat, beat, drums.' Mention is also due of two clever new songs, respectively entitled 'Renaissance' and 'The wild, red roses of Canada,' from the pen of Mr. R. H. Walthew.

A Catholic Choir Festival was held at Queen's Hall on the 16th ult., when meritorious performances were given of Mendelssohn's 'Lauda Sion' and Gounod's 'Gallia.' In the former, Miss Agnes Nicholls sang the soprano solos with devotional fervour. The other soloists were Miss Florence Power, Mr. Elliston Webb, and Mr. Walter Dolphin. Mr. Arthur Barclay, musical director of the Brompton Oratory, who conducted, secured an excellent rendering of Thomas Wingham's Concert Overture in F.

Handel's Coronation anthem, 'Zadok the Priest,' formed the chief feature of the annual concert given by the London Sunday School Choir at the Royal Albert Hall on the 14th ult. The choir, which numbered 1,000 voices, sang with good effect in the vocal portion of Handel's majestic work, and in the Sanctus chorus from 'Elijah.' The orchestra, conducted by Mr. David M. Davis, played Mendelssohn's Overture in C (Op. 24), originally composed for a military band, and the soloists were Madame Antoinette Sterling and Mr. Andrew Black. The choir sang admirably under the baton of Mr. William Whiteman, and Mrs. Mary Layton and Mr. Horace G. Holmes presided at the pianoforte and organ respectively.

The English Ladies' Orchestral Society, conducted by Mr. J. S. Liddle, gave a most successful concert on the 18th ult. at St. James's Hall. The programme was most commendable, for it included Schubert's rarely-heard Overture in D, Gade's Symphony in B flat (Op. 20), and Sir Hubert Parry's attractive Suite for small orchestra in F. The last-named work was in particular excellently rendered under the composer's direction. The vocalists were Mdlle. Rose Stelle and Mr. Thomas Meux.

A new cantata entitled 'Once upon a time,' by Madame Liza Lehmann, was produced by the National Sunday League at the Queen's Hall on the 22nd ult. with every indication of popular favour. The librettist, Mr. G. H. Jessop, in telling very quaintly the old story of the Sleeping Beauty, verges as near to operatic treatment as the cantata form will allow. The story is eked out by a narrator, in a speaking part occasionally accompanied. There is no great subtlety in the music; it is thematic in texture, characteristically graceful and imaginative, often naïve and sometimes dramatic. A dainty waltz chorus showed the composer at her best. We are not convinced that the pianoforte part, which was much in evidence, is adequate in the circumstances. One longed for more orchestral colour. Miss Lydia Nervil, Miss Marie Brema and Mr. Lloyd Chandos sang the solos, the first-named especially gaining success. Miss Marion Terry read the narrator's part with great charm, and Madame Lehmann presided at the pianoforte. Mr. Allen Gill conducted as usual skilfully.

Unstinted praise is due to Miss Edith Robinson for the excellence of her programmes and their interpretation at her historical violin recitals on the 3rd and 19th ult. at Bechstein Hall. Her renderings showed sympathy with many schools, and her technical ability excited esteem. Mrs. Hutchinson assisted at the first, and Mr. Francis Tovey at the second recital.

Miss Grace Sunderland and Mr. Frank Thistleton gave an interesting historical recital of chamber music on January 27 at the Brinsmead Galleries. The selection included a sonata in A for violin, flute and violoncello, with harpsichord, by Dr. William Boyce.

Other pianoforte recitals worthy of record were those given by Mr. Leonard Borwick on the 6th and 13th ult., at St. James's Hall, which certainly have increased his artistic reputation; Signor Busoni on the 12th ult. at Bechstein Hall; Madame Kleeberg on the 4th and 11th ult. at the Sallé Erard; the advent of Senor José Vianne da Motta, an accomplished Spanish pianist, on the 11th ult. at Bechstein Hall, and his second recital on the 18th ult.; and Mr. Neville G. Swainson on the 17th ult. at the same hall. Herr Kreisler's violin recital at St. James's Hall on the 9th ult., which provided an hour and a-half of continuous pleasure, should also be recorded.

Mr. Edward G. Croager's Musical Society (formerly known as the West Hampstead Choral and Orchestral Society) gave a concert at the Hampstead Conservatoire on the 17th ult. The choir sang with excellent effect Hiller's 'Song of Victory,' Parry's 'Blest Pair of Sirens,' Gade's delightful 'Spring's Message,' and Eaton Faning's choral ballad 'The Miller's Wooing,' and were well supported by an efficient orchestra. Miss Edith Patching (an excellent soprano) sang the solo in the 'Song of Victory,' and the other vocalists were Mr. Gervas Cooper and Mr. Edgar Coyle. Mr. Charles Fry contributed two musical recitations, ably accompanied by Mr. Croager.

The Dulwich Philharmonic Society gave a performance of Sullivan's 'Golden Legend,' preceded by the same composer's Overture to 'Macbeth,' at the Crystal Palace on the 14th ult. The solo vocalists were Miss Perceval Allen, Madame Eleanor Cleaver, Mr. Whitworth Mitton (who appeared in place of Mr. Henry Beaumont), Mr. Fred. H. Gould and Mr. Charles Knowles. The choruses were admirably sung, and we have again to acknowledge the care exercised by the painstaking conductor of this excellent Society—Mr. Arthur Fagge. The organist was Mr. Walter W. Hedgcock.

The Ealing Philharmonic Society, under the conductorship of Mr. E. Victor Williams, gave their second concert of the season on January 28. The programme contained some interesting works, the orchestra in particular distinguishing itself. The choral works consisted of the 'Ave Maria,' 'Vintage Song' and 'Finale' from Mendelssohn's 'Loreley,' and Schumann's 'Gipsy Life.' The solo vocalist was Miss Mary Lund.

The Finsbury Choral Association gave an excellent performance of Coleridge-Taylor's 'Hiawatha' music on the 19th ult., in which the chorus greatly distinguished themselves. Mr. Allen Gill conducted.

Handel's 'Acis and Galatea' was successfully performed by the Stephens Memorial Choral Society, North Finchley, on the 12th ult., under the careful direction of Mr. G. H. Powell.

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MUSIC IN NEW YORK.

(FROM OUR OWN CORRESPONDENT.)

New York, February 9.

The interest of music lovers in the American metropolis is chiefly occupied just now with what may be called the operatic problem. Mr. Maurice Grau's health has broken down, and he has been commanded by his physician to quit work. The gentlemen associated with him in the organization known as the Maurice Grau Opera Company are unwilling to renew the lease of the Metropolitan Opera House unless they can have Mr. Grau's services, and we are therefore all at sea touching the future of the opera. The owners of the Opera House do not care to repeat the experiment which they were forced into eighteen years ago at the financial failure of the first season, and undertake to give opera on their own account; nor are they willing to give the enterprise to the highest bidder. They want a guaranty that the entertainments shall remain of the highest order, and for such a guaranty they must rely upon the character, skill and experience of the next manager. There have been numerous applicants, but few have seemed to have the requisite status. As yet speculation alone is possible. The directors are proceeding with the utmost deliberation, feeling that come what may opera is assured for next season at least.

'Ernani' has been revived after a silence of nineteen years, and Madame Sembrich won a pretty triumph in it; but popular interest oozed away with the first representation. The most substantial individual success seems to have been achieved by Madame Sembrich in 'La Fille du Régiment,' and Madame Nordica in the Wagner dramas. There has been one serial representation of the dramas constituting 'The Ring of the Nibelung,' and another is announced outside of the subscription. The performances have been good musically, but poor in nearly every other respect—the same old tale of slipshod stage management.

The operatic situation here also threatens to complicate a movement which has for its purpose the betterment of the concerts of the Philharmonic Society. This venerable institution elected Mr. Walter Damrosch conductor at the close of the last season. Its performances have suffered from the usual defects of bands with organized membership. Players will grow old, and, as President Jackson remarked about the Civil Service, touching men in office, 'few die and none resigns.' Mr. Damrosch thought that a betterment might be brought about by the establishment of a fund to be applied to the engagement of better artists in place of some who had manifestly outlived their best usefulness, and the steady employment of the orchestra—making it permanent in the sense that the Boston and Chicago orchestras are permanent. His appeal received a generous response, about 20,000 dollars per year for four years being subscribed within a few days; but just as the necessary negotiations between the committee representing the subscribers and the directors of the Society are about to begin, comes the intelligence that Mr. Damrosch, who distinguished himself some years ago by directing a very successful season of opera, has been invited to put in a proposition for the lease of the opera house. He cannot simultaneously be director of the opera and conductor of the reorganized Philharmonic Society, and it is not yet known to what extent the offer of help to the concert institution is a personal tribute to him. Neither have the directors of the Society indicated that they are willing to make any changes in their organization. So this, too, remains suspended like the operatic question.

The recent concerts of the Philharmonic have introduced but a single novelty—the first part of César Franck's 'Psyché,' heretofore unknown on this side of the ocean, and, indeed, seldom played in Paris since it was first brought forward. Mr. Sam Franko's Concerts of Old Music, of which there is always something to be said, are meeting with more than their former success, having benefited somewhat from the interest aroused by Mr. Arnold Dolmetsch, whom he introduced with his wife at the first concert. Mr. Dolmetsch's archaic performances won an unexpected degree of popularity in public as well as in private. Since he has taken his departure for home three foreign artists have effected their entrances on the American concert platform effectively. They are Miss Ada Crossley, contralto, Madame Roger-Miclos, French pianist, and Herr Hugo Heermann, German violinist.

H. E. Krehbiel.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, February 15.

The most important musical event of the last few weeks has been the first performance of Anton Bruckner's ninth Symphony—a most meritorious and, let it be said, highly successful venture on the part of the two societies engaged therein, viz., the Concert Verein and the Wagner Society. Capellmeister Loewe, who some days previously had interpreted the complicated work at the pianoforte to an invited audience, conducted the performance from memory, in a manner which elicited general admiration. The Symphony having been left unfinished by Bruckner, consists of only three movements—a pathetic *Allegro* in D minor, a highly original *Scherzo* in the same key, and a blissful *Adagio* in E major. In accordance with the known desire of the deceased composer, his Te Deum was produced in the place of the projected final movement. I am inclined to consider the first and second sections of the work as forming the very best of all Bruckner's productions. They are entirely free from those eccentric, semi-rhapsodical elements with which he has not unjustly been reproached by critics of his earlier compositions. The performance created an immense enthusiasm. How much of this may have been due to feelings of veneration for the Viennese master and the splendid interpretation given to his work, the future only can show.

Another sensation, though of an entirely different nature, was the first appearance of a young English artist, Miss Marie Hall. Trained at the school of Sevcik, in Prague, where Kubelik and other distinguished violinists of the present day have pursued their studies, the lady has developed powers which should ere long place her in the front rank of living violinists. Coming before her audience with a programme in which figured some of the most exacting pieces written for the instrument, it was difficult to know which to admire most—her stupendous technique, her delicate and perfectly unaffected musical feeling and interpretative insight, or the rhythmic verve of her playing, the latter being indeed a quality rarely exhibited by executants of the gentler sex.

A young Viennese musician, Von Arbter, has recently introduced himself most favourably in musical circles as the composer of a pianoforte sonota, a very pleasing string quartet, and some clever songs. All these compositions are most musician-like productions, displaying a noteworthy talent from which greater things may be looked for in the future.

At one of the recent concerts of the Philharmonic Society, the first performance was given of a symphony by Hermann Graedener, the esteemed professor of composition at our Conservatorium, which, like previous works from his pen, proved to be a serious and ably written composition. Another novelty was the production at a concert of the Gesellschaft der Musikfreunde of a charming and characteristic chorus for female voices, with orchestra, entitled 'Elfen und Zwerge,' by Robert Fuchs, likewise a professor at the Conservatorium, which was received with great favour.

A new string quartet by Robert Fuchs recently obtained a complete success on its first performance by the Ladies' Quartet Party, led by Frau Roeger-Soldat.

The revival of Weber's 'Euryanthe' at the Imperial Theatre has met with the general interest and grateful recognition of opera-goers. The noble work had not been given here for so long a time that it presented itself practically in the light of a novelty to the great majority of the audience, and its interpretation, under the direction of Herr Mahler, was indeed a magnificent one.

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Mesdames Foerster-Lauterer and Mildenburg, and Herren Slezak and Demuth were most excellent representatives of the principal parts, both vocally and histrionically.

A passing allusion may be made to a 'youthful prodigy' of the legitimate order, who has won the hearts of the Viennese public, in the person of Master Florizel von Reuter, of Geneva. This highly gifted and withal most perfectly unassuming boy-violinist of ten, who recently gave some performances here, certainly bids fair, under favourable conditions, to develop into a great artist.

MANDYCZEWSKI.

(*The letter from Belfast will be found on p.* 194.)

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Halford Concerts Society resumed in the Town Hall on January 27 with Tchaikovsky's 'Pathetic' Symphony, the Prelude and Finale from Elgar's 'The Dream of Gerontius,' and Beethoven's Symphony in C minor, a gloomy programme, but finely performed. On the 10th ult. Herr Fritz Kreisler was the soloist in Beethoven's Violin Concerto, and his playing made a great impression. An overture, 'In Autumn,' by Norman O'Neill, who conducted the performance, was well received. Mendelssohn's 'Scotch' Symphony was beautifully played under Mr. Halford's direction.

The Hallé Orchestra, under Dr. Richter, gave the second concert of the series organized by Messrs. Stockley and Sabin, on the 16th ult. The programme comprised Elgar's overture, 'Cockaigne,' Tchaikovsky's 'Francesca da Rimini,' the 'Till Eulenspiegel' of Richard Strauss, and the 'Tannhäuser' overture, none of which were new here. Mr. Max Mossel charmed the audience with his playing of the solo part in Max Bruch's Violin Concerto in G minor, and Mad ame MarieBrema gave a grand rendering of the closing scene from 'Götterdämmerung.'

On the 12th ult. the Festival Choral Society gave a splendid performance of Beethoven's Mass in D, a work not heard here since the Festival of 1861. The principals were Miss Agnes Nicholls, Miss Hilda Wilson, Mr. Lloyd Chandos, and Mr. H. Lane Wilson. The programme also included the second symphony of Brahms, and the Preislied and Finale from 'Die Meistersinger.' Dr. Sinclair conducted. On the 19th ult. the City Choral Society brought its season to a close with an excellent performance of Sullivan's 'Golden Legend,' and a miscellaneous selection including Tchaikovsky's Overture '1812.' The vocal principals were Madame Sobrino, Miss Alice Lakin, Mr. John Coates and Mr. Charles Tree. Mr. F. W. Beard conducted, and Mr. C. W. Perkins was organist at both concerts.

Chamber concerts have been numerous. On January 30 Messrs. Holden-White (pianoforte), Percy Sharman (violin), and Bertie Withers (violoncello), gave an excellent programme in the Temperance Hall to a mere handful of auditors—the artists were not known. At the fourth Harrison Concert in the Town Hall on the 2nd ult., the Willy Hess Quartet, with Mr. Ben Davies as vocalist and Miss Sant Angelo pianist, presented a familiar programme of chamber music.

The Chamber Concert Society, on the 3rd ult., produced Sinding's Pianoforte Quintet (Op. 5) and a Violin Sonata by Enrico Bossi. The Max Mossel Quartet, and Signor Consolo (pianist) and Miss Haidèe St. George (vocalist), were the artists engaged. Mr. Max Mossel's drawing room concerts were continued on the 5th ult. Madame Clotilde Kleeberg, Herr Hugo Becker, and Herr Gustav Friedrich (vocalist), gave a delightful programme of short pieces, the only concerted number being Beethoven's Violoncello Sonata in G minor. Dr. Rowland Winn was the accompanist. The Historical Chamber Concerts were resumed in the Temperance Hall on the 14th ult.; Mendelssohn, Gade, and Schumann were drawn upon for the programme.

The Saturday Evening Concerts in the Town Hall calling for notice were the Choral Union's performance of the 'Messiah' (January 24), conductor, Mr. Thomas Facer; and the Midland Musical Society's rendering of Cowen's 'The Sleeping Beauty,' on the 7th ult., with Mr. A. J. Cotton, conductor. A new choral society has been formed at Northfield, now practically a suburb of Birmingham, and on the 11th ult. the first concert was held, when Mr. Wymark Stratton conducted a very creditable performance of Cowen's 'St. John's Eve.'

The first meeting of the General Committee of the Birmingham Festival took place in the Council House on the 19th ult., Earl Howe presiding. So far, the only new work announced is Elgar's oratorio 'The Apostles,' but Bach's Mass in B minor is to be included in the scheme.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Æolian Male Choir on the 2nd ult. gave a concert at Bedminster Town Hall. There was a large attendance, and the glees, part-songs and choruses rendered were much appreciated. In addition to the pieces sung by the choir, songs were contributed by Miss Eveline Gerrish and pianoforte solos nicely played by Miss Gertrude Williams. The conductor was Mr. F. H. Simpson.

An interesting scheme was prepared by the City Road Choral Society, which on the 3rd ult. held its annual concert under the direction of Mr. Arthur E. Allis. The first part of the concert consisted of Barnby's 'Rebekah,' a work rarely heard in the city. Miss Eveline Gerrish, Mr. H. L. Wensley and Mr. J. W. Davey were the soloists. The accompaniments were given on a pianoforte and organ by Mr. W. S. Palmer and Mr. F. Southby respectively.

The first concert of the season of the Clifton Choral Society, of which Mr. F. W. Rootham is conductor, was held at the Victoria Rooms on the 11th ult. In addition to the choir there was an efficient band composed of Bristol and Bath players, Mr. F. S. Gardner holding the principal first violin. Madame Medora Henson was the solo vocalist. Mendelssohn's 'Loreley' and Sir Charles Stanford's 'The Revenge' were the principal works presented, and they were admirably rendered. The performance by the orchestra was deserving of praise, and besides executing the accompaniments to the productions named, they played Grieg's Overture 'In Autumn,' Weber's Overture to 'Oberon,' the Suite 'Casse-Noisette' by Tchaikovsky, Wagner's overture to 'Tannhäuser,' and 'Huldigungsmarsch.'

The second of the Clifton Chamber Concerts was held at the Victoria Rooms on the 12th ult., the players being Messrs. Herbert Parsons (pianoforte), Hubert Hunt and Maurice Alexander (violins), Ernest Lane (viola), and Percy Lewis (violoncello). Adequate performances were afforded of Beethoven's Quartet in C minor (Op. 18, No. 4); Schubert's Fantasia in C major (Op. 159) for pianoforte and violin; and the Pianoforte Quintet in F minor by Brahms (Op. 34). Madame Bertha Wise was the vocalist.

The dramatic concert of the Bristol Choral Society at Colston Hall on the 14th ult. was so largely attended that the building was packed, and many persons had to be refused admission. The attraction was a rendering of Gounod's 'Faust,' including the 'Brocken' scene, with the action that takes place upon the stage. The following artists of the Carl Rosa Company appeared: Madame Lucile Hill (*Margarita*), Mr. Robert Cunningham (*Faust*), Mr. Haigh Jackson (*Valentine*), and Mr. Alexander Bevan (*Mephistopheles*). Other characters were taken by members of the Society—viz., Miss Amy Perry (*Siebel*), Miss Edith Evans (*Martha*), and Mr. F. Baber (*Wagner*). The choir and band numbered 600, the instrumentalists being accommodated on the floor of the hall, as the platform space immediately in front of the choir was reserved for the action of the principal vocalists, who appeared in costume. Mr. Riseley conducted a performance which afforded the utmost gratification to the auditors, who were lavish in their applause.

The programme for the Ladies' Night of the Bristol Royal Orpheus Glee Society on the 19th ult. was noticeable for the new compositions given. Mr. George Riseley, as usual, was the general conductor, but two

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other musicians attended to direct the rendering of their own productions. Mr. C. Lee Williams had composed and dedicated to the choir 'Dormi, Jesu!' a charming slumber song, and 'Tally Ho!' a spirited setting of verses which appeared in the 'Sportsman's Vocal Cabinet,' 1830. He also directed the interpretation of his 'Encouragement to a lover,' words by Sir John Suckling, and 'Lost time,' a favourite with the vocalists, and written by him for them some years ago. Dr. Horatio Parker had been asked to contribute a piece to the Society's scheme, and he sent a beautiful composition, 'The Lamp in the West,' which he dedicated to the members. The other novelty was 'Peace and Crown,' by Mr. C. R. Fothergil, a local organist.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society gave its second concert for this season on January 23, too late for notice in last month's issue of THE MUSICAL TIMES. The programme included Tchaikovsky's Pianoforte Concerto in B flat minor, the solo part being finely played by Miss Annie Lord, a talented Dublin young lady and a pupil of Signor Esposito, the conductor of the Society. Mendelssohn's 'Midsummer Night's Dream' music was also played, and the concert ended with the Vorspiel to 'Lohengrin' and the Overture to 'Die Meistersinger.'

The Orpheus Choral Society, under the baton of Dr. J. C. Culwick, on the 10th ult. gave their second concert, at which Wesley's five-part motet 'Exultate Domine' was the *pièce de résistance*. The soloists were Mrs. Jerome Cuthbert, soprano, and Mons. H. Verbrugghen, violin.

The Dublin Glee Singers, with Mr. Joseph Seymour as conductor, gave a concert on January 22 of glees and part-songs, including the late Sir Robert Stewart's 'Merry Bells' and some of Dr. Jozé's pleasant arrangements of Irish melodies. Mr. Randal Woodhouse, tenor, and Miss Victoria Delany, violinist, were the soloists.

Great interest has been roused by Mr. Edward Martyn's munificent gift of £10,000 to endow a choir in Marlborough Street Pro-Cathedral to sing, for the first time in Ireland, church music *a capella*—to this sum Archbishop Walsh has added another £10,000. The arrangements in connection with this endowment are under the control of a committee of five persons, of whom Mr. Edward Martyn is one. The only condition attached to his gift is that nothing but *a capella* music is to be sung in the Cathedral. The choir consists of between thirty and forty boys, four tenors, two baritones and two basses, with Mr. Vincent O'Brien as choirmaster.

The prizes in the Composers' Competition in connection with this year's 'Feis Ceoil' have just been adjudicated upon by Sir Walter Parratt. The chief prizes are awarded to W. Harvey Pélissier for his Cantata 'Connla-of-the-Golden-Hair,' and to the Rev. W. Houston Collisson for his orchestral suite 'Rosaleen.'

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the ninth orchestral concert, Edinburgh was given the opportunity of gauging the powers of Mr. Henry J. Wood as a conductor, Dr. Cowen being engaged elsewhere. The 'Egmont' Overture, Tchaikovsky's Fifth Symphony, Liszt's Hungarian Rhapsody No. 2, and the Prelude and Liebestod from 'Tristan' were the chief items in a fine programme. Conductor and orchestra were thoroughly *en rapport*, and overwhelming applause greeted their joint efforts. The tenth concert was made specially interesting by the performance of Dr. Cowen's 'Scandinavian' Symphony and the first hearing of Dr. Elgar's two pieces 'Dream Children.' These charming works were beautifully rendered and warmly welcomed. Mdlle. Olitzka was the vocalist, and made a distinguished appearance. The last concert of the series was devoted almost entirely to Wagner, the exception being Raff's weird 'Leonore' Symphony, which has not been heard here for a number of years, and at the close ovations were accorded to the conductor, soloists, and band. By its work during the past season the Scottish Orchestra has maintained, and even enhanced, its great reputation. Its constituent elements have never been better, and the performances have been characterised by brilliancy, refinement, and abundant emotional feeling.

The Amateur Orchestral Society's second concert proved that under Mr. Collinson's careful guidance the members are steadily improving in their art and gaining in their power of clear exposition.

The popular concerts of Messrs. Paterson, the Sunday Society, and the Central Halls Company have been too numerous for individual mention, but the good work they are doing among the masses is gratefully acknowledged by all music-lovers among us.

(*From a Correspondent.*)

Mr. Moonie's Choir gave its seventh annual concert in the Music Hall on the evening of the 6th ult. The works performed were the 13th scene of Max Bruch's 'Odysseus' and Verdi's 'Requiem.' This was the first performance of the 'Requiem' in Edinburgh, and makes another on the list of important works which Mr. Moonie has introduced to our city. In their interpretation of the two works the choir fully maintained their reputation for artistic choral-singing—the earnestness, unanimity of sentiment and variety of tone-colour for which this choir are famed produce effects too seldom evidenced in choral performances. The soloists were Madame Alice Esty, Miss Muriel Foster, Mr. Trevor Evans, and Mr. Robert Burnett, all of whom gave a most sympathetic interpretation of their music. The orchestra,—a splendid band gathered from various parts of the country—under the leadership of Mr. Winram, performed their part of the evening's work in a manner eminently praiseworthy in every respect. Mr. J. A. Moonie conducted with his usual enthusiasm and artistic insight.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

In the absence of Dr. Cowen, Mr. Henry J. Wood occupied the conductor's desk at the twelfth concert on January 27, under conditions which made the event a notable one—viz., the band in excellent form and the programme peculiarly congenial to the conductor. The opening number was Beethoven's 'Egmont' overture, which was splendidly played, but the effort of the evening was Tchaikovsky's Symphony No. 5 in E minor. As an interpreter of the Russian master's music, Mr. Wood rightly holds a very high place, and his reading of the Symphony, although different from what we are accustomed to by reason of the very free use of *tempo rubato*, was a remarkable one. The remaining items on the programme were Liszt's Hungarian Rhapsody No. 2, the Prelude and Finale from 'Tristan und Isolde,' and songs artistically sung by Miss Gleeson-White. At the thirteenth concert, on the 3rd ult., Dr. Cowen secured a remarkably fine performance of Schumann's Symphony No. 2 in C, and a selection from Glazounow's heavily-scored suite de ballet 'The Seasons,' the latter being a novelty, and Mdlle. Rosa Olitzka made an excellent appearance as vocalist. The last concert of the present series took place on the 10th ult., when Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha' and Richard Strauss's 'Wanderer's Storm Song' (first time of performance here) were given by the Choral Union. In Coleridge-Taylor's delightful music, notably in 'The Death of Minnehaha,' the chorus achieved a great success, but the 'Storm Song' proved a task too great for the Society as at present constituted. The solo music was excellently given by Miss Emily Squire and Messrs. Whitworth Mitton and Daniel Price. Mr. Mitton's fine rendering of 'Onaway, awake,' being received with special favour. Mr. Bradley, whose services as chorusmaster are invaluable, conducted the performance with great ability.

Crowded and enthusiastic audiences have been the rule at the Saturday Popular Orchestral Concerts this season, and the management have been successful in

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providing interesting and attractive programmes. Among the items we may single out for special mention this month are Strauss's 'Death and Transfiguration,' two movements from David Stephen's Trio for oboe, horn, and pianoforte, and Mr. F. Siegl's appearance as solo violinist. Strauss's work gains by repeated hearings, and Dr. Cowen obtained capital response from the band at the concert on January 31. The Trio, which gained the Lesley Alexander Prize in 1901, is the work of a gifted local musician, and is a very clever piece of chamber music. Although losing in effect through being performed in a large concert hall, the work was well received, especially the last movement, which is founded on two well-known Scottish songs. Mr. Siegl, who shares the leader's desk with Mr. Sons, received quite an ovation for his playing of the *Adagio* and *Finale* from Wieniawski's Violin Concerto.

At the annual plébiscite concert on the 13th ult. the programme included Schubert's 'Unfinished' Symphony (which headed the poll), Tchaikovsky's '1812' Overture and 'Nut-Cracker' Suite, Strauss's 'Death and Transfiguration' (the third performance this season), and the introduction to the third act of 'Lohengrin.' The management announce an extra concert to be given in May, at which the Joachim Quartet will sustain the programme. The season which has just closed must be regarded as one of the most successful for many years, and Dr. Cowen is to be warmly congratulated on the all-round excellence of the Scottish Orchestra's performances.

Associated with the Scottish Orchestra, the Paisley Choral Union gave Parts 1 and 2 of 'Hiawatha' on January 30, but the performance failed to reach the standard attained at previous concerts. Mr. Lloyd Chandos achieved some distinction in the solo music, and Mr. James Barr was at his accustomed post in the conductor's desk.

Under the indefatigable leadership of Mr. John Cullen the Pollokshields Philharmonic Society continues to show steady advance towards artistic excellence. The Society's performance of Part 1 of Haydn's 'Creation,' and Dvorák's 'The Spectre's Bride,' on the 16th ult., was one of much merit, the choruses being sung with great crispness and verve, and giving evidence of painstaking preparation. The accompaniments were carefully played by a full band, led by Mr. Daly, and Miss Ethel Wood and Messrs. Henry Brearley and Ivor Foster gave a good account of themselves in the solo music. On the 17th ult. the students of Nôtre Dâme Training College gave a public concert, the programme of which, both with respect to selection and execution, was unusually fine. The chief numbers were Wilfred Bendall's cantata for female voices, 'The Lady of Shalott,' Schubert's 'Sérénade' for alto solo and chorus, De Rillé's 'The Martyrs of the Arena,' and Riga's 'La triple devise,' all of which were sung with that beauty of blending, phrasing, and enunciation which so characterises the choral music of this College. Some instrumental items were no less successfully performed, and the accomplished teachers who are charged with the music of the College are to be congratulated on their splendid work.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the concert given at the Shire Hall, Gloucester, on the 6th ult., by the Gloucester Instrumental Society, under the direction and conductorship of Mr. E. G. Woodward, the programme included Auber's 'Zanetta' Overture, Wieniawski's Concerto No. 2 in D minor for violin and orchestra, M. Henri Verbrugghen soloist, Beethoven's Symphony No. 1, and Elgar's 'Sevanilla.' Herr Verbrugghen also played in faultless style Sarasate's 'Zigeunerweisen,' for which he was enthusiastically recalled. The vocalist was Madame Bertha Wise, the accompaniments being shared by Madame Amy Watson and Mr. A. W. H. Hulbert. Mr. E. G. Woodward has played no small part in the local activity in regard to orchestral music in the city of Gloucester.

The Cheltenham Philharmonic Society gave a successful concert in the Winter Gardens, Cheltenham, on the 18th ult. The orchestra of seventy performers, conducted by Mr. C. J. Phillips, performed the following selections: Beethoven's 'Egmont' Overture, Mozart's Symphony in G minor, Liszt's Hungarian Rhapsodie No. 1, the Rakoczy March from Berlioz's 'Faust,' Tchaikovsky's Overture 'Solennelle,' 1812, Wagner's 'Träume,' 'Tannhäuser' Overture, and 'Kaiser' March, and Schubert's 'Moments Musicaux' (for strings). Mr. Dalton Baker, a young baritone with a voice of good power and compass, sang the 'Clown's Prologue' from 'I Pagliacci' (Leoncavallo) and 'The Swordsman' (Wallace) with great success.

Two musical societies have been formed in Stroud this season—the Choral, and the Orchestral Society. Their object is to unite all the different musical interests of the district into one body, and already good work has been done in this direction. Two concerts were given on the 19th ult. In the afternoon there were performed part of Schubert's Unfinished Symphony, Grieg's 'Peer Gynt' Suite, Mozart's Overture 'Zauberflöte,' and Elgar's 'Pomp and Circumstance' March. In the evening the 'Messiah' was given by a band and chorus numbering over 150. The soloists were Miss Maggie Davies, Mrs. G. W. Lane, Mr. Gwilym Richards, and Mr. Robert Radford, and Mr. J. Edis Tidnum conducted the performances. The Societies have met with hearty support from residents to the neighbourhood, and have commenced what we believe will be a career of great usefulness. May all success attend their efforts!

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The eighth programme put forward on January 27 by the Philharmonic Society was of much interest. It contained Brahms's 'Tragic' Overture (Op. 81), for which Dr. Cowen obtained a distinguished rendering; Grieg's Pianoforte Concerto in A minor (Op. 16), the solo part being in the able hands of Mr. William Backhaus; Cowen's 'Scandinavian' Symphony and Rubinstein's Dances from 'Bal Costumé' (Suite No. 2). Mr. Ffrangcon Davies sang Rossini's 'Largo al factotum' and Löwe's Ballade 'Edward.' At the concert given on the 10th ult., Cowen's 'Coronation Ode,' Strauss's Tone Poem 'Don Juan,' Rameau's Suite 'Castor and Pollux,' Tchaikovsky's 'Capriccio Italien,' Arthur Hervey's bright and pleasing overture 'Youth,' and Weber's 'Oberon' Overture were performed. The solo in the 'Ode' was admirably sung by Miss Perceval Allen.

The Orchestral Society resumed operations on the 7th ult., when Mr. Rodewald presented an attractive programme. Tchaikovsky's 'Romeo and Juliet' Overture, the first movement of Joachim's Hungarian Concerto, in which Mr. Alfred Ross—a local violinist with deservedly far more than a merely local reputation—admirably interpreted the solo part, the love-duet from 'Die Walküre,' in which Miss Agnes Nicholls and Mr. Webster Millar joined, Stanford's First Irish Rhapsody, and Strauss's Tone-Poem 'Death and Transfiguration, completed the scheme.

On the 12th ult. there was given at the College of Music a rendering of Mendelssohn's 'Athalie,' in which Miss Amy Leedham, Miss Edith Henry, Miss Marion Henshaw, and Miss Lizzie Emsley took part, together with an orchestra under the skilful leadership of Mr. Carl Courvoisier, while Mr. W. I. Argent conducted.

The appearance of the Blackpool Glee and Madrigal Society at Bootle on January 27 attracted a large gathering of those who are in especial interested in part-singing. Under the direction of Mr. Herbert Whittaker a well-varied programme was worked through. An event of high interest and considerable musical worth occurred on January 26 at the Concert Hall, Liscard, when at Mr. C. Heinecke's concert there appeared the Liverpool Ladies' Orchestra, under the conductorship of Mr. Theodore Lawson. The solo pianists were Miss M. Grierson and Miss M. Beddome, the violinist, Miss Minnie Wise, and Miss Amy Leedham was the vocalist.

Considerable influence is at work in the matter of the 'Liverpool Municipal Orchestra,' the movement towards the organization of which I chronicled in my last letter. The pros and cons are being discussed energetically, but at the time of writing nothing definite has been decided.

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MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the thirteenth Hallé Concert of the present season, held on January 22, the numbers were large, no doubt on account of the 'Symphonie Pathétique'—the only tolerably recent orchestral work that the greater public of Manchester has taken to its bosom. It has not been so terribly hackneyed here as in London, and there was no suggestion of staleness in the performance that Dr. Richter obtained from the orchestra. On the same occasion an excellent first performance was given of Stanford's 'Irish Rhapsody,' the racy themes and zestful rhythms of which found considerable favour. Mr. Stenhammar, a Scandinavian pianist, introduced his own Pianoforte Concerto, which proved to be a work of some fanciful and poetic charm, though without strong originality. His playing was on a par with the composition—fluent and effective enough, but falling short of masterly quality in the tone production. Beethoven's sombre 'Egmont' Overture was the opening piece. On January 29 the concert opened with a faultless rendering of the 'Zauberflöte' Overture, and Max Bruch's 'Sérénade Concerto' for violin was introduced by Mr. Willy Hess who, together with the orchestra, brought out all that is best in the composition. The real success of Mr. Hess's playing at this concert was obtained in the great Chaconne, which he played in masterly style. Sir A. C. Mackenzie's 'Cricket on the Hearth' Overture found no great favour, but Dvorák's D minor Symphony—not heard at these concerts for a long time before—astonished by the splendour of the orchestration and the inexhaustible wealth of the composer's invention. The freedom and finish of the performance were alike remarkable. The fifteenth concert on the 5th ult. brought the annual 'Elijah' performance, in which the choir and orchestra distinguished themselves, and Mr. Webster Millar—a singer trained in Manchester—gave the tenor solos with unquestionable success. Mr. Santley sang the *Prophet's* part for something like the twenty-fifth time in Manchester, and Miss Helen Jaxon and Miss Edna Thornton were fairly successful with the soprano and contralto solos. On the 12th ult., when Glazounow's Seventh Symphony was to have been given for the first time in England, there was a disappointment, caused by an accident to the harpist, and the 'Eroica' was substituted almost at the last moment—with a highly-favourable effect upon the attendance. The young Viennese pianist, Mr. Gottfried Galston, played fairly well in Brahms's second Concerto.

Mr. Hess appeared with his Cologne Quartet at the Harrison Concert on the 4th ult., at which a splendid performance of Dvorák's 'Negro' Quartet was given, and Miss Pauline St. Angelo played pianoforte solos in a most brilliant manner. On the 6th ult. the Bohemian Quartet appeared at the Schiller Anstalt with much success. At Mr. Brand Lane's fifth concert the choir (on festival scale) sang fairly well in 'Hiawatha's Wedding Feast,' Mendelssohn's 'Walpurgis Night,' and Stanford's 'Phaudrig Crohoore.' The orchestra, usually a weak point at these concerts, was better than usual. On the 13th ult. Mr. Kenneth Carne Ross, a young singer trained for some years at the Royal Manchester College and afterwards in Italy and France, gave a recital of song, exhibiting his agreeable and well-produced baritone voice in modern German and older French and Italian songs, besides a sombre and rather violent air from Verdi's 'Otello,' and a selection from Arthur Somervell's also distinctly sombre 'Maud' cycle. He was best in Carissimi's 'Vittoria.' At the sixth Gentlemen's Concert on the 18th ult. the Brodsky Quartet gave Volkmann's second and Tchaikovsky's first string Quartet in their usual masterly style, and the Manchester Orpheus Glee Society—probably the best male-voice choir in the north of England—gave glees and part-songs by Stainer, Schumann, Horsley, Sullivan, Goss, Pitt, Bishop, Hatton and Bridge. They obtained their opening notes in each case without the help of any instrument, and sang throughout with high technical excellence, doing best in 'The long day closes,' by Sullivan.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

Under the auspices of the Newcastle and Gateshead Choral Union an exceptionally interesting orchestral concert was given in the Town Hall, Newcastle-on-Tyne, on the 11th ult., by the Hallé Orchestra, under the conductorship of Dr. Hans Richter.. The programme, chosen by plébiscite, contained two important novelties so far as Newcastle is concerned—Tchaikovsky's Fantasie after Dante's 'Francesca da Rimini' and Richard Strauss's symphonic poem 'Tod und Verklärung,' both of which were received with unmistakable marks of approval. Mendelssohn's 'Midsummer Night's Dream' music, two popular numbers from Wagner, and a very fine performance of Beethoven's 'Eroica' Symphony completed the programme.

The most interesting feature of the Newcastle Chamber Music Society's concert on the 3rd ult. was the first performance in Newcastle, in its entirety, of Grieg's String Quartet in G minor, by the Bohemian Quartet, Messrs. Hoffmann, Suk, Nedbal and Wihan, in whose hands the work was remarkably well played. The programme also included Beethoven's Quartet in F (Op. 18), and songs by Schubert, Brahms and other composers were well sung by Mr. Norman Ridley.

Quite a new departure was made at the third Harrison Concert in the Town Hall, Newcastle, on the 6th ult., in the engagement of the Willy Hess String Quartet, who gave a very fine rendering of Dvorák's Quartet in F, (Op. 96), based largely upon negro melodies. Mr. Willy Hess gave a brilliant performance of Laub's Polonaise in G (Op. 8); Mr. Grutzmacher was equally successful in Volkmann's Romance in E for violoncello, and Miss Pauline St. Angelo delighted her audience by her clever playing of pianoforte pieces by Liszt and Rubinstein. Mr. Ben Davies, as the vocalist of the evening, charmed everyone by his sympathetic rendering of Handel's 'Waft her angels,' and Schubert's 'Sérénade.'

A very creditable performance of Mr. Coleridge-Taylor's 'Hiawatha's Wedding Feast' was given in the New Co-operative Hall, Chester-le-Street, on the 18th ult., by the Chester-le-Street Choral Society, under the direction of the Rev. Canon Hughes. The soloists were Miss Mary Bowmaker, Mr. Edward Kellett and Mr. John Nutton.

(*The letter from Norwich will be found on p. 194.*)

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The two works performed at the concert given by the Nottingham Sacred Harmonic Society on the 5th ult. were Sullivan's 'Martyr of Antioch,' with which the chorus and orchestra are tolerably familiar, and Elgar's 'Coronation Ode.' The soloists were Madame Lulu Gillespie, Miss Hilda Wilson, Mr. Joseph O'Mara and Ivor Foster, and Mr. Wright at the organ and Mr. Allen Gill as conductor contributed largely to the evening's enjoyment. Lovers of chamber music enjoyed a rich treat at Miss Cantelo's second subscription concert on the 12th ult. The artists were Mr. Louis Pécskai, Mr. Herbert Walenn and Miss Cantelo, and the programme was culled from Bach, Mozart, Beethoven, Schumann and Brahms.

The members of the Stapleford Choral Society gave a selection from 'Elijah' on the 17th ult., under the direction of Mr. G. Spencer, in connection with an organ recital by Mr. F. Wyatt for the benefit of the Parish Church New Organ Fund. Quite a flutter was created in organ circles by the deviation from ordinary routine in the construction of the new organ at All Souls' Church, Radford. The organ was opened on the 19th ult. by Mr. Liddle, of Southwell Cathedral. It is impossible to go into detail, but it may be stated that the organ is tubular pneumatic in construction, draw-knobs for stops are replaced by a row of keys under the book-ledge, and there is 'one pedal controller to each manual automatically providing a suitable pedal bass to any combination of manual stops and couplers.' The specification was drawn up under the supervision of Mr. F. Wyatt.

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MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

An effort initiated a year ago to establish a musical society which should organise the musical resources of the scattered districts of Mid-Derbyshire bore fruit on the 11th ult., when in the Stephenson Memorial Hall, Chesterfield, the Mid-Derbyshire Choral Union made its first public appearance. A large amount of educational and organising work had been done during the autumn and winter by the founder and trainer of the Society, Dr. S. Bertram Siddall, of Stonebroom, and several 'touring' performances of the 'Messiah' and 'Elijah' had resulted in the discovery of much excellent vocal material. At last an ambitious venture was decided upon, and on the date named Coleridge-Taylor's 'Hiawatha's Wedding' and Stanford's 'The Revenge' were performed in a highly creditable manner. The chorus-singing revealed first-class qualities, both of tone and style. Attack, enunciation and expression were alike excellent. The Sheffield Orchestra had been engaged, and, besides playing in the two works, performed Beethoven's C minor Symphony, the Overture to 'William Tell,' and Mendelssohn's Violin Concerto (solo Mr. J. H. Parkes). Mr. H. Brearley was the vocal soloist. The concert was conducted by Dr. Coward, of Sheffield. Such a venture for a society recruited from an entirely rural district is deserving of this somewhat extended reference. Its future should be still more fruitful unto good works.

To make complete the record of the city's musical doings since Christmas, I must first allude to an excellent concert given by the St. Peter's (Abbeydale) Choral Society on January 27, under Mr. W. Gadsby's direction. Mendelssohn's 'Christus' and 42nd Psalm were admirably sung. On the previous night the Hathersage Choral Society had performed Romberg's 'Lay of the Bell' under Mr. F. W. Hulme's control. February found the musical fixtures coming thick and fast. A performance on the 3rd ult. of Mendelssohn's 'St. Paul' by the Wincobank and Blackburn Harmonic Society under Mr. A. Swaine proved successful. The Sheffield Sunday School Union Festival held in the Albert Hall on the 9th ult. furnished a 'sign of the times' in the excellent singing of a juvenile choir of 500 voices—our future choralists—under Dr. Coward. Mr. J. W. Phillips was at the organ. Other musical fixtures calling for mention are a performance of 'Elijah' at the Attercliffe Wesleyan Reform Chapel under Mr. George E. Kitching, and the concert of the Brincliffe Musical Society, at which Mr. J. H. Parkes directed an excellent first performance in Sheffield of Tchaikovsky's 'Casse Noisette' Suite.

There has been a welcome plenitude of chamber music during the month. At Mr. Harrison's Concert on the 3rd ult. the Willy Hess Quartet appeared, playing Dvorák's Quartet in F (Op. 96), and a week later, under Miss Foxon's auspices, the Bohemian Quartet visited the city and played works by Dvorák (Op. 106, in G), Beethoven (Op. 18, No. 4), Borodin, and Grieg. The vocalists at the two concerts named were Madame Marie Brema and Madame Blanche Marchesi respectively. Mr. Percy Sharman and Mr. Holden-White also gave an enjoyable chamber concert on the 11th ult., in which they were assisted by Mr. Withers (violoncello) and Madame Seymour. An interesting item was the Sonata for Violin and Pianoforte (Op. 18) by Richard Strauss. Tchaikovsky's Pianoforte Trio in A minor (Op. 50) was also included in the scheme.

The Sheffield Teachers' Operatic Society gave a week's performances of 'The Yeomen of the Guard,' in the Albert Hall, at the end of the month, and the Barnsley Operatic Society similarly performed 'Iolanthe' in the Harvey Institute.

Messrs. John Broadwood and Sons have arranged to provide rooms at 33, Great Pulteney Street, Piccadilly Circus, to be at the disposal of their clients for lessons, practice and rehearsals. These rooms can be engaged at any time, or can be secured in advance by application to Mr. S. H. Walrond, Secretary.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

The most generally interesting event of a somewhat busy month has been the revival of a seldom heard work by Handel—his setting of Dryden's smaller 'St. Cecilia Ode.' This was undertaken by a newly-organized society, the Headingley Choral Society, and took place on the 19th ult. It was the more welcome, since our experience of Handel in the West Riding, where his music is so much cultivated, is after all limited to three or four of his most familiar works, and this one has a freshness and character all its own. The soloists were Mr. James Wilson and Mr. Tom Child, and a creditable performance, especially as regards the orchestral details, was given under Mr. H. Percy Richardson's direction.

A novelty to Leeds was Strauss's music to 'Enoch Arden,' which was heard at a concert given by Mr. C. Wilkinson on the 12th ult. Mrs. Beerbohm Tree recited the poem most artistically, and Mr. Wilkinson was the pianist. At the same concert a most promising contralto was introduced to Leeds in Miss Mary Boyd, who possesses a good voice and exceptional dramatic intelligence. Mr. John Dunn was the violinist. Strauss also took a prominent place in the programme of a very interesting chamber concert given on January 27 by Mr. Sharman (violin) and Mr. Holden-White (pianoforte), when they played that composer's early Sonata in E flat (Op. 18). With Mr. Withers, a very accomplished young violoncellist, they also played Tchaikovsky's 'Elegiac' Trio in A minor (Op. 50).

With these exceptions the concerts have not presented anything of striking interest. The subscription concert on January 28 was, however, a thoroughly enjoyable one. The Hallé Orchestra, under Dr. Richter, was chiefly responsible for the programme, which included the 'Pastoral Symphony,' not heard at Leeds for about twelve years! The Philharmonic Society's chorus contributed two pieces, the 'Vätergruft' of Cornelius and the 'Dirge for Two Veterans' by Dr. Charles Wood, produced at the last festival. The chorus-singing reached a very high level of accuracy and refinement, most creditable to their trainer, Mr. Fricker; indeed, we have to go back to the earlier festivals to find anything of equal finish in a Leeds chorus. The soloist in both works was Mr. Frederic Austin. On the 4th ult. the Leeds Choral Union gave a concert, the chief feature of which was Gluck's 'Orpheus,' with Miss Giulia Ravogli in the part she has made her own. Originally the programme included Professor Parker's Norwich work, 'A Star Song,' but on second thoughts the Society decided to repeat Elgar's 'Coronation Ode,' which had proved to the taste of their subscribers when given at an earlier concert of the season. Miss Alice Esty, Miss Taggart, Mr. Burrows, and Mr. Herbert Parker were the principals, and Mr. Alfred Benton conducted.

The remaining Leeds events may be passed over briefly. The 'Bohemian' Chamber Concert Society gave one of their enjoyable smoking concerts on the 21st ult., when Beethoven's Quartet in F (Op. 18, No. 1) and Rubinstein's in C minor (Op. 17, No. 2) were played by Messrs. Elliott, Wright, Nichols, and Giessing. On the following evening the Leeds Parish Church Choir gave their annual concert, at which Gade's 'Erl-King's Daughter' was performed under the direction of the organist, Mr. Alfred Benton

BRADFORD.

On the 13th ult. Dr. Richter and the Hallé Orchestra were chiefly responsible for the programme of one of the subscription concerts. Beethoven's Fourth Symphony, which is hardly ever heard in these parts (the last West Riding performance by a professional orchestra of which I can find a record was at these concerts in 1892), Strauss's 'Don Juan,' and Saint-Saëns's Fifth Pianoforte Concerto in F (Op. 103) were the chief things. The pianist was Busoni, who played magnificently. Anything more delightful than his interpretation of a couple of choral preludes by Bach cannot be imagined. Mr. Midgley, who supplies most of the chamber music Bradford

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has an opportunity of hearing, has given two more of his concerts. On January 21 the Kruse Quartet party appeared, and played D'Albert's fine quartet in E flat, a beautiful, dignified work, together with Brahms's Pianoforte Quartet in A (Op. 26), in which Mr. Midgley was pianist, and the second of the Rasoumowsky Quartets. At the second concert, on the 18th ult., a local quartet party appeared. On the 14th ult. the Bradford Permanent Orchestra gave a concert, the peculiarity of which was that ten out of the fourteen pieces were vocal. The result was, however, a marked increase in the attendance, from which it may be concluded that the Bradford people have not even now acquired a taste for orchestral music. On the 20th ult. the Bradford Festival Choral Society, under Dr. Cowen, gave an unusually strong programme, including Parker's 'Hora Novissima,' Dr. Cowen's 'Coronation Ode' (both for the first time in Yorkshire), with 'Walpurgis Night' by way of ballast. The principals were Miss Helen Jaxon, Miss Edna Thornton, and Messrs. Collings and Foster, who sang well, while Dr. Cowen secured a generally creditable reading from band and chorus, his Ode being particularly well done.

OTHER TOWNS.

At Huddersfield two of the subscription concerts have taken place. On January 27 the 'London Trio' (Madame Amina Goodwin, Mr. Simonetti, and Mr. Whitehouse) played pianoforte trios by Dvorák (Op. 65) and Arensky (D minor) with a highly-finished ensemble; and on the 10th ult. Mr. Ben Davies, with Mr. Alfred Hollins as pianist and organist, gave pleasure by their artistic performances. On the 7th ult. the Philharmonic Orchestra gave an interesting cycle of overtures from Handel and Mendelssohn. The former was represented by a work of exceptional rarity and interest, the overture to his first opera, 'Almira,' dating from his early Hamburg days, but already characteristic in its vigour and stateliness. Mr. Ibeson conducted.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Brodsky Quartet from Manchester visited Belfast and rejoiced the lovers of chamber music with two admirable concerts an January 30 and 31. Each of the members of the Quartet is a master of his instrument, and their performances show how carefully they have studied the true interpretation of the great works.

The third Subscription Concert of the Philharmonic Society took place on the 13th ult., and in many respects the concert was the most interesting of the season. In the first place, Mons. Ysaye appeared for the first time in Belfast and honoured the Society's orchestra by permitting them to accompany him in Beethoven's violin concerto, played as he alone can play it. He also played a Sarabande and Gigue by Bach, and Vieuxtemps' Ballade et Polonaise, accompanied by Herr Willibald Richter. The chorus and orchestra performed, for the first time in Ireland, 'Wandrer's Sturmlied,' an early work of Richard Strauss, a very difficult and exacting composition, full of cleverness and variety.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Norwich Philharmonic Society, which was last year reconstructed on a larger scale, and migrated from Noverre's Rooms to Saint Andrew's Hall, gave a very successful concert on the 5th ult. The Philharmonic was on this occasion joined by the Norwich Choral Society, a body which must not be confounded with the Norwich Festival Chorus, now so ably conducted by Dr. A. H. Mann.

Coleridge-Taylor's 'Meg Blane' (with Miss Muriel Foster as the vocalist) formed the principal item of a very interesting programme. The band, under the careful training of Dr. Bates, shows decided improvement. In the second part of the programme Miss Kathleen Bruckshaw (pianoforte) gave great pleasure by her refined and artistic playing in Beethoven's Choral Fantasia (Op. 80), Chopin's Nocturne in G minor, and an 'Etude' by Liszt, and Handel's 'Largo' was performed by Miss Noverre (solo violin), Miss Miriam Timothy (harp), and Dr. Bunnett (organ) and strings (orchestra). Dr. Bates conducted his forces with watchful care and discretion.

A pleasant concert was given on January 29 by the Norwich Orchestral Union, under the baton of its conductor, Mr. Ernest Harcourt. Miss Edith Patching was the vocalist and Miss Glendenning the solo violinist.

Benedict's 'Saint Cecilia' formed the principal attraction at the North Walsham Society's concert under the conductorship of Mr. A. S. Wilde. The choir showed evidence of good training. The vocalists were Miss Mildred Rix, Miss Cockrill, Mr. Gawthrop and Mr. Frank Perfitt. Mr. Wilde also on the 19th ult. conducted an interesting programme at Sheringham Town Hall, when Macfarren's 'May day,' with Miss Mildred Rix in the principal part, was performed.

At the Corporation Organ Recital on the 21st ult. the Norwich Union Fire Office Orchestral Society made a welcome first appearance under their conductor, Mr. Curtis. Mr. Sawford Dye and Mr. Andrewes were the vocalists, and Dr. Bunnett contributed three organ solos, one being a Fantasia from his own pen.

Miscellaneous.

Mr. Henry King, Secretary of the Coronation Choir and to the Coronation Dinner given to Sir Frederick Bridge, was the gratified recipient of a handsome testimonial presented to him at the Church House on the 19th ult. The token of the esteem in which he is held took the dual form of an address and gold watch and chain, subscribed for by ninety-seven persons including Sir Frederick Bridge, Sir Hubert Parry, Sir George Martin, the Hon. Spencer Lyttelton and others. The watch bears the following inscription:—

> This Watch, together with a Gold chain and an address, was presented to Mr. Henry King (Secretary to the Coronation Choir) on the 19th February, 1903, in recognition of his valued services as Honorary Secretary in connection with the dinner given by some members of the Coronation Choir to Sir Frederick Bridge, M.V.O, Mus. Doc. (Director of the Music at the Coronation Service) on the 28th November, 1902.

The presentation was made by Mr. James Matthews, chairman of the Committee, in terms of high appreciation of Mr. King's valued services connected with the Coronation, and Sir Frederick Bridge, in his usual genial mood, added some humorous and pungent remarks. Mr. King returned thanks in a few well-chosen words, saying:—'I feel it quite beyond my power to adequately express my feelings to you for all this kindness I may say, however, that it is *most* gratifying to know that anything I may have done towards promoting the success of the dinner in honour of Sir Frederick Bridge has been so highly appreciated; and I am greatly touched by the presence of so many kind friends here to-day.' The company also included Mr. C. Rube, Mr. A. K. Hichens, Dr. Larkin, honorary secretary, and Mr. Joseph Monday, treasurer to the Testimonial Fund.

The Report and Accounts of the Bristol Musical Festival held in October last have been published. It appears that the attendance—13,936—was larger than at any previous Festival, and exceeded the meeting of 1896 by 2,960 persons. The financial result showed a balance on the right side of £67 9s. 7d.

Mr. Stewart Macpherson has resigned the conductorship of the Westminster Orchestral Society, to the great regret of the members.

The London Organ School, directed by Dr. Yorke Trotter, will in future be known as the London Music School.

Mr. W. Arundel Orchard has been appointed conductor of the Sydney Liedertafel.

We are requested to state that Mr. Hugo Görlitz, 119, New Bond Street, is the only official British representative of the 'Richard Wagner festival plays, Munich' referred to in our January issue, p. 41.

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Foreign Notes.

FRANKFORT-ON-MAIN.

A monument to Raff, by the Munich sculptor Ludwig Sand, has been completed, and is to be unveiled next May in the Frankfort cemetery. Joachim Raff, the distinguished Swiss composer, was director of the 'Hoch' Conservatorium, a post which he retained up to the time of his death.

MEININGEN.

Herr Wilhem Berger, director of the Musikalische Gesellschaft at Berlin, has been selected as successor to Herr F. Steinbach from amongst more than a hundred competitors.

MILAN.

The second number of the *Gazzetta Musicale* in its new form under the title *Musicals Musicisti* gives an interesting article on the Puccini family. Giacomo Puccini was born at Lucca in 1712, where in 1740 he became organist of the cathedral. He was a great friend of the famous Padre Martini. Antonio Puccini succeeded his father, and he is known as the composer of a Requiem Mass and thirteen operas. His son Domenico, organist and pianist, died at the age of forty-four, leaving four children, among whom was Michele, father of Giacomo Puccini, the composer of 'La Tosca.' Of the last named there is a brief account of his early days; also a picture of the house at Lucca in which he was born.

ROUEN.

During the present month, says *La Vie Musicale*, there will be produced at the Théâtre des Arts a new opera by M. Isidore de Lara, entitled 'Siddharta.' The principal rôles have been assigned to Mlle. Charpentier and MM. Victor Maurel and Sylvain. From the same source we read that the composer's 'Messaline' has been given five times at Nimes, and with ever-increasing success.

PARIS.

'Titania,' a musical drama in three acts, libretto by MM. Louis Gallet and André Corneau, music by M. Georges Hué, was successfully produced at the Opéra Comique on January 20. *Le Ménestrel* considers the music incomparably superior to the poem; and though the former sometimes lacks in originality, that precious quality is not always wanting. The writer regrets that the composer slavishly follows the Wagnerian method. *Le Guide Musicale* describes the book, but passes no criticism on it. In the music it finds inspiration at times at a low ebb. Both papers, however, speak in high terms of the skill and refined taste displayed by the composer.

In *Le Ménestrel* of the 8th ult. there is an article by M. Raymond Bouyer concerning the manner in which the hundredth anniversary of the birth of Hector Berlioz ought to be celebrated. For some time past announcements have been made of a Festival to be held at Grenoble during the month of August next; there are to be speeches, orpheonist competitions, *fêtes*, &c., but with exception of a proposal made by a society to give a performance of 'Faust,' the French master's music is conspicuous by its absence. Unless therefore a strong musical scheme is put forward, the above-named writer's dissatisfaction with the Grenoble programme seems fully justified. He 'dreams of something very different to commemorate the birth; something thoroughly *Berliozian*.' That a celebration of some kind should be held at Grenoble, the chief town in the department of Isère, in which Berlioz was born (Côte St. André), is natural enough, but Paris—where the French master lived, laboured, and died without due recognition of his genius—is the right place in which to pay special honour to his memory.

M. Arthur Pougin, in an article which appeared in *Le Ménestrel* of the 1st ult., entitled 'La Semaine Noire,' delivers as it were a funeral oration on the two composers, Augusta Holmès and Robert Planquette; on the writer, Edmond Neukomm; and on the vocalist, Numa Auguez. Of the first he says that of all the women in France who, during the past hundred years, devoted themselves to composition, she was the most gifted; and that notwithstanding her almost religious reverence for César Franck and her ardent admiration for Wagner, her artistic personality did not suffer. Of Planquette we read that 'without wishing to do hurt to his memory, it may be said that his fortune was greatly in excess of his artistic merit.' His old *camarade* Neukomm he describes as a talented writer, but one whose life lacked definite aim. He was, by-the-way, the nephew of Chevalier Neukomm, the pupil and friend of Haydn. Auguez is named a 'chanteur de premier ordre.'

A Festival of British Music is to be held in London, and it is pleasing to hear that Paris—or perhaps we ought to say M. Gailhard—proposes to honour her eminent living composers, Reyer, Saint-Saëns and Massenet. His idea is to have a Reyer cycle at the Opéra with 'La Statue,' 'Sigurd' and 'Salammbô'; a Saint-Saëns with 'Samson et Dalila,' 'Henry VIII.' and 'Les Barbares'; and a Massenet with 'Thaïs' and 'Le Cid.' And then, as mentioned above, at the close of the year there may be a Berlioz cycle.

Country and Colonial News.

BRIEFLY SUMMARISED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

Barnstaple.—Dr. H. J. Edwards's sacred cantata, 'The Epiphany,' was performed at the Parish Church on the 1st ult., under the direction of Mr. Sydney Harper. The church choir was augmented for the occasion, and the solos were sung by Master Harold Davis, Mr. Sydney Harper, and Mr. J. Northcote. The same work has been also given within a few days at North Petherton Church and at Okehampton Parish Church. The composer presided at the organ at each of the performances.

Basingstoke.—The Choral Society gave a concert in the Town Hall on the 10th ult., when Gade's 'Spring's Message,' Mendelssohn's 'As the hart pants,' and various part-songs were performed. Madame Blanche Powell, Miss May Hayden and Mr. Dalton Baker were the solo vocalists, while the instrumental portion of the programme comprised a Concerto for four violins by Maurer, two movements from Grieg's violin and pianoforte Sonata in G, and Moszkowski's 'Ballade' for violin. Mr. H. E. Powell conducted.

Bath.—The Bath Society of Gleemen gave their first annual concert at the Assembly Rooms on the 5th ult., when the feature of the programme was their excellent rendering of the following part-music: Glees, 'Strike the lyre' (Cooke), 'Who comes so dark?' (Callcott), 'The Storm' (Dürrner); Madrigals, 'Come, let us join' (Beale), 'Down in a flow'ry vale' (Festa); Part-Song, 'Hymn to Night' (Beethoven). The solo vocalists were Miss Lilian Rea, Mr. William Irving, Mr. E. J. Parker, and Mr. T. A. Gass; Mr. Parker's songs with humming accompaniments by the gleemen attracted special attention. Mr. J. Horsell conducted.

Bodmin.—A very successful rendering of Stanford's 'The Revenge' was given in the Public Rooms on January 28 by the Nonconformist Choirs Association, under the able conductorship of Mr. H. M. Lamerton. The instrumental accompaniments were supplied by the Falmouth Philharmonic Orchestra. The second part of the programme included four pieces by the St. Andrew's Quartet, songs by Madame Minadieu, a violin solo 'Zigeunerweisen' (Sarasate) by Miss Bertha Treweske, and German's 'Nell Gwyn' Dances by the orchestra. Mrs. A. L. Stephens was at the pianoforte.

Canterbury.—The King's School Musical Society gave a concert on the 10th ult., when an interesting programme was provided, which included Schubert's 'Rosamunde' ballet music, the march and chorus from 'Tannhäuser,' and the first movement of Haydn's Symphony in C. A special feature was the performance of several pieces composed by local musicians. These included an Intermezzo, Dr. H. C. Perrin; Coronation Waltz, Cecil Gann; *Finale* of Suite 'Lavengro,' and Coronation Prize March, the last

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three by Percy Godfrey. Each of the composers named conducted his own work, the remainder of the concert being directed by Mr. Godfrey.——On the 19th ult. the Canterbury Cathedral Musical Society performed Handel's 'Judas Maccabæus,' with orchestral accompaniment, in the Cathedral, under the baton of Dr. Perrin, Cathedral organist, and two movements of Beethoven's second symphony were also finely rendered. The solos were taken by the Cathedral choristers and by Messrs. Louis Godfrey and F. Noakes.

Doncaster.—The Musical Society gave a performance of Sullivan's 'Golden Legend' and Mendelssohn's 'Walpurgis Night' in the Corn Exchange on January 30. The choir sang with great power and excellent attack, notably in the chorus 'Come, with torches' and in the choral epilogue to Sullivan's cantata. There was an efficient orchestra augmented by many professional players, and Mr. T. Brameld conducted. The solo vocalists were Madame Emily Squire, Miss Alice Lakin, Mr. Charles Saunders and Mr. Charles Tree.

Forfar (N.B.)—The Philharmonic Society, under the conductorship of Mr. M. B. Kidd, gave a fine performance of Dvorák's 'The Spectre's Bride' on the 2nd ult. A small string orchestra (led by Mr. Cole, of Glasgow) with Miss Jean Hill at the pianoforte and Mr. D. W. Neill at the harmonium, supplied the accompaniments. Miss Gordon Pillans, and Messrs. J. W. F. Adams and Robert Burnett were the soloists.

Honiton.—The Honiton Choral Society gave their seventh annual concert on the 19th ult. The works performed were Stainer's 'Crucifixion' and Brahms's 'Song of Destiny.' The band and chorus numbered eighty performers, and Mr. R. W. Higgins conducted two very successful performances.

Horsham.—The Musical Society gave a performance of Coleridge-Taylor's 'Hiawatha' on the 4th ult. at the King's Head Assembly Rooms. The soloists were Miss Alice Holman, Mr. Henry Beaumont and Mr. Graham Smart. The choir sang with spirit, and the orchestra, led by Mr. W. M. Quirke, was also efficient. Mr. R. Harris at the organ and Miss Laura Sapey at the pianoforte rendered useful assistance; Mr. A. P. Whitaker conducted.

Leighton Buzzard.—The Leighton Buzzard and Linsdale Musical Society, recently formed, gave their first concert at the Corn Exchange on the 17th ult., when the programme included Stainer's 'Daughter of Jairus,' Thomson's Madrigal, 'The Fairy Queene,' and the part-songs, 'The departure' (Mendelssohn) and 'Song of the Vikings' (Faning). The band and chorus consisted of seventy performers, and the solo vocalists were Mr. Cyril Harrison, Mr. Seth Hughes, and Mr. John Challis; Mr. G. A. Hardesty was the conductor.

Llanelly.—A musical service was held at St. Peter's Church on the 10th ult., when Valentine Hemery's sacred cantata 'Soldiers of the Cross' was rendered by the choir, numbering over 100 voices. The solos were taken by Miss Mary Hallam, Miss Gladys Griffiths, Mr. F. A. Coombs, and Mr. J. Marker. Miss Maggie Davies presided at the organ, and the choirmaster, Mr. J. W. Godsell, conducted.

Priors Lee, Salop.—The Choral Society, assisted by the St. George's Orchestral Band, led by Mr. W. C. Watkiss, gave a successful concert on the 16th ult., the chief feature of which was Van Bree's 'St Cecilia's Day.' The solo part was admirably rendered by Miss Maud Hammond Ball. In the second part, which was miscellaneous, Messrs. T. Price and W. Birtles assisted as vocalists, and Messrs. W. H. Hyde and J. Finney as solo violinists. Mr. J. E. Blakemore conducted.

Southend-on-Sea.—An excellent performance of Gounod's 'Redemption' was given by the Choral Society on the 17th ult. in the Pier Pavilion. The orchestra (led by Miss Harrington) and chorus numbered about 120, the principal vocalists engaged being Miss Kate Cherry, Miss Marion Iceton, Madame Annie Layton, Mr. Harry Stubbs, and Mr. Arthur Barlow, all of whom acquitted themselves with credit and distinction. Miss Marion Gregory presided at the pianoforte, Mr. A. Bizzey at the organ, and Mr. W. Whiteman conducted.

Timperley.—The Vocal Society, conducted by Mr. H. Mozart Sheaves, gave a concert in the Stockport Road Schoolroom on the 16th ult., when the choir sang the following part music:—'For the New Year' and 'Hunting Song' (Mendelssohn); Shepherds' Chorus, 'Rosamunde' (Schubert); Market Chorus, 'Masaniello'; 'Liberty' and 'The Miller's Wooing' (Eaton Faning); 'Spring Song' (Pinsuti); 'O lovely May' and 'The Chase' (Edward German). These were interspersed with vocal and violin solos by Miss Keal, Miss Twyford, Mr. James Lowe, Mr. A. H. Nock, and Miss Burrows.

Torrington.—The Amateur Musical Society gave its first concert in the Town Hall on the 3rd ult., when Stainer's 'Daughter of Jairus' was the main feature of the programme. The solos were sung by Master Harold Davies, Mr. Sydney Harper, and Mr. B. T. James, the conductor being Mr. F. J. Webber. The miscellaneous second part included the chorus, ''Tis thy wedding morning,' from Cowen's 'Rose Maiden,' by the choir, and 'Der Freischütz' overture by the orchestra.

Weybridge.—Miss Catherine Low and Mr. Sterling Mackinlay gave a concert in the Village Hall on the 12th ult., assisted by Madame Antoinette Sterling and Miss Ivy Angove (violinist). The programme included Schutt's Suite (Op. 44) for pianoforte and violin, and several pieces by Schubert, Chopin and Bach played by Miss Low.

Worcester.—The first Chamber Concert by the Worcester String Quartet (Mr. J. W. Austin first violin, Mr. F. Fielder second violin, Mr. A. Quarterman viola, Mr. E. W. Price violoncello) was given in the Public Hall on the 5th ult. Mozart's Quartet in C and Schubert's in G minor were excellently played, as also was Schumann's Pianoforte Quintet (Op. 44), with the assistance of Mr. G. A. Alder. Miss Amy Kendal was the vocalist. This Quartet Concert is the first ever given in this city by local performers, and the members of the Worcester String Quartet may be congratulated on the good work which they have so successfully started.

Answers to Correspondents.

Fah Me.—'Who was the most eccentric musician?' This is rather a difficult question to answer, but Dragonetti, the celebrated double-bass player, may certainly be placed in the front rank of cranks. He was an inveterate snuff-taker and possessed a large collection of snuff-boxes. At his death his effects included a number of curiously-dressed dolls. With these he used to play with childlike glee. Moreover, he was in the habit of taking to the Musical Festivals at which he performed a selection of these companions, especially a black doll, which he called his wife! It is related that when the coach in which he travelled stopped to change horses at a country inn, 'Old Drag,' as he was called, used to expose to view at the window of the vehicle his dusky doll-wife, much to the amusement of the villagers. His dog Carlo always accompanied him into the orchestra. Dragonetti's speech was a curious linguistic mixture of native Bergamese, bad French, and worse English!

E. J. G.—The history, genuineness, &c., of Tallis's responses as we now know them is an old, old story. You mention Rimbault; but any uncorroborated statement made by him must be regarded with caution. It is to be feared that writers on such matters are too prone to copy from one another without making original research, verifying statements, or giving definite references. The subject is an important one, and we shall keep it in mind with a view to collecting further information, if possible, and setting it before our readers.

E. C.—The standard book on the construction of the organ is that by Hopkins and Rimbault, but it hardly covers the ground of the latest developments of the organ-builder's mechanical skill. We cannot prophesy as to the value of the book you mention until it is published.

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Yorkist.—In regard to the proper interpretation of dynamic signs in pianoforte playing you must always be guided by the context. The example you quote (Chopin's Prelude, Op. 28, No. 20) is so phrased that a decrease of tone would naturally attend the beginning of bar 3, in order to get the full effect of the crescendo. The signs < > are, of course synonymous with *cres.*, and *dim.*; their duplication in certain passages may be read as underlinings of the composer's intentions. In the Chopin Prelude No. 21, in B flat, the *dolce* indication implies tranquillity, and, therefore, softness of tone. Natural feeling, rather than interpretative rules, should be the principle which governs expression in music.

Purcell.—(1) The 'usual remuneration in taking pupils from another teacher' is a matter of arrangement. (2) There is no reason why Gregorian and Anglican chants should not be used at the same service. (3) As to whether electric organs are a success or not, it may be useful in this connection to quote the opinion of an experienced old organ-builder: 'After all, sir,' he said. 'there's nothing like a tracker action, providing it's *well made*.' (4) We cannot place Local Examinations 'in order of value.' Our space is too valuable for this.

H. J. R.—(1) Of Sullivan's music to 'Macbeth' only the overture is published in (full) score, price 10s. net, and the orchestral parts of the complete work are to be had, price three guineas net. Messrs. Chappell & Co. are the publishers. (2) There is a chronological list of Sullivan's compositions at the end of the 'Souvenir of Sir Arthur Sullivan' (George Newnes). The article on Sullivan in the 'Dictionary of National Biography' may be of service to you in this connection.

H. G.—(1) Sir George Grove's 'Beethoven and his nine symphonies' is a book on the lines of your enquiry and suggestion. For the latter we thank you and have already taken some steps to carry it out. (2) See the English version of 'Peer Gynt,' by William and Charles Archer (Walter Scott), and 'Four lectures on Henrik Ibsen,' by Philip H. Wicksteed (Swan Sonnenschein).

L. O. T. W.—(1) Mr. Fuller Maitland's book entitled 'Masters of German Music' is published by Messrs. Osgood McIlvaine & Co. (2) The sonata by Beethoven known as the 'Kreutzer' is that for pianoforte and violin, key A, Op. 47. (3) There is no book entitled 'Criticisms on music of to-day,' nor is there need of such while the daily newspapers are accessible.

L. B. D.—The pianoforte arrangements of Wagner's 'Tristan' (made by Bülow) and 'Die Meistersinger' (made by Tausig) and 'Parsifal' (made by Klindworth) will meet your requirements. An arrangement, by Professor Klindworth, of 'Die Meistersinger' is in course of preparation.

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Preceptor.—If the term 'musical devices' set forth in the examination syllabus means 'Ornamentation,' then you could not study any better book than that by Mr. Dannreuther on that subject. If it refers to 'Form,' Pauer's Primer on that topic may prove useful.

R. J. M. W.—We do not know of the 'charity scholarship of £10 per annum called Harvey's Trust,' available for former choristers who intend to pursue their musical studies. Perhaps some of our readers can furnish the desired information.

R. T.—Mr. Balfour's article on 'Handel' appeared in the *Edinburgh Review* of January, 1887. It was subsequently privately reprinted by the author, and, in 1893, included in his published 'Essays and Addresses.'

F. J.—An obituary notice, with portrait, of Dr. G. B. Arnold, of Winchester, appeared in our issue of March, 1902, p. 169. We shall be pleased to give a specification of the Winchester Cathedral organ at some future time.

E. J. H.—According to the 'Dictionary of National Biography,' the Duke of Wellington possesses a portrait of Garrett Wellesley, Earl of Mornington, but we cannot trace if it has ever been engraved or otherwise reproduced.

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The *Daily Telegraph* says: "A remarkably successful first appearance at these concerts was achieved by Mr. John Harrison, a tenor vocalist hailing from Lancashire, who possesses an organ of genuinely agreeable quality and of adequate range. His renderings of Goring Thomas's 'O vision entrancing' and Balfe's 'Come into the garden, Maud,' were notable for fulness of expression and good phrasing, while the excellent style in which the songs were delivered assisted towards establishing the new-comer in high favour. He was warmly and deservedly applauded."

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1903.

ADOLPH BRODSKY.

Russia has supplied us with composers not a few, of whom Tschaïkovsky may be regarded as the chief creative musician in the land of the Czar. Instrumental performers of repute have hailed from the same region, with Anton Rubinstein at their head. Other famous knights of the pianoforte are Godovsky, Pachmann, Rachmaninoff, Sapellnikoff, Siloti, Slivinski, and, of the fair sex, Madame Essipoff. If Russia cannot claim so extensive an output in regard to eminent violinists, she may be proud of her son who forms the subject of this Biographical Sketch.

Adolph Brodsky was born at Taganrog, a port on the north shore of the sea of Azov, March 21, 1851. 'Taganrog is noted for two things,' he laughingly says, 'the deathplace of Alexander I. and the birthplace of Adolph Brodsky.' His grandfather and father were both amateur fiddlers. At the age of three he showed signs of a great fondness for music by singing many of the folk-songs of his native country; at the age of four he taught himself to play some of these native melodies on a toy fiddle, the gift of his father. He received his first lessons at the age of five, his teacher being a soldier, but the brilliant little pupil soon outshone his military master in technical tactics. The next instructor of Master Adolph played dances and drank! 'Once he tried to kill me,' he says, 'and I was taken away from him.' Lancetti, teacher No. 3, was a true artist and a humorist. He had a penchant for playing 'funny tunes' on his famous Strad. 'He would play a farmyard piece—cocks crowing, hens flapping their wings, and introducing the oddest sounds.'

Adolph, at the age of seven, went to a new teacher, in whose house he lived. This professor was wont to leave the little fellow locked in the house without food, so that he sometimes suffered from hunger. On one occasion the providential discovery of a sack of potatoes saved the boy from actual starvation. 'My master gave a public concert,' says Dr. Brodsky, 'at which I played. It cleared 500 roubles, but my teacher ran away with the money and left me as an asset to his creditors.'

As a boy aged nine, Adolph Brodsky gave his first concert at Odessa. His performances on that occasion were of such high merit that they enlisted the practical sympathy of a wealthy citizen, who sent the young violinist to study at Vienna. In the year 1860 he entered the Conservatoire, and became a pupil of the famous Joseph Hellmesberger. This great teacher took a deep interest in his gifted pupil, and allowed the *Wunderkind* to play at many concerts in Vienna, and finally admitted him into his own celebrated quartet, then in the height of its popularity, the personnel being Hellmesberger, Brodsky, Bachrich, and Popper. At Vienna he first met his friend Hans Richter, then a fair youth of eighteen, like himself a student at the Conservatoire. He was the first horn player in the Imperial Orchestra; 'but,' adds Dr. Brodsky, 'he was an all-round musician, for I remember a performance of the "Tannhäuser" overture when Richter played three instruments at the same time —the horn, the cymbals, and the triangle! At a charity concert given in Vienna, young Brodsky played Ernst's famous Elegy. At the close of the performance a portly gentleman of forty years of age came to the player to express his admiration of the Elegy, with the request to be taken as a pupil. The would-be pupil had never handled a violin, and when Brodsky told him he must spend three weeks in learning to hold the instrument, he replied 'Oh, no; I would like to play the Elegy by Ernst at once.' The end was 'We did not come to terms.' Another pupil could only come for his lessons early in the morning, therefore in the cold winter months it was arranged that the teacher should remain in bed and give the lessons from between the sheets after the pupil had lighted the fire.

During his sojourn in Vienna Dr. Brodsky became a member of the Imperial Orchestra. But before joining this splendid organization, he used very often to play gratuitously at the Burgtheater as a deputy violinist that he might see the plays of Shakespeare. 'My great love of Shakespeare's works,' he says, 'dates from that time, and I am always reading some of them. Moreover, I greatly enlarged my range of interests, and I look back on these experiences in my young days as an important factor in my artistic development.'

After a residence of ten years in Vienna he made a tour in his native land from 1870-74. With two other artists he gave concerts with great success all over Russia, the itinerary extending as far as Tiflis in the Caucasus and Baku on the Caspian. He subsequently settled at Moscow in order to come under the influence of Ferdinand Laub, whom he regarded as one of the greatest of violinists. He was never a pupil of Laub as is stated in some biographical notices, though Dr. Brodsky states that Laub had a greater influence upon the formation of his own individual style than even Hellmesberger himself, and here he remarks on the great value of observation in the equipment of the artist. 'I think it would be better for young violinists nowadays,' he says, 'if they were less critical and more inclined to see the good points in this or that player, and to profit thereby. One artist may phrase a passage in one way, and another in a different manner, and there is much to be learnt in executive attainment from this comparative study.' He accepted the post of a violin professor at the Moscow Conservatorium.

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starting at the bottom of the ladder by teaching the very beginners. There he remained four years—1874-78.

Kieff was the next scene of Dr. Brodsky's work. He conducted the Kieff Symphony Society from 1878-80. In the latter year he married Anna Skadovsky, the daughter of a Russian nobleman who owns estates in South Russia. Then he started on his great tour lasting three years, 1880-83, giving recitals and playing as soloist at the great orchestral concerts in Austria, Germany and England. At Vienna he played Tschaïkovsky's Violin Concerto, dedicated to him by the composer; he had practised it for a whole year! But he had the greatest difficulty in being allowed to play it, as there was a curious old custom in Vienna which permitted the players in the Orchestra to be the judges of what new compositions were to be performed! Dr. Richter—then conductor of the Vienna Orchestra—told him that he could not arrange to have the concerto performed unless the orchestra agreed. Thereupon Brodsky played the Tschaïkovsky concerto to the band, who said: 'Yes, it's all very fine and you play it very well, but—play something else!' He agreed to 'play something else'; but a few days before the concert he went to Richter and said that unless he was allowed to play the Tschaïkovsky concerto he would not play at all! This determination made him master of the situation, and he had his own way. It was in this work that Dr. Brodsky made his first appearance in England at the Richter concert, St. James's Hall, London, May 8, 1882.

His performances at one of the famous Gewandhaus Concerts led to his being invited to become chief professor of the violin at the Leipzig Conservatorium—the most classical violin school in Europe. Here he remained for eight years (1883-91). Among his most distinguished pupils at Leipzig may be mentioned Felix Berber, leader of the Gewandhaus Orchestra, Alfred Krasselt, leader of the Weimar Orchestra, Alexander Fiedemann, professor at the Odessa Conservatoire, Miss Edith Robinson, and others. It was during the Leipzig period that the celebrated Brodsky Quartet was formed—the original players being Brodsky, Becker, Nováček, and Klengel.

In 1891, to the great regret of Leipzig, Dr. Brodsky accepted a very remunerative offer made by Mr. Damrosch to play in concerts all over the United States. This engagement, with New York as headquarters, covered the period 1891-94. He then returned to Europe with the determination not to accept any further permanent post. But the late Sir Charles Hallé had his eye upon the gifted Russian violinist, with the result that Brodsky settled at Manchester in 1895 as chief professor of the violin at the Royal Manchester College of Music and leader of the Hallé Orchestra. Three weeks after he had entered upon his duties at Cottonopolis, Sir Charles Hallé, Principal of the Royal Manchester College of Music, died (October 25, 1895), and Adolph Brodsky reigned in his stead.

The Royal Manchester College of Music was opened October 3, 1893, in a building situated in Ducie Street, London Road, the gift of Mr. Charles E. Lees, of Oldham, the first Treasurer of the College. The students then numbered seventy-eight, drawn from six different counties; at the present time there are between 160 and 170, from a large district in and around Manchester, who are studying the art. Dr. Brodsky makes an ideal Principal. Resourceful, free from fads, broad-minded, a thorough musician who can appreciate all that is good, and an executive artist of the highest rank, he is the right man in the right place. He is the chief teacher of the violin, and conducts the orchestral class. For the last four years the students have given concert performances of the following operas: 'Figaro,' 'Fidelio,' 'Don Juan,' and the 'Merry Wives of Windsor.'

Dr. Brodsky is a very kind-hearted man. In 1896 he inaugurated the Brodsky Quartet Concerts in Manchester, his colleagues being Messrs. Rawdon Briggs, Simon Speelman, and Carl Fuchs. The proceeds of these interesting concerts of chamber music are devoted to the Students' Sustentation Fund of the Royal Manchester College of Music, whereby students of limited means are considerably helped in the payment of fees. The receipts have been as follow:—

	£	s.	d.
First year 1896-97	58	19	0
Second ,, 1897-98	98	2	9
Third ,, 1898-99	82	19	11
Fourth ,, 1899-1900	89	5	5
Fifth ,, 1900-01	101	14	7
Sixth ,, 1901-02	113	19	1
Seventh ,, 1902-03	148	19	8

The music performed at these chamber concerts consists of three instrumental concerted pieces—vocal and instrumental soloists, however eminent, would be regarded as trespassers. The subscription for the season of six concerts is only twelve shillings; single tickets for each performance cost half-a-crown and one shilling respectively. Crowded audiences assemble to listen to the 'real good music' set before them. This was especially the case on the last occasion of the season just concluded, when a Brahms programme occupied the entire evening. At the close of this concert Dr. Brodsky made an amusing little speech in which he referred to his Quartet being international—a Russian, an Englishman, a Dutchman and a German forming the harmonious combination. He suggested that the European powers should form a quartet on similar lines—United Russia, Germany and England, with a little touch of Dutch (a happy reference to the Hague Conference). 'Such a quartet,' he continued, 'could give a splendid performance at the Concert of Europe; and the money saved on armies and navies could go to old age pensions and educational funds for the good of the nations.'

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At the jubilee celebration of Owens College, Manchester, held last year, the honorary degree of Doctor of Music, Victoria University, was worthily conferred upon Adolph Brodsky. He possesses the Olaf Order of Norway. This distinction, which, though given by the King, has to be promoted and approved by the Norwegian Parliament, was bestowed upon the distinguished violinist in recognition of his efforts in furthering the cause of Norwegian music—the compositions of Sinding and others—at Leipzig. He greatly treasures a handsome ring presented to him by the King of Saxony.

Dr. Brodsky's reminiscences are as interesting as they are varied. He has pleasant recollections of Hans von Bülow, of whose generous nature he speaks in terms of warm appreciation. When Bülow conducted some orchestral concerts in Hamburg he was in want of good players, so Brodsky offered to come over from Leipzig to play in the capacity of a first or second violinist, or viola player. In this he showed his gratitude to Bülow, who repeatedly went to Leipzig to play (gratuitously) with Brodsky at his quartet concerts. On one of those Hamburg occasions Principal Brodsky appeared in a three-fold capacity—solo violinist, conductor of a pianoforte concerto (the solo part played by Bülow), and as a player in the ranks of the first or second fiddles—quite 'the odd man about the place.'

Tschaïkovsky, Brahms, and Grieg he can claim as having been his personal friends. We have already referred to the fathering and the saving by him of Tschaïkovsky's violin concerto, therefore it is no wonder that the composer of the 'Pathetic' Symphony had a special regard for his gifted fellow-countryman and brother artist. The compositions of Brahms were repeatedly played at the Brodsky quartet concerts in Leipzig, and they have largely entered into the repertoire of this artistic combination.

Among Dr. Brodsky's pleasantest recollections is a meeting, under his own roof, of Tschaïkovsky, Brahms, and Grieg. The incident must be related in his own words.

'During Tschaïkovsky's visit to Leipzig he was repeatedly our guest, and I recall especially one most delightful occasion. Tschaïkovsky had accepted our invitation to dinner on Christmas Day. I had not told him that I was expecting Brahms for a rehearsal of his (Brahms's) Pianoforte Trio in C minor, Op. 101. When Tschaïkovsky entered the room we were in the midst of it, and he was greatly astonished to find Brahms there. They had never before met. I introduced them to each other. It would be difficult to find two men more different. Though Tschaïkovsky never recognised his own noble descent and, indeed, made fun of it, yet his whole appearance, his carriage and bearing, had in them something distinguished. His voice was gentle, his manners of the most perfect politeness; from the first word and glance you knew you had to do with a man of the world who had moved in society. Brahms was exactly the opposite. With his square, somewhat stout figure, hoarse voice and slightly sarcastic smile, he seemed to be an especial enemy of so-called fine manners.

'"Do I disturb you?" was Tschaïkovsky's first question, the minute my introduction was over. "Not at all," said Brahms with his curiously rough voice. "But why are you coming to hear this? It is not in the least interesting." Tschaïkovsky sat down and listened till the Trio was finished. The personality of Brahms seemed to please him, but the music left him quite cold, and he was too conscientious a man to say anything pleasant to Brahms which he really did not feel about the Trio. A certain unpleasantness, or at least a want of harmony, might have been caused by this circumstance, but at that moment the door opened and Grieg and his wife entered! These two had the art of always spreading around them a pleasant and sunny atmosphere, and this was the case now. Tschaïkovsky had never seen them before, but he loved Grieg's music, and he was immediately attracted to him. In most cheerful mood we all sat down to dinner, Madame Grieg being placed between Brahms and Tschaïkovsky. It was not long, however, before she rose and said that it made her much too nervous to sit between them. Grieg sprang to his feet and changed places with his wife, and said: "But I have the courage." So the three composers sat together and there was a great deal of fun. I seem to see Brahms now as he drew towards him the dish of strawberry jam and said that no one else should have any, and how Tschaïkovsky laughed. It was more like a children's party than a group of great musicians.

'I personally had this impression to such an extent that when the table was cleared and we still remained in our places, I brought out a conjurer's chest which I had bought as a present for my little nephew and showed them the tricks. It gave them great pleasure, especially Brahms, who made me explain each trick as soon as I had performed it.

'When our other guests had taken their departure, Tschaïkovsky remained behind, and as we were going out into the street I asked him: "Were you pleased with Brahms's Trio?" "Don't be vexed with me, my friend," he said, "but I don't like it."'

'What is your hobby?' we ask Dr. Brodsky. 'Chess,' he replies, and we have reason to know that, like the Knight of Windsor, he is a remarkably good player of the game. One of the most genial of men, Principal Brodsky is held in the highest respect by his colleagues at the College and is greatly esteemed by all who know him.

The King has been graciously pleased to give his patronage to the Handel Triennial Festival to be held at the Crystal Palace, in June. The dates of the Festival are: Tuesday, June 23 (the 'Messiah'), Thursday, 25th (Selection), and Saturday, 27th ('Israel in Egypt'). The public rehearsal is fixed for Saturday, June 20.

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DR. ELGAR'S NEW ORATORIO 'THE APOSTLES.'

A new work by so distinguished a composer as Dr. Edward Elgar is a prospective and important event which naturally arouses considerable interest, curiosity, and great expectations. Dr. Elgar has therefore very kindly furnished, in the course of a pleasant conversation, some particulars of his oratorio 'The Apostles' specially for the readers of The Musical Times.

'I have been thrilled with the subject of the Apostles ever since I was a boy,' he says, 'regarding them from their human side, as men, not as theological figures.' And here it may be remarked that Dr. Elgar is fully alive to the importance of the book—or libretto, to adopt the usual designation—of an oratorio if it is to have any chance of living. Without so firm a foundation the superstructure of the music, however good it may be, will be like a house built upon the sand. Following the example of Charles Jennens, the compiler of the words of Handel's 'Messiah'—'that is my ideal oratorio,' says Dr. Elgar—the text of 'The Apostles' consists, with one exception, of the words of Scripture.

Coming to some of the details of the new oratorio, the composer has not attempted to individualise all the twelve Apostles. Peter, John, and Judas only are 'speaking' characters. He has had before him (1) the Christ, (2) that the Christian Gospel has to be preached, and (3) that there is need of assistance in proclaiming its message. Let us see in what manner he has worked out his idea.

The Prologue begins, after a few bars of orchestral prelude, with the prophecy contained in Isaiah lxi. (the Authorised and Revised Versions are both used throughout the work), assigned to the chorus. To this succeeds the first section, or scene, 'The Calling of the Apostles.' The 'lonely Christ' continues 'all night in prayer to God' when the angel Gabriel sings 'The voice of thy watchman' (Isaiah lii. 8), and 'Behold, my Servant' (Matthew xii. 18—22, quoted from Isaiah xlii. 1—3). 'The Dawn' brings with it the opening of the Temple. The authentic notes of the Shofar are heard in the distance, and the watchers (chorus, altos and tenors) on the Temple roof sing (the words from the Talmud) 'It shines! The face of all the East is now ablaze with light, the Dawn reacheth even unto Hebron,' and the choir *within* the Temple pour out their hearts in the familiar words of Psalm xcii. 1—4, 9 & 12. After an imposing interlude for the orchestra, a tenor recitative announces what may be termed the germ of the oratorio:—

> And when it was day, he called unto him his disciples, and of them he chose twelve, whom also he named Apostles, that they might be with him: and that he might send them forth to preach.

The chorus then proclaim that 'The Lord hath chosen them to stand before Him to serve Him,' and so on, while John, Peter and Judas, who now first appear on the scene, give utterance to their responsibilities, *e.g.*, 'Thou wilt show us the path of life,' and this initial section is brought to a masterful conclusion in a concerted number of great power and beauty, intensified with the voice of the angel Gabriel floating above the chorus.

Our Saviour's teaching of the Apostles affords ample scope for a composer of poetic temperament in that the Beatitudes form its subject-matter. The scene, 'By the Wayside,' opens with the utterance of Christ, 'Blessed are the poor in spirit: for theirs is the Kingdom of Heaven.' The next Beatitude may serve as an example of Dr. Elgar's treatment of these sayings of our Lord, and the choice of appropriate texts:—

> Jesus.
> Blessed are they that mourn, for they shall be comforted.
>
> John.
> The Lord shall give them rest from their sorrow,
>
> Peter.
> And will turn their mourning into joy,
>
> Mary and John.
> And will comfort them.
>
> Chorus.
> Weeping may endure for a night (*Women*).
> But joy cometh in the morning (*Men*).

The lesson of 'Forgiveness of Sins'—the spirit of the Christian faith—is next portrayed; Mary Magdalen is the type chosen. This section includes the scene on the Lake with its familiar incidents of the storm and Christ walking upon the water. Here again the subject matter is one of entrancing interest, and one that calls forth the highest aspirations of the composer, and here comes also Peter's great declaration 'Thou art the Christ, the Son of the living God.'

The defection of Judas follows, the betrayal, and Golgotha.

The reappearance of Christ, and His Ascension, brings Part I. to a close with a mystic chorus in heaven, a setting of the words—

> I have done Thy commandment,
> I laid down My life for the sheep.

sung *ppp.* in strains ethereal, while the Apostles on earth utter their own prayer, 'Give us one heart and one way.'

Part II. opens with the first gathering of the Apostles, the descent of the Holy Ghost, and the exhortation of Peter. The troubles and trials go on till we arrive at Antioch. This is the culminating point, as the new name, Christians, was here given to the followers of Jesus for the first time. The Gospel had now been started on its great mission, the life of the Apostles, with its wider influence, ceases to be concrete and personal, and belongs to the history of the world.

Here the libretto ends, save for the Epilogue. This embodies the message as stated in the Epistles of Jude (17-25), and I. John (v., 3, 4, and [illegible]e Authorised and Revised Versions, and [illegible] to [illegible] work is brought to a conclusion—not by a [illegible] the Amen beloved by the majority of or[illegible]

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composers—but with these words, terminating with a setting of the Benediction :—

Beloved, remember ye the words which were spoken before of the Apostles of our Lord Jesus Christ, &c.

Building up yourselves in your most holy faith, &c.

Now unto Him that is able to keep you from falling, and to present you faultless before the presence of His glory with exceeding joy,

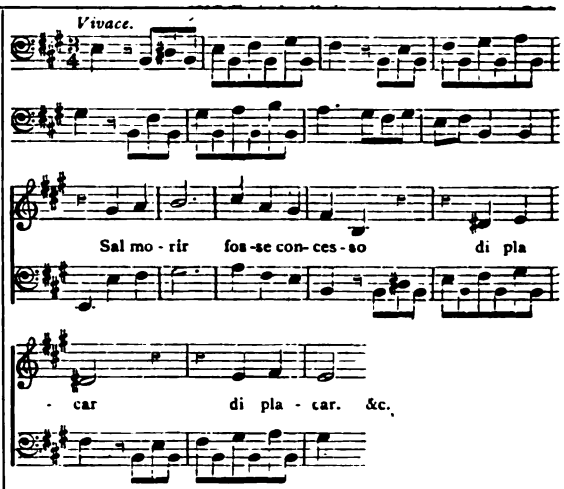
To the only wise God our Saviour, be glory and majesty, dominion and power, both now and ever. Amen.

The foregoing is but a very brief outline of what may be regarded as an epoch-making work, full of suggestiveness and reverential artistry. Some aspects of the music, now in course of completion, will be referred to in these columns at an early opportunity.

THE FITZWILLIAM MUSEUM, CAMBRIDGE.

(Concluded from page 163).

Continuing the description of some of the volumes of manuscript music in the library of the Fitzwilliam, reference may be made to a Dixit Dominus, in ten parts (two choirs) and orchestra, by Pergolesi. It would seem that this work was performed at the concert given by the Academy of Ancient Music on April 19, 1787; but for this occasion Dr. Callcott considered it necessary to write an Introduction to Pergolesi's strains. There is a fine collection (fourteen volumes) of madrigals and other vocal works by Marenzio. Dr. Bever (*c.* 1780), to whom the collection formerly belonged, has written in the first volume these words: 'This, with 13 other volumes, contains as many of the works of Luca Marenzio as I have hitherto been able to meet with.' It is more than probable that the MS. music preserved in this library could furnish material for further developments in Handel plagiarisms. Two specimens (referred to by Mr. J. S. Shedlock in his articles in The Musical Times, July to September, 1901, on 'Handel's Borrowings') may be instanced. Against a duet by Clari ('Quando col mio s' incontra') there has been placed a MS. copy of part of the overture to Handel's 'Theodora,' endorsed as follows: 'Dr. Aldrich is desir'd to place this Fugue in Page 3rd in the 2nd madrigal Book the first.' Above the music is written: 'Fugue in the Overture of Theodora the two subjects taken note for note from the second movement in the second madrigal in the first vol. of Sig. Clari 1740'; and above, possibly in Lord Fitzwilliam's hand: 'N.B. The Oratorio of Theodora was perform'd the first Time in the year 1749.'

Everyone knows that Bononcini was hounded out of England for palming off a madrigal as his own which he had copied from Lotti. But Handel appears to have been familiar with the compositions of his rival, the said culprit Bononcini. The following, from the *vivace* movement of 'Peno, peno, e l'alma fedele,' is uncommonly like the solo and chorus 'Zion now her head shall raise' in 'Judas Maccabæus.'

Honourable mention must here be made of the labours of Vincent Novello, who, with enthusiastic zeal and untiring industry, copied many volumes of the music contained in the Fitzwilliam Museum. By special permission of the University authorities he published the following pieces in a collection known as 'The Fitzwilliam Music':—

BONNO.
Cum Sancto.

BONONCINI.
Eterna fac.
In te Domine. (*Orch.*)
Sanctus. (*Orch.*)
Te ergo quæsumus.

CAFARO.
Amen.

CARISSIMI.
Dulce te.
Et sic laudabimus.
Gaudeamus omnes.
O felix anima.
Surgamus, eamus.

CLARI.
Amen. (*Orch.*)
Cujus animam. (*Orch.*)
Cum Sancto. (*Orch.*)
Cum Sancto. ,,
Cum Sancto.
De profundis. (*Orch.*)
Domine Deus. ,,
Gloria Patri, Alto Solo. (*Orch.*)
Gloria Patri. (*Orch.*)
Gratias agimus.
Kyrie eleison. (*Orch.*)
Kyrie eleison. ,,
Lætatus sum, à 8.
O quam tristis. (*Orch.*)
Quæ mœrebat. ,,
Quando corpus. ,,
Quando corpus.
Qui tollis.
Sancta Mater.
Sicut erat. (*Orch.*)
Sicut erat. ,,
Stabat Mater. ,,
Tecum principium.

CONTI.
Amen.

COLONNA.
Domine ad adjuvandum. (*Orch.*)
Gloria Patri.
Paratum cor.
Sicut erat.

DURANTE.
Cantate Domino.
Protexisti me Deus.

FEROCE.
Adoramus Te.

JOMELLI.
Confirma hoc Deus.

LEO.
Amen, à 10. (*Orch.*)
Christus factus est.
Cum Sancto Spiritu. (*Orch.*)
Dixit Dominus, à 8. ,,
Kyrie eleison.
Qui tollis. (*Orch.*)
Qui tollis.
Sicut erat. (*Orch.*) (Dixit in A.)
Sicut erat, à 10. (*Orch.*) (Dixit in D.)
Tu es Sacerdos (Dixit in A.)
Tu es Sacerdos. (*Orch.*) (Dixit in D.)
Tu es Sacerdos. (*Orch.*) (Dixit in C.)

LUPI.
Audivi vocem, à 6.

VITTORIA.
Regina cœli.

MARTINI.
Sicut erat. (*Orch.*)
Sicut erat, à 6. (*Orch.*)

O. LASSO.
Sicut ablactatus.

PALESTRINA.
Et incarnatus.

PERGOLESI.
Dominus a dextris, à 6. (*Orch.*)
Gloria Patri. (*Orch.*)
Juravit Dominus.
Sicut erat.

PERTI.
Adoramus Te.

STRADELLA.
Dove Battista.

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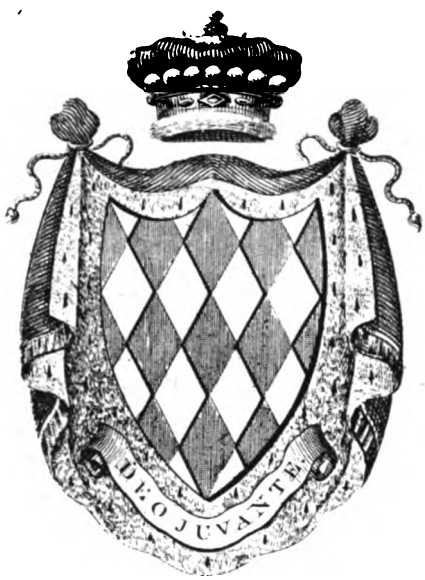
The foregoing list by no means exhausts the catalogue of Vincent Novello's transcripts, as the private library of Messrs. Novello contains ten volumes of unpublished extracts. It may be interesting to recall the fact that it was in the Fitzwilliam Museum that Vincent Novello projected his edition of Purcell. He and Samuel Wesley met at Cambridge in 1826, when the latter suggested the printing of the sacred works of the great English composer. Lack of means prevented him from carrying out the project, but Novello, the pioneer, at once took up the idea, and carried it out in the four Purcell volumes he published between 1828 and 1832.

Before making mention of the Handel collection of manuscripts, reference may be made to the



THE BOOKPLATE OF VISCOUNT FITZWILLIAM.

splendid collection of music presented by the late Richard Pendlebury, a Fellow of St. John's, and Senior Wrangler in 1870. This section of the Library consists of about 2,000 volumes of music of all kinds—from full scores to single songs and pianoforte pieces, chiefly modern publications—purchased by the donor during a period of nine years. The value of the Pendlebury collection is increased by the fact that each volume may be borrowed for a limited time and taken away from the building by authorised persons. This, of course, is a great boon to any student of music permanently or temporarily residing at Cambridge, and one that is greatly valued and appreciated by serious lovers of the art.

It is impossible within the limits of this article to do full justice to the priceless volumes of Handel manuscripts in the Fitzwilliam. The entire collection has been most carefully and thoroughly described in minute detail by Dr. A. H. Mann—a Handelian *par excellence*—in the catalogue already mentioned. Only a few of the most striking features—out-of-the-way features, perhaps—of the Fitzwilliam Handeliana will therefore be set forth. It is evident that this collection has become detached from that in the Royal Music Library at Buckingham Palace. It ultimately came into the hands of Lord Fitzwilliam, who was a devoted admirer of Handel and one of the principal organisers of the famous Handel Commemoration held in Westminster Abbey in the year 1784.

A volume of Italian duets supplies us with the signature of the great master during his residence in Italy (1706-1710): it appears thus—'G. F. Hendel.' Various pieces, not printed, written for 'Acis and Galatea' are interesting. Dr. Mann is of opinion that they may have been alterations and additions for the London performance of 1732, or that at Oxford in 1733. Handel's well-known adaptiveness is shown in a complete sonata for two violins and violoncello on which he ultimately based the overture to 'Saul'; and 'Let the bright seraphim' ('Samson') is here found originally written as a *chorus* (S.A.T.B.) with string and oboe accompaniment. A more amusing instance of his economy in using up existing material is shown in the *Dead* March in 'Samson' and the *Wedding* March in 'Joseph and his Brethren,' the music in both instances being practically the same! There is a reference to the use of the Serpent in the oratorios of 'Samson' and 'Solomon'; but as no parts for this instrument exist in the scores, the inference is that Handel directed the Serpentist to play, when necessary, from an ordinary vocal bass part. Is there not a good deal of suggestiveness in this theory of the doubling of the voices by certain instruments?

Of a more domestic nature is a memorandum in the great man's handwriting, in pencil, which reads thus:—

12 Gallons Port.
12 Bottles French Duke Street
Meels.

The last word may be either the name of the wine merchant who supplied the beverages, or, on the other hand, Handel's phonetic way of spelling his rations. Here is another note having a financial reference:—

James . . . . .
Banker in Lombard Street,
pour M. Wesselow en france.

It would seem as if Handel and Charles Wesley, the hymn writer, must have met, but all investigation on the part of Wesleyan experts has hitherto proved futile, there being no reference to Handel in the Wesley literature. The Museum contains the autograph of three hymn-tunes by Handel, entitled:—

I.—The Invitation. Sinners obey the Gospel word.
II.—Desiring to Love. O Love divine, how sweet thou art.
III.—On the Resurrection. Rejoice, the Lord is King.

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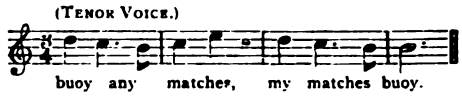
The last of these tunes appears in 'Hymns Ancient and Modern' and other collections, all three being in the 'Church of England Hymnal,' edited by Dr. Mann. The manuscript is endorsed as follows:—

The words of these Hymns are by my father, the late Rev. Charles Wesley.

S. Wesley.

Of supreme interest are the studies for the 'Messiah,' *e.g.*, 'He was despised,' which shows

A page which has the appearance of having been doubled up and (probably) carried in the pocket contains a copy of one of the London cries of Handel's time. At the top is written:—

John Shaw, near a brandy shop St. Giles's in Tyburn Road, sells matches about—

HANDEL.

From the portrait by Sir James Thornhill in the Fitzwilliam Museum.

Said to have been painted for the Duke of Chandos in 1720, when Handel was thirty-five years of age.

that Handel originally intended the word 'was' to bear a *secondary* accent. In the same volume is a page of fragments connected with some oratorios, headed thus:—

The Book of Kings, Ahab, Jezabel Naboth, the Profet Elija.

May not this be taken as evidence that the composer of the 'Messiah' once thought of writing an oratorio on the subject of 'Elijah'?

Another memorandum reads:—

Mr. Duval medecin in Poland Street.

This is doubtless the address of a doctor, as Handel was very ill at the time (1737).

The concertino parts complete (for two clarinets and corno di caccia) of an unpublished Overture in D and in five movements, is the only known instance in existence of the use of the clarinet by Handel. Dr. Mann says:

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'The string parts of this work are not at present forthcoming; it is to be hoped that they will be found in some of the libraries containing Handel's MSS., so as to enable the performance and publication of this important composition to be undertaken. It was probably written in 1740.' A portion of a soprano solo, in the handwriting of Smith Junior, Handel's amanuensis, is a setting of the following words:—

Future times record thy story
And with wonder sing thy name;
Great in wisdom, great in glory,
Thee all nations shall proclaim.

How prophetic these words are in regard to the fame of Handel!

A recent and most valuable addition to the treasures in the Fitzwilliam Museum is the gift by Mr. Francis Barrett Lennard of sixty-seven volumes of Handel's works, transcribed by John Christopher Smith, most of which were collected by the donor's father, the late Mr. Barrett Lennard. Dr. Mann is making a thorough examination of each volume, and the result of his careful researches has already revealed fresh information of interest and importance.

For valued assistance in the preparation of this article full acknowledgment is due to Dr. James, Director of the Fitzwilliam Museum; to Mr. H. A. Chapman, Principal Assistant, and to Dr. Mann, organist of King's College.

F. G. E.

BUTTERFLY MUSIC.

I mean no sort of contempt to be involved in the phrase "Butterfly Music," though at first sight it would seem to imply frivolity and, perchance, even triviality. I use it not so much as an explanation of a certain problem, as a description of a certain musical fact—a fact that is always puzzling and, to worshippers at certain shrines, singularly disheartening. It is a sort of commonplace, believed among great artists and great critics, that every more-or-less artistic achievement, even if the achievement lies only on the side of sheer beauty, will some time or another, in spite of contemporary disdain, come into its ultimate kingdom, and mount the throne of its natural sovereignty. Artists in their dying words have professed their confidence in the final appreciation of their works on the part of the multitude; and so often has this splendid assurance been realised in fact that we have inclined to spell out a law from such death-bed self-confidences, forgetting many a case in which superb egotism is not justified by the events of the future. Such a case was that of the painter, Benjamin Haydon, who, though he committed suicide during a momentary eclipse of his vanity, nevertheless believed most devoutly in the golden immortality of his artistic productiveness which was really quite fruitless. Now the fact which I wish to emphasise in this paper is that there is a great quantity of really admirable and really beautiful music, which deserves the warmest praise and the deepest appreciation, but which, often exquisite as it is, has a career all too brief, like the loveliest butterfly that lingers on a summer's day—when the air is heavy with heat and the sun burns as in a brazier, over the flowers of the fields, the buttercups, the poppies and the wild hyacinths. In other words, the devout belief of the artist in the immortality of his work because it is beautiful, is not a necessary guarantee of immortality, even though he cherish it to the last moment of his career.

Immortality in music—what precisely does the phrase mean? Or, in other words, what would you say were the constituent parts of the music which is destined to linger and last in the ears of succeeding generations? Not sheer beauty, is the somewhat startling reply; for, as I have said and as I intend to fortify by example, much music distinguished by sheer beauty, and by that alone, has become dumb before the Corridors of Silence—those dim, nether passages a-down which the eloquent orator, the divine singer, the Orpheus of his time, have wandered mutely, finger on lip, utterly, unrescuably speechless and songless. But the constituent facts which saved some music from those Corridors of Silence were the folded flowers not yet set before the sun of future musical thought and of future musical development. For such music there was no death, no ferrying across the Styx to the land of the hereafter. Usually misunderstood during the life of its audacious creator, the unfolding of the flowers, their bringing to life, the fulfilment of the past, the realisation by a master dead with the dreams that he had fashioned for posterity, remained. Yet where a musician realises the pure beauty of his own work—pure beauty as apart from any other quality—he may, as I say, die in the confidence of the greater artist, where the flowers of immortality are not really among his sheaves. It is of such music, which for reasons that will now be sufficiently understood I call Butterfly Music, that I would write.

I will begin with the most familiar name of Arthur Sullivan. I have grave and serious doubts if the music of that 'beloved musician' has not had its sting of immortality drawn from it. I consider, to be frank indeed, that by far the greater bulk of it is not likely to live. And yet there is page upon page of it which possesses a vital beauty, a fineness of conception, a refinement of melody that mark it out as the work of a most genuinely inspired musician. But there is nothing whatever in Sullivan's writing which points to futurity. A beautiful butterfly it sped out in the morning, and by its rare colours and engrossing humour of flight it glowed in the sunshine and attracted the enthusiastic admiration of all that saw it; but this was as beautiful butterfly music as one might chance to encounter, and its remembrance will linger in the ears of those among us who have it among our young memories; it is for posterity that it

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may come colourless and dead after its briefly brilliant contemporary career. To such a point has the music of Offenbach now come with the present generation—Offenbach, over whom our fathers raved and delighted, dead now as any butterfly that has flown into the frost of the night. Indeed, nearly all the opera buffa or comic opera of the last century belongs to the province of Butterfly Music. Its revival is dismal; you feel that the actors are wearing the 'garb and not the clothes' of the ancients.

Leaving these lighter cases, I may approach cases based on even a colossal scale. I come to Meyerbeer. Can you find in one single operatic score by Meyerbeer the genius of a great future school, 'the ancestral voices prophesying war,' which whisper through every score-page of Richard Wagner once he had drawn his sails past the score of 'Der Fliegende Holländer?' I trow not. Meyerbeer's industry was amazing; his constructive powers never slackened; call him an Eagle-Moth—his music was still Butterfly Music. 'Song for a day shall fill a day'; it had no message for the future; its fundamental basis was the chrysalis, a thing not destined for endurance but only to evolve the butterfly, itself unfated to immortality.

There have been cases, sad and sorrowful, when of two contemporaries, one, the weaver of butterfly music, has stolen the glory from the other crowned—but all invisibly to those whose eyes were veiled—with Daphne's laurels of immortality. Such was the fate of Mozart as opposed to Salieri. Salieri the triumphant, the composer of butterfly music, was raised aloft for worship, and was carried to the Corridors of Silence, while Mozart too late was gathered into the Fields of Elysium. I have not attempted—indeed, I began by disclaiming any such attempt—to treat with contempt Butterfly Music which, as I have said, is often beautiful with the beauty of one summer's day; but when, as in such a case as this, the Music of Immortality brings to the artist in consequence of Butterfly Music suffering, and heart-burning, and poverty, and the tragedy of a young death, then one feels that the beautiful music that lives but for a day can even have its poisonous effect upon the music over which have brooded the Wings of the Angel of Immortality. Was Sterndale Bennett then among the fashioners of such butterfly music? The facility and elegant beauty of his phrasing, the nice appropriateness of his orchestration, the charming poetry of his ideals—all these, alas! seem to have gone their way to the Corridors of Silence. And consider the case of Emmanuel Bach, whom the worthy Dr. Burney considered superior to the great Johann Sebastian because the son was more 'elegant and less crabbed.' How sturdily through the weight of years did the great old man work his posthumous way back to the ears of those who recognised in his music the 'thoughts that wander through eternity'—he not 'to perish rather, swallowed up and lost, In the vast womb of uncreated night.'

As you look back along the steps that the passing musicians have taken in the darkness—musicians of this or that degree, I mean, not the commonplace ballad-monger—you note the division of their steps, some drifting to the 'golden, remote wild West' of Immortality, 'where the sea without shore is,' the others wandering as by a guiding fate to the Corridors of Silence. It is with this latter band that I have dealt. I have tried to solve in some way the mystery of the oblivion which has bound their footsteps, as if those who came after had, in their regard, drunk of Lethe. It seems to me that though much of their music is beautiful, it has no tendrils that can outstretch to the future; it is of its time; it says naught in prophesy; and we who, like others of the past, have lived in its time, do not understand why it makes so small an appeal to the generation that is treading on our heels. The great men who perhaps were only partially known in their time grew like strong trees that slowly lifted their branches to the sun. But these others were the beautiful wastrels of art; their music flew abroad in eddying and graceful flight; all who were alive on the day of that flight stayed to admire and to applaud; but with the set of sun they were gone. It would be cheap to deny these musicians qualities of great beauty; but it is not of *their* song that you can write:—

> The voice I hear this passing night was heard
> In ancient days by emperor and clown;
> Perhaps the self-same song that found a path
> Through the sad heart of Ruth when, sick for home,
> She stood in tears amid the alien corn.

Vernon Blackburn.

Occasional Notes.

Many happy returns of the day to—

Ferruccio Benvenuto Busoni	April 1.
Hans Richter	,, 4.
Madame Blanche Marchesi	,, 4.
J. A. Fuller-Maitland	,, 7.
Miss Hilda Wilson	,, 7.
Eugen D'Albert	,, 10.
Basil Harwood	,, 11.
J. L. Roeckel	,, 11.
Alberto Randegger	,, 13.
Wilfred Bendall	,, 22.
T. H. Collinson	,, 24.
Richard Gompertz	,, 27.
Alfred R. Gaul	,, 30.
Henry Watson	,, 30.

Sir Alexander Mackenzie sailed in the Allan line steamer 'Bavarian' on the 19th ult. for his Canadian tour. We have already given full particulars of the scheme of Festival concerts of British music, organized by Mr. Charles A. E. Harriss, of Ottawa, which the Principal of the Royal Academy of Music will conduct in various places in the Dominion (*vide* The Musical Times of January and March, pp. 15 and 170). One correction has, however, to be made. The orchestra placed at Sir Alexander's disposal is 'The Chicago Symphony Orchestra,' of fifty performers, and of which Mr. Rudolph Rosenbecker

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is the conductor, and not the orchestra with which the name of Mr. Theodore Thomas is so worthily associated. We are authorized to state that Sir Alexander Mackenzie has in no way been deceived in this matter, and that Mr. Harriss has never advertised the orchestra in any other form than by its right name.

The programmes of the Canadian Festivals will be varied in the different towns visited by Sir Alexander and his colleagues. At Toronto he will have the additional and valued co-operation of Madame Blauvelt, Miss Millicent Brennan, Mr. Ben Davies and Mr. Watkin Mills. Lord Minto has consented to become President of the Musical Festivals, and Lord Strathcona, Vice-President. On the 11th inst. Sir Alexander Mackenzie will be entertained by the Toronto Clef Club, the function to consist of a reception and supper. Other expressions of goodwill and appreciation of the genial Principal will doubtless be forthcoming wherever he goes. Our readers may be interested to learn that Sir Alexander has kindly consented to write a series of letters to The Musical Times recording his Canadian journeys and experiences.

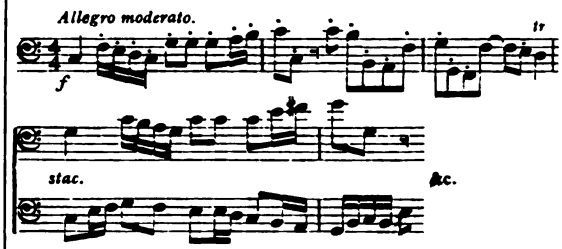
Mr. Algernon Ashton, in a letter printed in our Correspondence column, calls attention to the centenary of the birth of Franz Lachner, though some of the older dictionaries give the year 1804 as that in which this forgotten composer first saw the light. It is evident that Lachner has suffered neglect in England. His name first appears at the Philharmonic Society's concerts on April 9, 1836, when the programme of that evening included:—

Sinfonia in E flat (first time of performance) Lachner.

What one of the critics thought of the work may be gathered from the *Musical World* of April 29, 1836, in a notice of the concert in words that are not lacking in outspokenness:—

> A prize was offered a year or two since by Haslinger, of Vienna, for the best new symphony; and M. Lachner gained it against fifty competitors. It were worth while to obtain a sight of, and compare that composition with the one produced on Monday evening. Either Lachner had a worthless squad to contend against, or his effort on that occasion has exhausted him, for this is positively an unworthy affair for any concert. It is wholly void of originality, and is too long, even for a composition possessing ten times its merit. The best features in it are the instrumentation, and the *Andante*, which nevertheless is but an imitation of Beethoven. The *Scherzo*, too, has a pretty point, which is repeated over and over again. The audience testified in decided terms their disapprobation of the piece.

Four years later Lachner's name appeared for the second and, so far as we can discover, the *last* time in a Philharmonic programme, that of March 9, 1840, when Miss Masson sang a song by him entitled 'The sea hath pearly treasures,' with a horn obbligato played by Mr. Jarrett.

We turn to the Crystal Palace Saturday Concerts for further information concerning Lachner's music in England. On December 12, 1863, and November 5, 1864, his Suite in D was performed, and on October 7, 1865, the *Intermezzo* and *Gigue* from the Suite in E minor. The Suite in C, No. 6 (Op. 150)—really a symphony—was played at Sydenham, under Mr. Manns, for the first time in England on February 13, 1875. The fugue—probably one of those to which Mr. Algernon Ashton refers—was repeated on February 5, 1876. Here is its frisky subject, given out by bassoons, 'cellos and basses, and answered first by violas and clarinets, then by first violins and flutes, and lastly by second violins and oboes:—

As Mr. Ashton says, Lachner was a friend of Schubert's. He orchestrated the 'Song of Miriam'; and he told Mr. C. A. Barry that in the last year of Schubert's life he took half-a-dozen of his friend's 'Winterreise' songs to Haslinger, the Vienna publisher, at Schubert's request, and brought back tenpence a-piece for them!

The committee of the Westmorland Musical Festival is to be credited with the happy invention of a new feature for such functions—a Folk-Song Competition. While perfectly recognising the classic style of composition, the committee is the first to take official cognisance of an undercurrent of national song fast running dry. Last year's competition resulted in the bringing forth of many an interesting old song hoarded purely in memory in the Dales, and the prizes (silver-gilt and silver medals) were awarded to two ladies for the singing of a couple of quaint traditional songs, 'Sledburn Fair'—really Slaidburn, near Clitheroe, in Lancashire—and a local hunting song. Other lyrics ran these very close and gained slight consolation prizes. The points on which the songs will be judged are that they must be genuine old folk-songs which have been traditionally current in one or more of the six northern counties and hitherto unpublished. Variants of recently-collected and published songs will not be debarred, and the words may have appeared on ballad sheets. What the committee really wish to rescue are the country songs so fast dying out, and not traditional survivals of the theatre or concert song of fifty or a hundred years ago. Mr. Frank Kidson, of Leeds, a well-known authority on such matters, has again been called upon to decide in this competition, which takes place on the 23rd inst.

The distinguished violinist, M. Jacques Thibaud, was engaged for a Colonne concert in February, but finding from the programme that he was set down to play a Mozart concerto and some Bach solos *between* the second and third parts of Schumann's 'Faust,' he wrote to M. Colonne saying that while he would be ready to fulfil his engagement to play, respect for his art would not allow him thus to be sandwiched between two parts of so colossal a work as Schumann's 'Faust.' No change was made. M. Thibaud did not appear, and a notice was distributed with the programme merely to the effect that he had failed to keep his engagement! His letters to M. Colonne, explaining his action, have been published in *Le Monde Musical*. We will not discuss as to whether M. Thibaud was legally justified in refusing to appear, but by the stand he has taken he has certainly shown respect for his art, and thereby deserves the sympathy of all right-minded musicians.

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Mr. Harry Evans of Dowlais spoke some home-truths regarding Welsh choirs and conductors in an address he delivered, on the 17th ult., before the Liverpool Welsh National Society. He made no effort to explain away the recent defeats of Welsh choirs, and would not allow that the idiosyncrasies of English adjudicators, except so far as in previous years they had over-flattered Welsh singing, were a factor worth considering. The downright plain truth of the matter is that Welsh choralists had cultivated mainly only the massive Handelian style and had neglected refinement, delicacy, and restraint. Moreover, they fed themselves upon a limited repertory which stunted musical growth, and they formed choirs simply and solely for competitive purposes. Mr. Evans contended, as we have done on repeated occasions, that the Welsh have all the necessary voice and musical ability, and have but to face resolutely the discipline and scientific study indispensable to the attainment of the highest results to again come out at the top.

The *Daily News* of the 23rd ult. contained a suggestive leading article entitled 'Our Musical Apathy.' The writer, while saying much that is perfectly true in regard to the foreign element in our musical life, is much too circumscribed in his outlook. It is true that he refers to the announced visit of Dr. Richter with his choir and orchestra from Manchester to perform 'The Dream of Gerontius' in London during the autumn of this year; but, with that exception, he ignores the spread and the love of music in those parts of Great Britain not within the bounds of Regent Street, Covent Garden, and South Kensington. Splendid work, deserving of full recognition, is being done in the Provinces which is totally ignored by the musical critics of the London newspapers.

Dr. Elgar's 'Dream of Gerontius' received another performance in Germany on the 11th ult., this time at Danzig, by the Sing-Akademie, under the skilful direction of Herr Fritz Binder. The following are some extracts from the Danzig journals relating to the performance:—

Danziger Zeitung: In the history of the Society, and of the art of music in Danzig, this day and this achievement will for all time remain memorable both in consequence of the peculiar importance of the work performed, and the very gratifying manner in which its extraordinary difficulties were surmounted. . . . 'The Dream of Gerontius' gives Elgar the rank of one of the first, if not the first English composer of importance in the history of music.

Danziger Allgemeine Zeitung: The Island Kingdom has suddenly produced a tone-poet 'by the grace of God' whose name must be placed by the side of our most important contemporary composers. Elgar's music belongs to the most grandiose, most impressive, and most characteristic that has for a long time been produced in the realm of oratorio. His mastery lies in the unparalleled power of his creative impulse; in the boldness of the thematic architecture; the brilliant, often bizarre, but never trivial rhythms and harmonies; and in the wealth of magnificent sound-effects and minutest nuances.

Westpreussische Volksblatt: A brilliant novelty amongst oratorios . . . We heard last night choruses which can hardly be surpassed for impressive power, but also others of truly heavenly splendour of melody . . . Double fugues and eight- or nine-part movements of overwhelming effect . . . Endless applause rewarded the conductor Herr Binder and the executants for the rare and elevating evening. With resounding *Tusch*, Herr Binder was presented with laurel wreaths at the conclusion.

Herr Fritz Binder, who so ably conducted the performance of Dr. Elgar's 'Dream of Gerontius' at Danzig, referred to above, was born, of German parents, at Baltimore, thirty years ago. At the age of five he was taken to the Fatherland, where he has since resided. As a child he gave many indications of remarkable musicianship, and between the ages of seven and eleven he played as a prodigy at numerous concerts in Germany, Austria, Switzerland, Holland, and Belgium. His earliest teachers were Professors C. Reinthaler and Bromberger. He subsequently studied for three years under Leschetitzky, at Vienna.

HERR FRITZ BINDER,

DIRECTOR OF THE SING-AKADEMIE, DANZIG.

(Photo by Gottheil & Sohn, Danzig.)

On the recommendation of Rubinstein he became a student of the Cologne Conservatorium, his teachers there being Professors Wüllner, Seiss, Franke, and Jensen. In 1896 he left the Conservatorium with distinction, and received an appointment at Solingen as conductor of a choral society there. He appeared as a solo-pianist in many towns, and in July, 1901, he was appointed Director of the Sing-Akademie at Danzig, a post he still holds. Herr Fritz Binder, who, in addition to being a very able exponent of pianoforte music, is an excellent conductor, hopes to visit England 'one of these days.'

In a letter to Messrs. Novello he writes in regard to the performance:—

> The concert is over; the enthusiasm was great. . . . Unfortunately I do not know Dr. Elgar personally. Please write to him and tell him that we all lay our thanks for his glorious art-work (herrliches Kunstwerk) at his feet, and that I hope to have an opportunity of making his acquaintance in the course of time . . . And when, in years to come, Elgar's name is mentioned with the very best, I shall be proud to have been one of the first to introduce him to the German public.

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M. Emile Sauret, having accepted an engagement offered him by the Conservatoire of Chicago, will relinquish his position at the Royal Academy of Music at the end of July next. The study of the violin, for which the Academy has been famous since the days of Prosper Sainton, will now be represented chiefly by Messrs. Wessely and Bláha, and the most recent addition to the Professoriate, Mr. Willy Hess, who is severing his connection with the Conservatoire at Cologne in order to join the staff at Tenterden Street.

Tablets are erected over houses in which great men were born or in which they lived, but at length both fall a prey to time, the all-devourer. The Schwarzspanierhaus, Vienna, in which Beethoven died on March 26, 1827, is already or is about to be pulled down. The same fate awaits another house connected with the master, one at Oberdöbling, in which he composed part of the 'Eroica' symphony. To this house, by-the-way, other memories are attached: it was here that Körner wrote his 'Zriny,' and that the poet Bauernfeld died in 1890.

In a certain Cathedral city in the —— of England (after all its exact location mattereth little) is an Ancient Guildhall. Under the portico thereof a correspondent recently took refuge during a heavy storm of rain. In order to lighten the weary moments of waiting he read the Police notices there posted up, one of which ran thus:—

> Found in High Street on Friday, the 23rd inst., a choral necklace, with gold clasp. Apply to the Police Station.

Perchance the fair owner of this 'choral necklace' wore a brass band round her waist, thus forming a combination of vocal and instrumental adornment.

A MUSIC-MAKING IN THE POTTERIES.

'No smoke, no money,' is a saying in the Potteries. Therefore it is of no use to anathematize the atmospheric environment of North Staffordshire. Similar conditions characterize Sheffield, Manchester, and Newcastle-on-Tyne; but in all these places, the Potteries included, it is quite certain that any effort in the direction of fine choral achievement does not end in smoke. In visiting these grime-environed industrial centres, one cannot fail to be impressed with the strong contrasts produced by the dulness of such surroundings and the magnificence of the voices of the dwellers therein and round about. But may not the musical enthusiasm of these people be attributed, in some measure, to the delightful change which music affords them after their weary hours of toil? The following account of a music-making in the Potteries, with some historical notes, may furnish the answer to this question.

The seed-sowing of the fruitful yield of choral music in the Potteries took place about forty-five years ago. All honour to the man who initiated so splendid a movement for the uplifting of his fellows! His name—Josiah Wolsincroft Powell—should be held in grateful memory. Mr. Powell (1820-1891) was an enthusiastic amateur in music. His occupations were successively Registrar of births and deaths, and Town Clerk of Burslem. He found that the people could not read music. He therefore tried first the Hullah system and afterwards that of Waite (the use of figures), but without success. Then he adopted the Tonic Sol-fa method, with results that far exceeded his expectations. In 1860 and 1861 he brought his choir to the Crystal Palace in competition with others at the Tonic Sol-fa Festivals, and won prizes—the judges on the second occasion including Goss and Turle. These successes made choral singing a very popular subject, and gave a great impetus to the spread and cultivation of music in the Potteries. Mr. Powell — who, by-the-way, first translated Mendelssohn's 'Elijah' into tonic sol-fa notation—had a worthy colleague in Mr. George Howson; and Mr. H. Goodfellow, with the experience of more than forty years as a choralist, and now chairman of the committee of the North Staffordshire District Choral Society, is alive to tell the tale of those early days of something attempted, something done.

All this pioneer work paved the way for the North Staffordshire Musical Festivals, conducted by the late Dr. Swinnerton Heap, and held in the Victoria Hall, Hanley. The first took place in 1888 (on this occasion Edward Elgar played among the violins in the orchestra), the second in 1890, and the third in 1893. At the fourth (in 1896) Elgar's 'King Olaf' was first performed, and the last (in 1899) witnessed the production of Coleridge-Taylor's 'Death of Minnehaha.' Not a little of the success of these meetings was due to the labours of the chorus-master, Mr. F. Mountford, an enthusiastic local amateur.

Before passing on to the event which has prompted this article, it is only fair to mention the good work of others in the district. For instance the Burslem Tonic Sol-fa Choir, conducted for many years by the late Mr. J. W. Powell, and subsequently by Mr. W. Docksey (now of Bradford); the North Staffordshire Philharmonic Society, conducted by the late Dr. Swinnerton Heap until his death; and the Hanley Philharmonic Society, Mr. Fred Mountford conductor. These Societies all did excellent work in the district for a number of years, as did also the Newcastle-under-Lyne Philharmonic Society. But they have all ceased to exist, and for a season or two—in fact, until the initiation of the North Staffordshire District Choral Society—the Potteries district was practically served by the Hanley Glee and Madrigal Society, an organization which has done and is doing excellent work under the able conductorship of Mr. James Garner, who also conducted the premier choir at the Liverpool Eisteddfod in 1900.

The North Staffordshire District Choral Society was founded in the month of June, 1901, when the Society was organized for the particular purpose of taking part in the Royal National Eisteddfod held at Merthyr Tydvil. It owes its origin to a prize-choir hailing from Talke, a small village in the district, conducted by Mr. J. Whewall. Its members (about 200 in number) are all working folk in the Potteries—the tenors and basses being artisans following the various avocations of the district. The sopranos and altos have also to earn their own living in various occupations. The ladies pay a subscription of one shilling for the season, the gentlemen put down one shilling and sixpence, and all have to find their own music. Two-thirds of the choir sing from the tonic sol-fa notation. The rehearsals are held at Tunstall, as a convenient centre in a group of towns which includes Burslem, Hanley, and Stoke-on-Trent, and the members come from within a radius of five miles. Attendance at rehearsals is regarded as a duty of a very enjoyable nature, and any man who has to work on a 'night shift' experiences a sense of keen disappointment at his compulsory absence.

These Potteries singers appear to be an ambitious folk. In the year 1901 they essayed to beard a certain lion in his den—the lion being Taffy, his den the Principality. In other words, they competed at the National Welsh Eisteddfod, held at Merthyr, and carried off the first prize (£200 and gold-mounted

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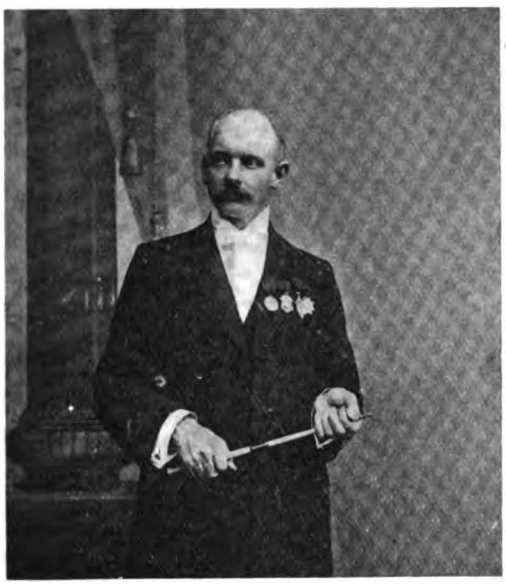
baton), actually beating all the nine native choirs that competed! A similar victory was gained at the Bangor Eisteddfod in September last, when Mr. Whewall and his forces vanquished all the Welsh choirs in the fray and also the celebrated Blackpool Choir conducted by Mr. Whitaker. With such achievements it is no wonder that the Committee of the Society—a body of hard-working men not lacking in forceful energy, and a zealous Secretary—should desire to add to the laurels already won, by organizing a performance of Dr. Elgar's 'Dream of Gerontius' with the co-operation of the composer as conductor.

This great event took place in the Victoria Hall (Town Hall), Hanley, on the 13th ult. with most gratifying success. The pitiless rain by no means damped the enthusiasm of the performers and the attentive audience that filled the large building. The soloists were Miss Muriel Foster, Mr. John Coates and Mr. Ffrangcon-Davies, the mere mention of whose names is a sufficient guarantee of excellence in their important participation. The orchestra (led



MR. JAMES WHEWALL,
CONDUCTOR OF THE NORTH STAFFORDSHIRE DISTRICT CHORAL SOCIETY.
(Photo by Mr. S. Ellis, Hanley.)

by Mr. Speelman) consisted of forty-five players from the Hallé Band at Manchester, with a good infusion of local players — twenty-six in number, an efficient complement which included six lady violinists, Mr. W. Sherratt, who has held the post of organist of Stoke Parish Church for nearly a quarter of-a-century, efficiently presided at the organ. The programme, entirely selected from the compositions of Dr. Elgar, consisted of the 'Froissart' Overture, songs from the 'Sea Pictures' Cycle (admirably sung by Miss Muriel Foster and Mr. Ffrangcon Davies), and the choruses 'As torrents in summer' ('King Olaf') and 'It comes from the misty ages' ('The Banner of St. George'). With the exception of the last two—excellently sung under the baton of Mr. James Whewall (at the request of Dr. Elgar), the above-named works were conducted by the composer, who also directed the splendid performance of 'The Dream of Gerontius.'

The honours of the evening were carried off by the chorus, a youthful and exceedingly intelligent body of singers. One could not fail to be struck by their enthusiasm. They sang with heart and voice. No flabbiness, no make believe, but a genuine outpouring of song. Some choralists fail to open their mouths as they ought to do, and too often regard the conductor as beyond their range of vision; but these Potteries people would tell you 'That's not business.' And then the ease with which they sang music that cannot but be regarded as difficult to the ordinary run of choral societies who are content to go on in the rut of a jog-trot four-in-a-bar unemotionalism! Not a point was missed, and the various entries seemed as though the themes gently floated in upon a sea of music. Intonation, perfect; and the absolute refinement of the whole choir was magnified in the delicate singing of the semi-chorus. This is high praise, but it is fully deserved by these good choralists of the North Staffordshire District Choral Society and their most able conductor, Mr. James Whewall.

MR. FRED W. MEIR,
SECRETARY OF THE NORTH STAFFORDSHIRE DISTRICT CHORAL SOCIETY.
(Photo by Mr. S. Ellis, Hanley.)

In conclusion, we may quote from a letter written by Dr. Elgar, after the performance above noticed, to the Secretary of the Society:—

> Will you be good enough to let the members know that I was delighted and, I will add, deeply impresed by their performance. I have rarely heard such finished, musicianly singing, and have never had less trouble to get my exact reading—often a difficulty with one rehearsal; this was made easy for me by the splendid training of Mr. Whewall, and by the alert, attentive, and friendly attitude of the chorus.
>
> The tone was magnificent,—silvery yet solid,—well balanced and sonorous, and the 'attack' fine: the infinitesimal trifles—not shortcomings—which did occur were caused merely by the want of more time in rehearsing with the orchestra. I place the chorus in the highest rank, and I thank the members for giving me the opportunity of hearing a performance of my work almost flawless.

Dotted Crotchet.

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THE MEMORIAL TO ARTHUR SULLIVAN IN ST. PAUL'S CATHEDRAL.

In the east aisle of the north transept of St. Paul's Cathedral has been erected the memorial to the late Sir Arthur Sullivan, who is buried in the crypt of the church. We give a photograph of the bas relief. Mr. Goscombe John, A.R.A., the artist who designed and executed it, has kindly furnished us with the following description:—

'The chief idea in the design is the figure of Orpheus with his lute, or rather lyre, suggested by Sullivan's beautiful song. I have endeavoured to convey the idea of the wandering minstrel, the inspired singer, and to suggest by the youthful Orpheus the spirit of lyrical music, as this seemed to me to be characteristic of so much that is finest in the work of Sullivan.

'The lower portion of the memorial, containing the portrait, is treated more in an ornamental way so that the figure of Orpheus shall be the most prominent feature. The wreath about the portrait is one of oak and laurel. The memorial is of bronze.'

The proposed memorial to the late Sir John Stainer in the Cathedral he served so well will appropriately find its place near that of his friend Arthur Sullivan.

WILLIAM REA.

With much regret do we place on record the loss of an excellent musician and a good friend to music in Newcastle-on-Tyne, in the person of William Rea, whose death took place at his residence, 7, Summerhill Grove, in that city, on the 8th ult. The deceased musician was born in the East End of London on March 25, 1827. He began to play the organ as a child eight years old. At the age of ten he became an articled pupil of Josiah Pittman, organist of Christ Church, Spitalfields. During the absence of his master in Germany, young Rea deputised for him for several months. At that time Vincent Novello, who had shown much interest in the boy, visited the church Sunday after Sunday for the pleasure of seeing and hearing him play the organ. Among Dr. Rea's treasures were two gifts of music inscribed thus:—

> Presented by Vincent Novello to Master William Rea as a mark of approbation, and as an encouragement to persevere steadily

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in his endeavours to become an accomplished musician. September 6, 1839.

From Vincent Novello to his friend Mr. Pittman's clever little deputy, Master William Rea, with kind wishes for his improvement in his musical studies. Christmas, 1840.

Master Rea competed for more than one organ appointment — on one occasion playing the great G minor fugue of Bach—but he was always rejected on account of his youth; at last, aged sixteen, he obtained his first post, Christ Church, Watney Street, in the East End of London. While there he subscribed to the first edition (1845) of Mendelssohn's Organ Sonatas, then published at one guinea net! In a letter to the present writer—dated August 29, 1894—he said: 'I believe I was *one* of the first to play these Sonatas in public. I remember playing the third (in A major) at St. Olave's, Southwark, on a Sunday evening early in 1847, and before this I played some of the movements to Dr. Gauntlett privately (he registering for me) on the same instrument.'

Rea took some pianoforte lessons of Sterndale Bennett. It was a great event in the youth's life when, in 1846, he journeyed with his master (Bennett) to Birmingham in order to be present at the first performance of 'Elijah.' On the occasion of that visit he, Mendelssohn and Bennett formed a trio who took a walk after breakfast on the morning following the production of the oratorio. At Birmingham Mendelssohn invited Rea to study under him at Leipzig. After having held his second organist appointment in London—St. Andrew's Undershaft—he proceeded first to Leipzig in order to study under Moscheles (pianoforte) and Richter (counterpoint), and he subsequently proceeded to Prague that he might gain further knowledge in pianoforte technique from Dreyschock.

After an absence of three years on the continent Rea returned to London and entered upon the busy life of a professional musician of attainment. He brought with him a large quantity of Schumann's pianoforte music. By lending the 'Novelletten' to various people, he helped to make that master known, one of the borrowers being Cipriani Potter, the Principal of the Royal Academy of Music. He gave chamber concerts, played much in public, founded and conducted the Polyhymnian Choir (100 male voices), conducted the Amateur Orchestral Society, saw Berlioz and Spohr conduct their own works, gave many lessons, and continued his church work, his last organ appointment in London being at St. Michael's, Stockwell. At the Great Exhibition of 1851 his masterly playing of Bach's Organ Fugues attracted the attention of an old gentleman who, like Oliver Twist, asked for more. The veteran listener then handed the young organist his card, which bore upon it the name 'J. B. Cramer.' Rea was present at the opening ceremony on May Day, 1851. His ticket of admission stated that the holder thereof was 'Mr. Hill's organ blower.' Upon presenting the document at the entrance, the door-keeper said 'It's a very strange thing, but you are the *third* organ blower of Mr. Hill's that has gone up!'

The great and eventful change in his life came in 1860. The Corporation of Newcastle-on-Tyne advertised for a Borough Organist at a salary of £150 a year. Nine candidates competed before the judges, W. T. Best and Henry Smart, and William Rea obtained this important post. The second and third candidates in the order of merit—both highly commended by the adjudicators—were William Spark and Walter Parratt, the latter then a youth of eighteen. For upwards of forty years he rendered most valuable aid in the furtherance of music in Newcastle. Rea may be regarded as the pioneer of orchestral music in the great city on the Tyne. In 1867 he started an annual series of orchestral concerts, conducting every evening for a month at a time, the series extending over a period of nine years. He engaged a first-rate band consisting of London players (led by Carrodus, with Alfred Gibson among the first violins), and he played Wagner long before the Master became fashionable in London. In one season (October, 1869) Rea performed eleven complete Symphonies and twenty-four Overtures, in addition to many smaller works. A man by no means narrow in his sympathies, Dr. Rea took infinite pains to foster choral music in the city of his adoption, and the high rank to which Newcastle has now attained in this respect is not

THE LATE DR. WILLIAM REA.
(*Photo by H. S. Mendelssohn, Newcastle-on-Tyne.*)

a little due to the good seed sown and nurtured by the remarkably able musician who has recently passed away.

The church organ appointments held by him in Newcastle and district include St. Thomas's; St. Andrew's; St. Mary's, North Shields; and St. Hilda's, South Shields. He was an honorary fellow of the Royal College of Organists, and in 1886 the University of Durham worthily conferred upon him the honorary degree of Doctor of Music. His compositions include a Jubilee Ode for the Newcastle Exhibition of 1887, several anthems, songs, some pianoforte transcriptions, &c., in addition to three organ pieces of great charm.

The remains of Dr. Rea were laid to rest in Jesmond Old Cemetery. The large and very representative company present at the interment was indicative of the great respect in which he had so long been held in the place where he had worked so unceasingly for the promotion of the divine art.

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AN OLD-AGE PENSION FUND.

Come, come, we are friends,
Let's have a dance.

Shakespeare.

Such is the terpsichorean invitation which headed the announcement of the concert in aid of the Pension and Benevolent Fund of the Hallé Orchestra, given on the 19th ult. at Manchester, under Dr. Richter's conductorship. Here is the programme of that light fantastic toe music-making:—

Ballet Suite .. .. Jean Philippe Rameau.
(Arranged for Concert use by F. Mottl).
(*a*) Menuette. (*b*) Musette. (*c*) Tambourin.
Six German Dances .. .. .. Mozart.
Invitation to the Valse .. .. Weber-Berlioz.
Tarantelle.. .. .. Auber.
Dance Indienne .. .. .. Rimsky-Korsakoff.
Dance Cosaque .. .. Seroff.
Csárdás .. ..
Slavonic Dances.. .. .. .. A. Dvorák.
'Die Romantiker' Walzer .. .. J. Lanner.
Künstlerleben Walzer .. .. Johann Strauss.

This selection is in pleasant and strong contrast to the gloomy nature of many orchestral programmes. Why should not the Philharmonic Directors give us a Strauss waltz—'not Richard himself again'—once in the season, if only as an antidote to the morbid strains of immature compositions. That, however, by the way.

The Pension and Benevolent Fund of the Hallé Orchestra referred to above is so excellent an institution that we have much pleasure in furnishing some information in regard to its history and aims. The inception of the scheme is due to Dr. Richter, once an orchestral player himself, who wrote to the *Manchester Guardian* of March 6, 1901, the following letter:—

In a few days the second season since I became conductor of the Hallé Orchestra will come to an end. I must gratefully acknowledge that my endeavours in the cause of musical art have been zealously supported on all hands, and most of all by the gentlemen of the Executive Committee. I therefore look hopefully to the future, and am resolved to stay in Manchester for the remaining years during which I may be able to work effectively and fruitfully in the service of my art.

There is a fine motto, 'Musica lux in tenebris.' I am not sure where I read or heard that motto, but it is here that I have learned to appreciate its full significance. I shall scarcely be accused of ingratitude or hostility to Manchester if I venture to say that we are not exactly spoilt by sunshine. But as a makeweight for that, the genius of the city has given to the inhabitants a certain warm sensibility to the eloquence of tone. Living in a climate rather unfavourable to the delight of the eye, they seem to be all the more keenly alive to the delight of the ear. Fortunately we have in our midst the resources necessary for the satisfaction of that musical sense—an excellent choir with a most able choirmaster, and an Orchestra of the highest ability and devotion to duty. There is zealous work at our rehearsals, and no loss of time. So much is certain, the results being recognized on all hands. The maintenance and improvement of this Orchestra is the object that I now have most at heart, and the first condition of success in that object is stability. There must be a nucleus of experienced musicians about which such new-comers as may from time to time have to be admitted will be grouped till they can combine with the rest on an equal footing.

To bring about that stability we require an old-age pension fund. Orchestral players are not, as a rule, in a position to make a fortune or to lay by any considerable savings for the support of their old age. They are therefore easily enticed away from one appointment by the offer of another with slightly better remuneration. I require complete devotion to the matter in hand, and I recognise with pride and pleasure that our Orchestra, almost without exception, give the very best of their power and ability for the sake of the works performed and for the honour of the Hallé Concerts. It is my firm intention to promote the formation of a fund from which, in case it prospers as I hope it may, members of the Orchestra disabled by old age or illness would draw a pension. Such a fund would greatly strengthen the bond which unites the musicians of the Hallé Orchestra, and would make it easier both to obtain and keep talent of the highest quality.

For this good and charitable purpose it is my intention once a year to give a concert, the entire proceeds of which will be devoted to the fund in question. I venture to hope, too, that the amount of the fund may be increased by free-will offerings, and that it may thus in no long time begin to serve its purpose. I propose that the names of charitable contributors should be printed in the programme-books as 'Promoters of the Pension Fund.'

In the firm belief that my appeal to the friends of music in Manchester will not be in vain, I sign myself,

Yours, &c.,

Hans Richter.

This genial letter brought a 'free-will offering' of £500 from two anonymous friends. At the general meeting of the Hallé Concerts Society held in the spring of 1902, the chairman of the executive committee, Mr. E. J. Broadfield, stated that the Hallé Executive would welcome any attempt on the part of the orchestra to formulate a Pension scheme for the band, to be managed by a committee elected by the members of the band. Encouraged by this expression of approval on behalf of the powers-that-be, negotiations took place between Dr. Richter and a member of the Orchestra, with the ultimate result that the Pension Fund became an actual reality. It is not necessary to trace its history in detail, suffice it to say that the idea of the scheme is to entitle any member of the orchestra to a pension at the age of sixty, or before that time if incapacitated by illness; and that the pensions, &c., are paid from

a. Interest of existing capital (£1,120).
b. Annual subscriptions of members of the Orchestra.
c. Donations by friends and well-wishers.
d. Proceeds of annual benefit concerts on behalf of the Fund, of which three have been given (in the Spring of 1901, 1902, and 1903), and at which the players *give their services*.

Such, then, is the broad outline of a scheme that will have many sympathisers far beyond Manchester. The splendid and not over-remunerative work done by our orchestral players deserves full acknowledgment. If a distinguished musician happens to fall on evil days, or leaves those dependent upon him in a penniless condition, the hat is passed round and more or less successful appeals are made to the charitably disposed; but the poor bandsman whose hands at last fail to respond to the calls of his bow, or whose lungs are not what they used to be, may starve, being without influence and having had no opportunity of saving. We cannot do better than summarise the foregoing reference to so good a cause and print in extenso the following letter which appeared in a recent issue of the *Manchester Guardian* by Mr. E. J. Broadfield:—

The Hallé Orchestra Pension Fund.

To the Editor of the Manchester Guardian.

Sir,—Will you allow me, as chairman of the Executive of the Hallé Concerts Society, to call the attention of your readers to a few facts in connection with the extra concert to be given next Thursday?

The programme itself will doubtless excite considerable interest and curiosity, not only on the part of the general public, but amongst musical amateurs. The other day, in fact, I heard a distinguished musician say that he

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would at any time gladly travel four or five hours to hear Dr. Richter conduct waltzes by Strauss and Lanner. It will be noticed, moreover, that the concert, like that of last year, will be distinctly historic, as the programme will illustrate the development of dance music; and in addition to such familiar pieces as Weber's 'Invitation à la Valse,' with Berlioz's orchestration, and Auber's 'Tarantelle,' it will include some of Rameau's daintiest music and a series of charming dances by Mozart.

The programme, however, speaks for itself, and it is rather to the pension fund I wish specially to refer now. At the last annual meeting of the Hallé guarantors I said that it would be advisable to secure the co-operation of the band in settling the pension fund scheme, and I am glad to be able to say that the fund is now no longer an institution merely to be hoped for, but that, as the result of friendly negotiations between the Executive and a committee of the Orchestra, a scheme has been adopted which will shortly come into operation. Its details have still to be completed, but the broad outline may be easily described. Every member of the Orchestra may, and probably will, contribute a fixed annual sum, which will entitle him to a pension at the end of a fixed period of years, or when, through sickness or other disability, he is no longer able to fulfil his engagements. And if at any time a member is unable to accept an engagement at the beginning of a season, or if his engagement shall not be renewed, his claim to have returned to him the whole of the money he has contributed in subscriptions will be fully recognised. But the annual subscription will not be the only contribution of the Orchestra to the pension fund. Henceforward they will play gratuitously at the annual extra concert, and the conditions just stated in regard to members whose engagements will not be renewed will prevail in this case also, as members will have the right to claim the fee they would have received had the concert been one of the regular series. The pension fund will also be assisted by contributions through the Executive Committee. We have now in hand for pension purposes, including the surplus of two special donations of together £500, about £1,120. From these special donations we have paid towards the assistance of sick and aged instrumentalists about £83; but the residue, including the proceeds of the extra concerts and the contribution of friends, remains intact. This we hope will steadily increase, and when funded it will allow us to make substantial annual grants to the fund. . . . .

Yours, &c.,

E. J. Broadfield.

The Secretary of the Fund is Mr. Carl Fuchs, principal violoncellist of the Hallé Orchestra, who has kindly furnished us with the above particulars of this estimable orchestral organization.

Church and Organ Music.

CHANTING.

The notes on the Anglican Pointed Psalter in our last issue (p. 174) have brought forth the following exceedingly interesting letter from that excellent authority on Church music, Mr. John S. Bumpus. He writes:—

Sir,—In the Historical Notes on Chanting the Psalms given in your last issue, I observe that you dwell at some length upon Miss Hackett's letter contributed to the *Harmonicon* of February, 1832; and you point out that the worthy and accomplished 'Lady of Crosby Square' took an evident interest in the above subject.

She undoubtedly did so, for in my possession is a large-type octavo copy of the Psalter, pointed from beginning to end, with bar-lines and other symbols, by her own hand, in red and black ink.

On the blank pages with which the book is interleaved such verses as failed to satisfy Miss Hackett on the first trial are 'scanned,' and given with figures, accents and small black and white notes, as mentioned in the *Harmonicon* letter. Occasionally, short Scriptural comments are introduced, and each Psalm is prefaced by an historical notice.

Miss Hackett doubtless intended to publish the result of her labours, for inserted at the commencement of the volume is the 'copy' for a title-page, which runs thus:—

> The Music | of the | Bible | including | the Book of Psalms, pointed as they | are to be sung in Churches and such other passages from | the Sacred Scriptures | as were originally adapted | & designed for | Musical Performance | or | Instrumental Accompt.
>
> The | Appendix | containing | a few easy Chants, Services and | Anthems for Congregational | Worship. Selected and arranged by | W. Horsley, Mus. B., Oxon.
>
> The Appendix may be had separately.
>
> 'Serve the Lord with gladness and come before His presence with a song.'

Then follows this dedication:—

> To the Members of the | Church of England | as by law established | this volume | is inscribed | by a | namesake & disciple of | Bishop Hackett.

At the first Commemoration of Sir Thomas Gresham, held at St. Helen, Bishopsgate, on July 12, 1832, the Psalms for the day (lxii., lxiii., and lxiv.) were printed with Miss Hackett's pointing, as part of the Form of Service used on the occasion, a copy of which lies before me. These Psalms were printed, so a footnote informs us, from an edition of the Psalter then being prepared for publication by W. Hawes, Vicar-Choral of St. Paul's Cathedral, but beyond the aforesaid specimens I cannot find that any more was ever done. The work possibly languished for want of support, or there may have been others at work in the same field. The two chants (both double) used for the Psalms at the above Commemoration were Hawes in C (No. 31 in a collection then in course of publication by Hawes himself) and Goss's well-known adaptation from the *Allegretto* of Beethoven's Seventh Symphony (No. 32 in the same Collection).

A large quantity of Miss Hackett's papers, diaries and letters, extending from 1810 to 1874, came into my possession some six years ago, all of which I have carefully arranged, bound and indexed for easy reference. Amongst the correspondence are many interesting and valuable autographs of celebrities of the day in the realms of theology, literature, painting, architecture, sculpture and music, chiefly English. On the subject of chanting, Miss Hackett seems to have carried on an animated correspondence with the Rev. W. H. Havergal, of Worcester, Rev. Peter Maurice, of New College, Oxford, John Peace, Librarian of the Bristol City Library (author of 'An Apology for Cathedral Service'), Robert Jones, organist of Ely, Rev. Joshua Stratton, Precentor of Canterbury, and others.

I herewith send Miss Hackett's Psalter for your inspection, as I, in common with many of your readers, know so well the great interest you take in everything that relates to the History of English Church Music and the choral service.

Yours faithfully,

Glebelands, John S. Bumpus.
Stoke Newington, N.
March 4, 1903.

PURCELL'S 'O SING UNTO THE LORD.'

Sir Frederick Bridge, in one of his recent Gresham lectures, made a serious attack upon Vincent Novello's edition of Henry Purcell's anthem 'O sing unto the Lord.' 'It is dreadful,' said the Professor, 'to see how Vincent Novello treated this anthem, and quite dreadful to think how it is sung in cathedrals.' He (Sir Frederick) bases his charge on 'a contemporary MS. of Purcell's great anthem written in 1688. The

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MS.', he went on to say, 'belonged to Purcell's great friend Gostling, the celebrated bass, and his descendant, my friend Mr. Kennedy Gostling, has lent it to me.' The inference is, of course, that Novello made his edition from this transcript, or one exactly like it, as Sir Frederick sets forth in detail the things that he (Novello), with evil intent, has done, or has not done. But there is not the slightest evidence that Novello ever saw this Gostling copy, or one similar thereto. If Sir Frederick will look at the *folio* edition of 'O sing unto the Lord,' he will find an editorial note—unfortunately not printed on the octavo copy—which reads thus:—

> The copy from which this anthem has been engraved, was contained in a very curious old Volume of Manuscript Church Music, that formerly belonged to Mr. Richard Guise, who succeeded Dr. Benjamin Cooke as Master of the Choir Boys at Westminster Abbey. The Book afterwards formed part of the valuable collection of Mr. Bartleman, at the sale of whose music this very rare volume was purchased by Mr. John Watts (who was a pupil, as singing boy, of both Dr. Cooke and Mr. Guise) and by whom the book has been since very kindly presented to the Editor of this work.

Unlike many editors, Vincent Novello has frankly stated the source from which he published the anthem, and it is not fair to charge him with deliberate maltreatment without further evidence. We have been unable to trace the whereabouts of the volume referred to in the above note: perhaps some of our readers may be able to give some information in regard to its present location. It is easy to criticise, but the fact should not be forgotten that, but for the enthusiasm of Vincent Novello seventy years ago, Purcell's anthems would have remained a sealed book to many a musician and choir. He was the first to publish any of the anthems of Purcell, and although he was not infallible,—who is?—his name should not be held up to reproach without just cause.

TWO SPECIAL SERVICES IN PRESBYTERIAN CHURCHES.

Time was, and that not so very long ago, when organs were entirely tabooed in Presbyterian churches, even in England. But among the many ecclesiastical changes that have taken place in recent years none is more marked than the changed attitude towards music in churches under Presbyterian government. For instance, at St. Paul's Presbyterian Church, South Shields, on Sunday afternoon, the 1st ult., a musical service included the rendering of Bach's fine church cantata 'Sleepers, wake!' and Spohr's 'God, Thou art great,' given, to the edification of the congregation, by the church choir, under the direction of the able organist of the church, Mr. W. G. Whittaker.

At Free St. George's Church, Edinburgh, on the 13th ult., the Musical Association sang Mendelssohn's 'Lauda Sion' (Praise Jehovah) and Stainer's 'The Daughter of Jairus' in a manner most commendable to all concerned. The performance may be regarded as unique, in that the choir of seventy voices sang without a conductor, and that the accompaniments to both works were played on the organ entirely from memory! When, however, we say that the organist was Mr. Alfred Hollins, chief musician of the church, the adjective 'masterly' naturally comes to mind in the achievement, and it may be used without fear of undue adulation. Miss Maconochie, the leading soprano of the church, sang her solos beautifully.

Mozart's 'Requiem' was sung in Ripon Cathedral at a special service on Friday evening the 20th ult., under the careful direction of the organist, Mr. C. H. Moody, with Mr. Percy Hughes, organist of Holy Trinity, Coventry, at the organ. The other instrumental accompaniments were pianoforte (Mr. Harry Jackson) and drums (Mr. J. Shaw), while the Cathedral choir was augmented by vocalists from the Training College and Choral Society. The service lists of Ripon Cathedral show an eclectic selection of music, from Byrd to Brahms. Bach's 'St. Matthew' Passion is to be sung on Wednesday evening the 8th inst.

THE BUZZING SWELL TONE.

Messrs. J. W. Walker and Sons, the well-known organ builders, have recently been turning out some old papers. Amongst them is the following curious application, of a purely bonâ fide character, which they received from a lady. We print it literatim, only omitting the name of the fair writer:—

> Miss —— would be glad to know the cost of building the following organ (without pipes), or with, if possible to get into room *6 feet* 6 inches in height:
> 2 manuals, straight pedals, 20 stops as following.
> Oboe must swell out a *buzzing* swell tone.
> Mechanical swell - to ped.
> Great.
> Great ped.
> Swell org: oboe swell 8 ft.
> Vox Anglicana - 8 ft.
> Flute 8 ft. Lieblick - 8 ft. echo.
> Tremolo Vox Humian 8 ft. mixture.
> Gt. organ large open Diapason.
> Soft shut Diapason.
> Trumpet. Principal. Dulciana.
> Twelfth, 2 ft. 8 in. and one more.
> Gamba loud.
> Pedal organ. Soft Diapason. Loud.
> Bourdon pedals.
> 4 composition (or more) pedals acting on *swell*, *great* and pedal organs.
> Powerful swell pedal held open by swing rod.
> Perfectly plain wood—no show—as used in churches, *unpolished*, and plain steel pipes.

Nothing came of the proposal, not even the 'powerful swell pedal held open by swing rod.'

ORGAN RECITALS.

Dr. J. C. Bradshaw, Christchurch Cathedral, New Zealand.—Concert-Fantasie on 'Ein' feste Burg,' G. A. Thomas.

Mr. R. W. Strickland, College Street Chapel, Northampton.—Third organ concerto, Handel.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Barcarolle, Wolstenholme.

Mr. F. Isherwood-Plummer, Congregational Church, Southport.—Chanson triste, Tschaïkovsky.

Mr. Fred. G. Hickson, Holy Trinity, Malvern.—Adagio in E, Merkel.

Mr. H. M. J. Gibbon, St. Mary's, Leamington.—Grand Chœur in E flat, Guilmant.

Mr. H. Matthias Turton, United Methodist Free Church, Lower Wortley, Leeds.—Choral Song and Fugue, S. S. Wesley.

Mr. Edward Cutler, K.C., St. Barnabas, Kentish Town.—Minuet in B flat and Postlude in G, Edward Cutler.

Mr. R. Meyrick Roberts, St. Stephen's Walbrook.—Sonata in D minor, Alfred H. Allen.

Mr. Hugh Blair, Christ Church, Newgate Street.—Lento sostenuto (from Sonata in G major, Op. 18), Hugh Blair.

Mr. G. Bernard Gilbert, Town Hall, Stratford.—Sonata in E flat (Op. 6), Chr. Fink.

Mr. C. E. B. Dobson, Baptist Chapel, Hucknall.—Caprice in B flat, H. Botting.

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Mr. R. H. Turner, Parish Church, Portsmouth.—Sonata da camera in D, by A. L. Peace.

Mr. Fred. Gostelow, St. Saviour's, Liverpool.—Air with variations in A, Haydn (Arr. by Best).

Mr. T. J. Crawford, St. Paul's, Camden Square (Farewell Recitals).—Imperial March, Elgar.

Mr. James Tomlinson, St. John the Baptist, Pilling (Opening of a new organ built by Ainscough, Preston).—Barcarolle, Sterndale Bennett.

Mr. H. Mozart Sheaves, Moss Side Baptist Church, Manchester.—Sonata in G minor, Filippo Capocci.

Mr. W. Wolstenholme, Stoke Newington Presbyterian Church.—Serenata in A and Scherzo in F, Wolstenholme.

Mr. R. W. Evans, Christ Church Cathedral, Colombo.—Finale in the French style, J. C. Bridge.

Mr. H. Crackel, Primitive Methodist Chapel, Wellgate.—Festal March, Calkin.

Mr. Franklyn Mountford, St. James's, Handsworth.—Offertoire de Ste. Cecile, Jules Grison.

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh.—Air with variations and final fugato, Smart.

Mr. G. Herbert Riseley, St. Saviour's, Woolcott Park, Bristol.—Fantasia ('The Storm'), Lemmens.

Mr. Herbert Morris, Kenilworth Parish Church.—Sonata in C sharp minor, Basil Harwood.

Mr. Alfred H. Dudley, Oxton Road Congregational Church, Birkenhead.—Andante con moto, E. T. Chipp.

Mr. Sydney Townshend, Dumbarton Parish Church.—Scherzo, Hoyte.

Mr. Claude E. Cover, St. Paul's, Galashiels.—Chanson d'été, Lemare.

Mr. H. J. Davis, Christ Church, Bath.—Fantasia on the tune 'St. Mary,' C. E. Stephens.

Mr. Henry Graves, Ayr Parish Church.—Air and Finale, Thiele.

Mr. J. Charles Long, St. James's, Marylebone.—Triumphal Song, A. H. Brewer.

Mr. W. C. Webb, The Downs Chapel, Clapton.—Grand March in E flat, Smart.

Mr. Cyril B. Rootham, St. John's College Chapel, Cambridge.—Fugue in G minor, William Russell.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. A. M. Colchester, St. Paul's, Canonbury.
Mr. C. R. James, St. Nicholas', Blundellsands.
Mr. George Lightfoot, Christ Church, Ware.
Mr. A. G. Macey, H.M S. 'Britannia.'
Mr. F. G. Massey, St. Mark's, Gloucester Gate
Mr. Frederick A. Ogilvy, St. Lawrence's, Ramsgate.
Mr. Sydney W. Stephenson, St. Mary Magdalene, Stoke Bishop, Bristol.
Mr. Stanley S. P. Stubbs, St. Paul's, Camden Square.
Mr. R. F. Virgoe, Christ Church, Ottershaw, Surrey.
Mr. J. W. Wright, St. James' Parish Church, Abinger.

Messrs. Breitkopf and Haertel have just issued a new edition of their extensive catalogue in a portly tome of 1,240 pages and weighing over 4lbs.! The plan adopted—strictly alphabetical of composers' names, with full cross-references—is the only plan for a catalogue if it is to be of any practical value. The extent of this useful book of reference may be estimated by the fact that the works of Schubert occupy nearly sixty pages of closely, yet clearly, printed titles, his songs, about 650 in number, alone filling nine pages. The Beethoven and Mendelssohn entries necessitate forty pages each. The work of collecting such a mass of detail as is here presented must have been a task of patient magnitude, and the Catalogue seems to have been very accurately compiled. We notice, however, one slip. The name of one of the Editors of the Fitzwilliam Virginal Book is somewhat shorn: it appears as J. A. Fuller!

The Madrigal Society offers two prizes for the same number of madrigals. The first award is the Molineux Prize of Ten Pounds and the Society's Medal, and the second is the sum of Five Pounds. Compositions must be sent in before October 1 to the Hon. Secretary, Mr. J. Edward Street, Woodside, Caterham, Surrey. The conditions of the competition will be found in our advertisement columns.

FESTIVALS IN APRIL.

April will be quite a Musical Festival month this year, though the various events occur very near the border-line of its successor, in fact one fixture extends into the month of May. We subjoin the various music-makings in chronological order, with an outline of each meeting:—

Northampton.
April 17 and 18.

This music-making, organized by the Hon. Mrs. C. Spencer, consists of a competition and evening concert.

Middlesbrough Musical Festival.
Conductor, Mr. Kilburn. April 22 and 23.

The scheme includes Dr. Elgar's 'The Dream of Gerontius' (conducted by the composer); the first performance in England of Fritz Volbach's 'The Page and the King's Daughter'; Bach's 'Sleepers, wake!'; Richard Strauss's Symphony in F minor, and Bruckner's Symphony No. 4 in E flat ('The Romantic'); Sullivan's 'Golden Legend,' &c. Hon. Secretary, Mr. C. Wood, North Ormesby, Middlesbrough.

Carlisle.
April 22 and 23.

Competition and two concerts; Bach's 'O Light everlasting,' conducted by the adjudicator, Dr. McNaught, will be the chief work performed. Mr. D. Hodgson is the Secretary.

Westmorland Musical Festival.
Held at Kendal. April 23, 24, and 25.

Concerts and competitions.—Dr. McNaught, Mr. Tertius Noble, and Mr. Frank Kidson, adjudicators. Mr. Coleridge-Taylor, conductor. Principal works: Somervell's cantata 'The Power of Sound,' Elgar's 'Coronation Ode,' and a new cantata, composed especially for the Festival by Mr. George Rathbone and entitled 'Vögelweid, the Minnesinger,' to be sung by a chorus of 500 children, accompanied by one of the local orchestras and conducted by the composer, also Miss Lehmann's new Cantata 'Once upon a time.' The interesting Folk-Song competition, peculiar to this Festival, is referred to on p. 234. The Hon. Secretary is Mr. A. H. Willink, Burneside, Kendal.

Spilsby.
April 27 and 28.

This is also a competition (judge, Dr. McNaught) and concert; at the latter 'The Power of Sound' (Somervell) will be sung. Mrs. Massingberd deserves all commendation and encouragement for galvanizing into musical life this rural district in a somewhat out-of-the-way corner of Lincolnshire.

Bridlington Musical Festival.
April 28.

With Mr. Bosville, most genial of programme annotators, at the helm. The programme includes Dvořák's 'Spectre's Bride,' Nesvara's 'De Profundis,' Lloyd's 'Hero and Leander,' Beethoven's Fourth Symphony, Mr. Arthur Hervey's Overture 'Youth,' and a new Suite for orchestra, composed for the Festival by Mr. G. T. Patman. Secretary, Mr. B. M. Townsend, Bridlington.

Morecambe Musical Festival and Competition.
April 29, May 1 and 2.

The works to be performed are 'The Banner of St. George' (Elgar), conducted by the composer, and Bach's 'O Light everlasting.' Dr. Elgar, Dr. McNaught and Mr. Percy Pitt are the adjudicators at this Festival of more than local renown. Secretary: Mr. Powell.

If we cannot boast of a Festival in London during the present month, we may call attention to the Joachim Quartet Concerts announced to take place at St. James's Hall on April 25 and 27, May 1, 5, 7, 12 and 14. It will be evident from the above schedule of events that all the good music in the British Isles is not made in London.

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Reviews.

Selected Pianoforte Studies. Set I., Books 1 to 4; Set II., Books 1 to 4. Progressively arranged by Franklin Taylor.

[Novello and Company, Limited.]

Not the least difficulty attending the vocation of a teacher of the pianoforte is the selection of music for his or her pupil. And is not this more especially the case in regard to technical studies? There is no dearth of such material, it is the matter of suitable selection that troubles the conscientious teacher, especially when the pupil belongs to the great majority coming under the designation 'average.' It is in order to meet such difficulty that these 'Selected Pianoforte Studies' have been compiled by Mr. Franklin Taylor, who is not only a most skilled expert in pianoforte teaching, but may be regarded as 'a guide, philosopher, and friend.' A quotation from his Preface sets forth the *raison d'être* of this useful publication:—

> The present collection of Studies is designed to provide teachers with a short course of Pianoforte Technique adapted to the needs of the average pupil, the intention being to spare the teacher the labour of choosing a sufficiently varied selection from the large mass of material existing, and at the same time to ensure that the different departments of technique shall be undertaken in the order which experience has proved to be the most beneficial.

It was an excellent idea to make *two* selections—Set I. for pupils less naturally endowed than others, and Set II. for those of higher technical attainment. Of course, where additional studies are desired in order to develop some particular shortcoming in a pupil's technique, the larger collection edited by Mr. Taylor and well known as his 'Progressive Studies,' from which the present selections have been made, is available. The practical utility of the publication is so obvious that its adoption by many teachers may be a foregone conclusion.

Life of Richard Wagner. An authorised English version by William Ashton Ellis of C. F. Glasenapp's 'Das Leben Richard Wagner's.' Vol. III.

[Kegan Paul, Trench, Trübner & Co.]

'Ought I to call the present volume an "English version" of Herr Glasenapp's work?' asks Mr. Ellis in his Prefatory Note. His doubt arose from the fact that 'its five hundred pages represent but a hundred of the German original.' Strictly speaking, no; but it was not worth while altering the title. The period of which he treats is indeed 'rich in psychological and æsthetic interest,' so that the expansion is welcome. It extended from the years 1849 to 1852-3, during which was developed the scheme of the *opus magnum*, which a quarter of-a-century later was realised at Bayreuth. Numerous extracts are given from the 'Correspondence of Wagner and Liszt,' also from Richard Wagner's letters to his Dresden friends,' and as both these collections have been before the public for some years, we may be able to sum up many pages in a few words. From Mr. Ellis's point of view lengthy extracts were indispensable. The volume opens with a few pages concerning the fruitless visit of Wagner to Paris, in 1849, after he had been forced to leave Dresden. He wants to get to Zurich to be at peace and set to music his poem 'Siegfried's Tod,' which he calculates will take him about 'half a year'! But first came much essay writing, and then when he did set to work, he found that a 'Young Siegfried' must take precedence; and finally he thinks out a big scheme, three dramas and a prologue, so that neither of the operas is sent, as Liszt had hoped, to Weimar. A whole chapter is devoted to Liszt and to the Princess Carolyne v. Sayn-Wittgenstein; it is a long one, but it throws a vivid light on the Wagner-Liszt correspondence, and shows us how much more Liszt would have done for Wagner had he not 'given his soul into silken bondage.' The friendship of Liszt for the composer was distasteful to the Princess; and the latter not only influenced the life of Liszt and his actions, but also his writings. In his last letter written to her three weeks before his death, Liszt signs himself 'umilissimo Sclavissimo.' Of the analyses of 'Tannhäuser' and 'Lohengrin' 'much,' says our author, 'is to be assigned to the Princess.'

It was in 1852 that the German theatres began to take an interest in Wagner's operas, and for this Mr. Ellis easily accounts. Wagner was no longer at Dresden, an active object of the jealousy of Reissiger, and also 'of the two opposing camps outside, Berlin and Leipzig,' while Liszt by the production of 'Lohengrin' had aroused curiosity. In the published correspondence between Liszt and Wagner we learn something of the negotiations with various theatres, but in the present volume the story is presented in fuller detail. The delays and shabby behaviour of Leipzig in connection with 'Tannhäuser' caused great annoyance to Wagner, but at last when it was produced there in 1853 the success thereof was great. In one letter to Liszt the composer writes:—'With these Philistines, in general, I probably shan't travel far: they haven't the remotest idea of the nature and future of my works.' We often hear people say 'If only Wagner were alive now what joy it would give him to see how his works are now admired and appreciated!' But such a sentence as the above reminds us that a man of genius is conscious of his power; he knows that he is ahead of the age in which he lives, and is therefore not surprised at the indifference or hostility of the world; as with Beethoven, so was it with Wagner. In a letter to Uhlig the latter says: 'I don't live in my age at all, because I flit among you as a ghost, because the wide world is full of fools.' Wagner cycles are all the fashion now, and it is interesting to note that the first one was given by Liszt at Weimar in 1853. The 'Flying Dutchman' was performed on February 16 in that year, and a second time before the 20th, when 'Tannhäuser' was given, followed on the 26th by 'Lohengrin.'

Passing on to the 'Ring,' Mr. Ellis frankly acknowledges that 'Das Rheingold' is 'the least popular of the four sections of the "Ring," and, unlike its fellows, is scarcely ever performed purely for its own sake, *i.e.*, alone.' So far as London is concerned it has never been thus given. He does not accept the usual explanation, viz., a lack of interest in the doings of mythical gods and goddesses, but accounts for it by 'the general dislike of any story that so ruthlessly displays the seamy side of human nature.' For ourselves, however, we prefer the former explanation. One point is mentioned which 'militates against more general appreciation of "Das Rheingold,"' viz., the 'stringing of chains between the giants' staffs, and the hanging thereto of salvers, &c., that clink like tin as they strike each other.' The effect produced is no doubt highly ridiculous, yet we cannot think that it interferes with 'general appreciation' any more than does the dragon scene with that of 'Siegfried.'

Mr. Ellis has made what he justly deems 'no mean discovery.' The existence of two 'Siegfried's Tod' poems, the original one of 1848, and the revised one of 1852-3, identical with that of 'Götterdämmerung,' is well known, but he believes that there was an intermediate one made in 1851. The '*three different styles of diction*' in the 'Götterdämmerung' first attracted attention to the matter. He intends to deal with it at length in Vol. IV.; for the present he only adduces 'the broader reasons of a faith that in my own mind already amounts to a certainty,' and from what he says with regard to *internal* evidence, he seems to have good reasons for his belief. Mr. Ellis's work has evidently been to him a labour of love, and those who have followed him thus far will look forward with eagerness to the remaining volume or volumes, for the life of the Bayreuth master is one of absorbing interest: it is more than the life of the man, it tells also the story of the decline and fall of old-fashioned Italian opera, and the rise and progress of music-drama.

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NEW EASTER ANTHEMS.

I will magnify Thee. By W. H. Bell.
Sing ye to the Lord. By C. H. Lloyd.
Awake, awake! By the Rev. T. W. Stephenson.

[Novello and Company, Limited.]

The compositions of Mr. W. H. Bell have shown so much originality and independence of conception that we take up the anthem with pleasurable anticipations, which it is satisfactory to be able to state are realised on examination of the music. The composition is opened by a short passage for the basses in unison, emphatic and jubilant in character, this expression being increased on the entrance of the full choir. The opening portion is succeeded by a section intended to be sung by a smaller number of vocalists unaccompanied. The music of this is flowing and graceful, and well laid out for the voices. It gives place to a baritone solo which, however, may be omitted if desired. The final chorus is bold and vigorous and brings an excellent example of modern Church music to an effective close.

Dr. Lloyd's anthem is less ambitious in design; it is shorter by four pages than the preceding one, and it makes less demands on the executive abilities of the singers. There is a dramatic element in the music, and consequently there are some very effective passages, notably in the setting of the words 'Death is swallow'd up in victory.' The Anthem 'Awake, awake!' by the Rev. T. W. Stephenson is not specially designed for Easter, but it would be suitable for that season inasmuch as it is written for Parish Choir Festivals. The music is diatonic in character and solidly harmonised. It presents no difficulties to fairly trained choirs.

L'Education Musicale. Par Albert Lavignac.

[Paris: Librairie Ch. Delagrave.]

To write about one department of musical art within reasonable compass is no easy matter: to treat of the art generally, and to give advice to pupils concerning the study of this or that instrument, of singing, or of theory and composition, and to keep within moderate limits, is a truly difficult matter. Our author, who is Professor of harmony at the Paris Conservatoire, really conveys many practical hints in a singularly easy, pleasant style. His observations, cautions, and criticisms show knowledge and experience, and his book will benefit both pupils and teachers. It would naturally disappoint readers who expect detailed information on any particular subject, but what M. Lavignac offers is sound and sensible: his book might well be entitled *multum in parvo*.

Organ Music. By various composers.

[Novello and Company, Limited.]

Two pieces by Mr. Edwin H. Lemare are entitled 'Rhapsody' (Op. 43) and 'Chanson d'été.' The first of the pair fully justifies its title, and perchance it tells a tale. The second, a typical Lemareian theme in B flat with an episode in the key of G minor, is a composition that has in it the elements of popularity. A Canzonetta and Rêverie, by Mr. Herbert Brewer, are imbued with that thoughtfulness which one expects from him. If the Canzonetta is a little restless, the Rêverie is a delicate and withal an attractive little piece in six-eight time.

Mr. William Faulkes has written a very melodious composition in his Minuet and Trio (in F); it would make a pleasing recital piece. Everyone knows Mr. E. H. Thorne as a serious-minded musician, his Bach crusade at St. Anne's, Soho (of which church he is the organist), alone entitles him to be so designated. Moreover, this earnestness of purpose shows itself in his three compositions for the organ now before us—(1) a Prelude and Fugue in F sharp minor, (2) Variations on Jeremiah Clark's tune 'St. Luke,' and (3) a Fantasia in F. As love laughs at locksmiths, so Mr. Thorne makes light of difficulties, or rather he expects the players of his trio of pieces to be well equipped in the matter of technique. Organists, and there are many such, who like 'something to work at'—the 'something' being solidly written music for the instrument—will enjoy the fare provided for them by Mr. Thorne.

Old dance forms seem to be favoured by composers for the organ. Here we have another Minuet and Trio (in E flat), this time from the pen of Mr. John Pullein. Pleasant contrast is afforded by the Trio (in G), with its drone pedal bass. With the exception of some octave passages in the right hand, the piece presents no difficulties, even to a player of average attainments. Dietrich Buxtehude, an organist much admired by Bach, is one of those old-time composers who had something to say and the gift of being able to say it. Mr. John E. West has reverently edited the Chaconne in C minor of the old master; furthermore he has supplied a brief biographical note of his career, a good idea which might be further developed.

The Village Organist has now been extended to Book 34—the most recent additions to this useful publication being Books 32, 33 and 34. Of the nineteen pieces herein set forth, eleven are original compositions contributed by Mr. Myles B. Foster, Mr. John E. West, Dr. Roland Rogers, Dr. Cuthbert Harris and others. The arrangements, which have always been a feature of the series, include transcriptions from the works of the great masters from Bach to Wagner. All the characteristics of the Publication are retained in this fresh instalment of a work that is of practical value to those for whom it is primarily intended.

The Morning Service set to music in the key of A. By John E. West.

[Novello and Company, Limited.]

Mr. West writes with long practical experience both as an organist and choirmaster, and this, combined with a lively sense of the value of direct melodic expression, results in his Church music being eminently singable and effective. The Morning Service comprises the Te Deum Benedictus, and Jubilate, which are severally allied to music of important design. The part-writing in the Te Deum is in a considerable measure contrapuntal, but it does not present difficulties to a fairly-trained choir. In spirit the music is essentially modern. The traditional *pianissimo* for the song of the Cherubin and Seraphin is avoided, the reiteration of the word 'Holy' being delivered *fortissimo;* the recitation of the text is broken up by short organ interludes, and the conclusion is *legato* and *piano*. The opening of the Benedictus is dignified and impressive, and as the setting proceeds there are some notably harmonic changes. The part-writing is interesting, and the Gloria is imposing. The setting of the Jubilate is appropriately jubilant, and the flowing nature of the part-writing is very attractive.

From the character of the accompaniment to this Service we may assume that the composer intends to score it for orchestra, although this in no sense implies that it is unsuitable for organ.

The Junior Violinist. Edited by C. Egerton Lowe. Books 5, 6, 7, 8, 11, 12, 13, 14, 15, 16.

[Novello and Company, Limited.]

This useful series is growing rapidly. It provides graded pieces and exercises, all of which are printed plainly and even beautifully, and in every detail carefully edited. It must be a great boon to teachers and young players to find suitable music of the best kind ready at hand without a painful and tedious search. Book 5 contains Mozart's Sonata in C major (Köchel, 303), the *Allegro* of which is a capital study in the rapid execution of fairly easy passages not going beyond the third position. The pianoforte part demands good playing. Book 6 contains eight of Mendelssohn's 'Songs without words,' also not going beyond the third position. Book 7 consists of Mozart's Sonata in F major (Köchel, 547), a beautiful study for both pianist and violinist. In Book 8 we have Schumann's 'Phantasiestücke' (Op. 73), (three pieces). Here rather more technical skill is called for. Many

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players not juniors would feel that such music makes more than a little demand upon execution, and more especially upon interpretative skill. Book 11 contains Three Romances, by Schumann (Op. 94). Here again real appreciation of the music is an absolute condition of success. The three pieces are full of characteristic beauty. Book 12 gives us six of Pleyel's duets for two violins (Op. 8), and Book 13, another set of six (Op. 48). These twelve duets bring us as it were back a year or two, for, interesting and melodious as they are, they make little demand upon technical skill. Every young player will delight in playing with his or her teacher or a fellow-student these really excellent and educational compositions. It may be well to mention that the first set of six (Book 12) can be played wholly in the first position, and the second set (Book 13) in the first and third positions. These violin duets being complete in themselves no pianoforte accompaniment is provided. Book 14 consists of scale and arpeggi exercises, and includes all the exercises of this kind asked for by the Associated Board in their School examinations and those in the Junior and Senior Divisions of the Local Centres. Books 15 and 16 each give three Sonatinas for Violin and Pianoforte by Carl M. von Weber. These light and pretty fancies call for delicate playing, and the violin part demands an acquaintance with the region of the fourth position which will not be an insuperable difficulty to any player who has mastered the pieces in the preceding books of the series.

Correspondence.

THE STREETS OF LONDON.

Dear Sir,—Referring to the paragraph on the streets of London named after composers, in the March issue of The Musical Times, it is stated that Mendelssohn is unrepresented in that respect. May I be allowed to mention that a huge block of *very* up-to-date mansions (so called) has recently been erected just off Sloane Street, and overlooking the old burial ground of the Royal Chelsea Hospital, to which the name of the composer of 'Elijah' (Mendelssohn Gardens) was given. This has, however, now been changed to a less pretentious title. Possibly the builder repented him of using a name so artistic to a modern block of flats.

I should also like to add that at Fulham is to be found a *Novello* Street. Although the name does not stand for a great composer, yet it is one that spells music, and is dear to musicians the whole world over.—Yours faithfully,

A. Hampton Brown.

44, Redburn Street, Chelsea.

FIGURE NOTATION IN MUSIC.

Dear Sir,—Having read the paragraph on pp. 171—172 of your March number on the system suggested by Dr. Koller of Vienna for writing tunes by means of figures, and noted your comment on it, I venture to remark that some years ago I published an 'Easy Notation of Music' (developed from the system of singing by numerals in German village schools) and a second booklet entitled 'Music minus Stave,' which contains, besides some exercises in scales and chords, sixteen popular tunes by various composers, arranged for the pianoforte for amateurs who have no time to learn stave music. Both booklets are to be had at Messrs. Novello and Co.'s.

The system is simplicity itself, promotes musical intelligence, and greatly facilitates the study of harmony and counterpoint in Imitation, Inversion and Contrary Motion.—Yours faithfully,

F. Weber.
Organist of the late German Chapel Royal, St. James's Palace.

23, Highbury Grange.

THE CENTENARY OF FRANZ LACHNER.

Dear Sir,—On April 2 next, one hundred years will have elapsed since Franz Lachner, one of the most famous composers of a past generation, was born at Rain, a little town in the Kingdom of Bavaria. I lay emphasis on the words 'a past generation,' for I fear that but few musicians, let alone the general public, will remember the centenary of Lachner's birth, so completely has the name of this composer passed from the minds of the people now living. It is difficult to account for this, as Lachner was a very great and illustrious musician indeed, and also one of the most successful during his lifetime. He composed works in every conceivable branch of his art, as they comprise eight Symphonies, seven Suites for orchestra, three Operas, two Oratorios, two Stabat Maters, several Masses, five String Quartets, many Pianoforte Quartets, Quintets, Sextets, an Octet for wind instruments, Violin Sonatas, Organ Sonatas, Pianoforte pieces, and a large number of songs. Lachner belonged to the strictly classical school of musicians, religiously following the footsteps of Bach, Handel, Mozart, and Beethoven. By far the finest of all Lachner's works are his Suites, notably those in E minor (Op. 113), and D minor (Op. 115), which once upon a time enjoyed considerable popularity all over Germany and in other countries. Lachner was one of the greatest contrapuntists and masters of fugue who ever lived, and both those delightful Suites just mentioned contain fugues which to my mind are the most magnificent and most glorious ever written for the orchestra. Why such superb compositions as Lachner's Suites should now be ignored by almost every orchestral conductor in the world completely passes my comprehension.

Let us sincerely hope that the centenary of Lachner's birth, of which I have now reminded the public, may be an incentive for reviving some of the splendid works of this most estimable and sterling composer, for it does seem a crying scandal and a burning shame that Lachner's Suites, these grand classical compositions, should be allowed to fall into oblivion, whilst the most ghastly trash of certain latter-day composers is performed, and even applauded by the public. Franz Lachner, it may be of interest to mention, enjoyed the intimate personal friendship of Schubert and Beethoven, and indeed of most of his great musical contemporaries. He lived to a green old age, as he died at Munich on January 20, 1890, in his 87th year.

44, Hamilton Gardens, St. John's Wood. Yours very faithfully, Algernon Ashton.

[We make some reference to Lachner's music in England on p. 234.—Ed. *M.T.*]

ONOMATOPŒIA IN MUSIC.

Dear Sir,—In Mr. Vernon Blackburn's interesting article 'Onomatopœia in Music' there is a reference to Haydn, who, it is said, 'seems in an extremity of delight when he can secure an onomatopœic effect like that of the serpent in "The Creation."' Whether, however, Haydn was so delighted with effects of this kind (I try to avoid that very long word) seems doubtful, if faith is to be placed in A. C. Dies, the composer's friend, who tells us in his 'Biographische Nachrichten' (1810) that the text of 'The Seasons' was the cause of unpleasantness between Haydn and Baron van Swieten, who prepared the words, an adaptation from Thomson's 'Seasons.' Haydn specially disliked the croaking of frogs, and sought to hide it from the ear. For this Swieten blamed him, produced a piece by some old author in which the croak (*Koax*) was prominently set forth, and begged him to imitate it. The latter, enraged, resolved not to be worried any more, and expressed his dissatisfaction in a letter in which he wrote: 'It would be better if the blessed croak were omitted.' This letter passed through many hands, and indeed is said to have appeared in the *Zeitung für die elegante Welt*. Swieten was much annoyed at it. Mr. Blackburn is a man of wide reading, yet this old out-of-print book of Dies may possibly not have come under his notice, or surely he would have referred to the passage in question.

Ἀντιὸνοματοποίησις.

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'THE DREAM OF GERONTIUS' AT DANZIG.

(FROM OUR OWN CORRESPONDENT.)

On the 11th ult., the oratorio 'The Dream of Gerontius' was performed for the first time in Danzig, and for the third time in Germany. It was an artistic achievement of the first rank, chiefly on the part of the conductor, Herr Fritz Binder, but also of the chorus (that of the Sing-Akademie) and the orchestra. The excellent soloists, Frl. Frida Kisielnicki, Herr Fr. Dierich and Herr Joseph Staudigl, rounded off and completed a performance which was received with enthusiasm, after having been anxiously looked forward to by the public and eagerly discussed in the local press.

The work marks an epoch in the history of the Oratorio. The composer, with English determination, causes us to realize that, in oratorio, music is the handmaid of religion; and it cannot be gainsaid that the proper place for the work is the Church, strictly speaking—say, some vast, solemn cathedral, the Demon chorus notwithstanding. It is just this chorus, forming as it does a necessary and, dramatically, a life-giving element, which must not be heard at too near a distance. The demons form an essential part of the picture, and with rose-water they could not be painted. Calmly considered, however, the use of dissonances and strenuous rhythms in this demoniac episode is not any more pronounced than in Berlioz, who in such matters goes still farther. The extensive use of ancient Church modes might at first sight appear a mere affectation. But it soon becomes evident that it is the expression of a strong individuality which has entered deeply into the spirit of Religion, and one that could not resist the chaste and holy effect of these modes, while at the same time not despising the use of modern chromaticism and a modern orchestration as original as it is distinguished. With all this, the dependence of the melody on the text has not been carried so far that any four pages of Elgar's vocal score do not throughout contain more good music than whole acts of so-called 'Wagnerian' operas which, with their 'spoken song,' lower music to the role of a mere *ancilla dramatica*.

In his avoidance of set forms Elgar follows Wagnerian lines. Be this as it may, the ridiculously inconsistent changing from reflection to action and *vice versâ*, so characteristic of old oratorios—the 'St. Matthew' Passion in particular—is thereby avoided. It is remarkable how organically chorus and soli alternate in Elgar's work. The dependence of the music upon the words is shown in that, except in the choruses, it is all but impossible to thoroughly enjoy the work unless the text is known, or can be followed. The man who must *read* to understand, however, is not the man to whom real, *i.e.*, pure and absolute music addresses itself; but this is not to deny that the 'Dream' is throughout interesting and frequently beautiful and even great. From the point of view of absolute music, the choruses are productive of the highest enjoyment and the purest elevation. In them, deep feeling is wedded with supremest mastery to transparent polyphony and beautiful sound effects, both in the vocal parts themselves and in conjunction with the orchestra; while in the masterfulness of this limpid polyphony (often in as many as fourteen parts) the work surpasses everything that has hitherto been achieved in oratorio. But nowhere does this masterfulness degenerate into a mere display of technique; on the contrary, it everywhere heightens or deepens the expression of the psychic moments, and in doing so reaches the sublime.

DR. C. FUCHS.

The death took place, on February 22, in a lunatic asylum in Vienna, of Hugo Wolf, a prolific composer of songs, several choral works, a string quartet, a three-act opera, and other compositions. He wrote songs wholesale, and Hugo Wolf Clubs were formed in order to popularize his works. Wolf was born on March 13, 1860, at Windischgrätz, Styria; he had, therefore, nearly completed the forty-third year of his life.

THE WHISTLES AND REED INSTRUMENTS OF THE AMERICAN INDIANS OF THE NORTH-WEST COAST.

An exceedingly interesting paper on the above subject, of which the following is a digest, was read by the Rev. F. W. Galpin, M.A., F.L.S., before the Musical Association on the 10th ult., Sir Hubert Parry, the President, in the chair. A number of original specimens were also shown

The Pacific seaboard which bounds the territory of British Columbia on the western side is separated from the interior by dense forest and high mountain ranges. Scattered along the coast for a distance of about 1,000 miles are certain Indian tribes remarkable for their technical skill and light complexions. They may be divided roughly into five families: The *Salishan* of Eastern Vancouver Island and the opposite mainland; the *Wakashan* (including the Kwakiutl) of Western Vancouver and the mainland north of the previous family; the *Tsimshian* north of the Wakashan; the *Tlingit*, farther north in Southern Alaska; and the *Haida*, who inhabit the Queen Charlotte Islands. Museum specimens testify to their skill in carving and weaving, but the object of the paper was to call attention to and classify a remarkable variety of musical instruments found in general use amongst these coast tribes; for in addition to the popular drum and rattle they have certain wooden whistles and reed instruments unknown to the other Indians of North America. Instruments of the cup-mouthpiece type like the horn, and stringed instruments, are not used except under European influence.

The classification, compiled by Mr. Galpin after a careful study of a large number of specimens in America and in Europe, is as follows:—

GROUP A.—WHISTLES.

CLASS I.—Without finger-holes.

Division *a*.—Mouth blown.

Section 1.—*Stopt pipes*. This is the commonest and perhaps earliest type of whistle; it is found in its simple or single form; also in twin (or double), triple, quadruple, quintuple, and sextuple forms, giving a remarkable polyphonic series.

Section 2.—*Half-stopt pipes*. These are not so common, and may have suggested the whistles with finger-holes.

Section 3.—*Open pipes*. Decidedly uncommon.

Division *b*.—Mechanically blown.

A compressible bladder filled with grass or bark is attached to the whistle; in later specimens its place is supplied by bellows.

CLASS II.—With finger-holes.

These are rare. There are two genuine old specimens in the British Museum. The slate flutes, carved and decorated with totemic devices, are modern adaptations of European models, made for sale as curiosities.

GROUP B.—REED INSTRUMENTS.

CLASS I.—Without finger-holes.

Division *a*.—Mouth blown.

Section 1.—*Double-beating reeds*. These are made of wood, and can be controlled by the lips, or are concealed within a cap or cover as in the mediæval krumhorn. In the covered double reeds we have also twin, triple, and quadruple forms.

Section 2.—*Single-beating reeds*. In the simple form these appear to be a recent introduction due to contact with Europeans. But a twin single-beating reed is found, formed by inserting a thick wooden 'lay' between the two halves of the ordinary double-beating reed. Also double-action single reed is used, in which a thin piece of wood vibrates between two rigid 'lays.' The seem to be due entirely to Indian originality.

Section 3.—*Retreating reeds*. The inverse of the double beating reed, and found both in a terminal and a lateral form. Similar sound producers are used by the children in England.

Section 4.—*Ribbon reeds*. A thin vegetable membrane vibrating within a narrow air passage.

Division *b*.—Mechanically blown.

Bellows only are used for these.

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Class II.—With finger-holes.

Specimens are rare. There are three in the British Museum of an early form.

As regards the use of these instruments, some of the smaller whistles are perhaps used as decoys; but most, if not all, of the whistles and reeds are employed in the mysteries and secret societies of these Indian tribes. They are considered sacred, and the uninitiated are not allowed to see them on pain of death. As these instruments are not used in connection with the Indian songs, *vocal* music was not discussed. In what way these Indians obtained their principles of sound production—the carefully constructed whistle head and the elaborate development of the reed—is not known. Some consider it was through communication with the Asiatic continent; but if so, we fail to find the free reed and the vertical and transverse flutes so popular among Eastern Asiatics. More probable is it that in some way they have come in contact in previous centuries with the Aztec tribes, to whom the whistle head was well known, and whose religious mysteries were associated with musical instruments.

The complete paper, with notes and illustrations, will be read with much interest when it is published in the Proceedings of the Musical Association for the current session.

ROYAL CHORAL SOCIETY.

The revival on Ash Wednesday (February 25) at the Royal Albert Hall of Sir Arthur Sullivan's oratorio 'The Light of the World' was an interesting event, in that the work had not been heard in London for many years. Miss Evangeline Florence, Madame Kirkby Lunn, Miss Maggie Purvis, Mr. William Green, Mr. Frederick Ranalow and Mr. Kennerley Rumford, as soloists seemed to realise the devotional character of the music assigned to them.

The expected annual performance by the Royal Choral Society of Sir Arthur Sullivan's 'Golden Legend' took place at the Royal Albert Hall on the 19th ult., when the soloists were Miss Marguerite Macintyre, Miss Florence Bulleid, Mr. Ben Davies, and Mr. Dan Price. The choral singing indicated that the choristers were so familiar with the music that they needed more rehearsal than they had received. This remark does not apply to the notes nor to the precision of attack, but to the important matter of accentuation and intelligent delivery of the text. The popular work was preceded by Dr. Cowen's 'Coronation Ode,' produced at the Norwich Festival last autumn. The effective choral writing greatly gained by the larger body of voices. The march section produced a notable contrast with its context, and the *finale* became most imposing. The solo part was sympathetically sung by Miss Helen Jaxon. Sir Frederick Bridge conducted both performances.

THE PHILHARMONIC SOCIETY.

The ninety-first season opened in a most auspicious manner on February 26, at Queen's Hall. The band was in splendid form, the tone of the strings being particularly rich, and the delicacy, brilliancy, and precision of the orchestral playing, under Dr. Frederic [illegible] Cowen's direction, would be difficult to surpass. The [illegible]art opened with the first performance of an overture [illegible]ve subject of Maeterlinck's play 'Pelleas and [illegible]a,' from the pen of Mr. Garnet Wolseley Cox, Melisand[illegible]rious compositions produced at the concerts of [illegible]ose pre[illegible]cademy of Music, of which Institution he was [illegible]e Royal A[illegible]ve attracted favourable notice. The over- [illegible] student, ha[illegible]cturesque and imaginative composition, [illegible]e is a pic[illegible] strong passages and remarkable for its [illegible]am[illegible]taining some[illegible] bo[illegible]ty. Other me[illegible]mony in D minor (No. 4), and M. Raoul [illegible]inte[illegible]mann's Symph[illegible]noforte playing in Mozart's Piano- [illegible]and [illegible]o's beautiful pia[illegible] Concerto in E flat (No. 9), which was rendered to [illegible]Motic[illegible]tion. The vocalist was Miss Susan Strong.

[illegible]rticularly attractive programme was presented at [illegible]ond concert on the 12th ult. Mr. Frederic [illegible]23, Hyer's Violin Concerto in D minor was played for the first time in England, with Herr Fritz Kreisler as soloist, and Sir Charles V. Stanford's 'Irish Rhapsody' No. 1, in D minor (Op. 78), and Sir Alexander Mackenzie's suite 'London day by day' were heard for the first time in central London. The concerto is deficient in virility, but its themes are expressive and the workmanship most musicianly and finished. The opening movement, the strongest in the work, contains some very ingenious and effective contrapuntal writing for the soloist; the slow movement is meditative and poetical, the *finale* is gay and vivacious. Herr Kreisler played his part to perfection, and he and the composer were twice called to the platform. The other two works above-mentioned were produced at the Norwich Festival last autumn, when they were so fully described in these columns that further comment is unnecessary; but it should be added that they each improved enormously upon a re-hearing under the direction of their composers, who have given us nothing better. Miss Lydia Nervil created a most favourable impression by her finished and intelligent rendering of Ophelia's Scena 'A vos yeux' from Ambroise Thomas's 'Hamlet.'

ROYAL ACADEMY OF MUSIC.

The students' concerts on February 23 at St. James's Hall, and on the 13th ult. at Queen's Hall, contained much that merited warm praise. The novelties at the former were an *Andante* and *Allegro* for two trumpets by Mr. E. York Bowen, and a 'Cossack cradle song' with pianoforte accompaniment and violin and violoncello obbligati by Miss Eleanor C. Rudall. The former composition proved a more interesting work than might have been anticipated from the combination of instruments, the *Andante* in particular being pleasing. It was admirably played by Mr. William Cox and Miss Catherine Fidler. The cradle song is a commendable student effort, and was sympathetically sung by Miss Katie E. B. Moss. Other soloists who merit praise and encouragement were Mrs. Dewhurst, by reason of her refined singing, and Miss Margaret Holloway and Miss Julia Higgins, respectively violinist and pianist. Some commendable renderings of chamber music were also given.

The orchestral concert on the 13th ult. acquired distinction by the inclusion of the first performance in England of Herr Richard Strauss's Burleske in D minor for pianoforte and orchestra. The solo part was cleverly played by Miss Mary Burgess, and full justice seemed to be done to the orchestral portion under the able direction of Sir Alexander Mackenzie; but the work did not leave a satisfactory impression, the themes not possessing sufficient significance to justify the lengthy development to which they were subjected. Two other novelties were an Overture entitled 'Redgauntlet,' by Mr. Felix Swinstead, and a song of ambitious design for soprano and orchestra named 'Cleopatra,' by Miss Katie E. B. Moss, by whom it was sung. The Overture testifies to a lively imagination and considerable knowledge of orchestral effect, and is a promising composition. A notable performance was Mr. E. York Bowen's rendering of the solo part of Sir A. C. Mackenzie's 'Scottish' Pianoforte Concerto (Op. 55). Miss Ruth Clarkson showed great promise as a violinist, and the trio 'Jesus, Heavenly Master,' from Spohr's 'Calvary,' was well sung by the Misses S. P. Soper, Katie Moss, and M. F. Jones. At the close of the concert Sir Alexander received a shower of violets from the students, who had armed themselves with bunches of this fragrant flower as a 'send off' of their popular Principal previous to his departure to Canada.

The following awards have been made:—The Goldberg Prize—to Edith C. Patching (of Worthing). The Llewelyn Thomas Prize—to Gwladys Roberts (of Llanelly). The Evill Prize—to W. Daniel Richards (of Blaina, Mon.).

The Westmorland Scholarship annually awarded to vocalists has this year been gained by Mr. Basil Franklin Taylor, a nephew of Mr. Franklin Taylor of The Royal College of Music.

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London Concerts, Recitals, &c.

BROADWOOD CONCERTS.

It is satisfactory to see Messrs. Broadwood's excellent scheme of chamber concerts so widely appreciated. At the performance on February 26 at St. James's Hall there was played for the first time a Trio for pianoforte, violin, and cor Anglais by Mr. Donald F. Tovey, the composer (at the pianoforte) being assisted by Mr. Haydn Wood and Mr. Horton. The unusual combination of instruments did not prove satisfactory, and the music, although well written, failed to make a deep impression. A specially interesting feature of the evening was the interpretation of one of Purcell's Ten sonatas of four parts, for strings and clavier, published in 1697, two years after his death. The vocal element included Henschel's 'Serbisches Liederspiel' and Sir Charles V. Stanford's songs from Tennyson's 'Princess,' which were admirably rendered by Miss Ethel Wood, Madame Kirkby Lunn, Mr. John Coates, and Mr. F. Ranalow, with Mr. Randal Ronald at the pianoforte.

The concert on the 12th ult. opened with Mr. T. F. Dunhill's Quintet in F minor for strings and horn, an estimable work which improves on acquaintance. The other Quartet was that by Mozart in the key of C. The string players in both compositions were Miss Jessie Grimson and Messrs. Frank Bridge, Ernest Tomlinson, and Edward Mason. The horn-player was Mr. T. Busby. Mr. Campbell McInnes and Mr. Howard Jones gave an effective rendering of the 'Willow-wood' section from 'The House of Life,' a cantata for baritone voice and pianoforte by Mr. Vaughan Williams.

RICHTER CONCERT.

What may be termed a tentative 'Richter' concert, with the Hallé (Manchester) Orchestra, took place at the Queen's Hall on the 16th ult. The bringing by Dr. Richter of his own band to London doubtless relieved him of much labour in rehearsal, but in matter of tone quality the Manchester players are not so good as the London players, and it cannot be said that, in the matter of precision, attack, and delicacy, they surpassed the effects produced by the orchestra selected from the metropolis. Mr. Schultz-Curtius, however, announces that a series of concerts will be given in the autumn. Dr. Richter was most successful in his interpretation of the 'Meistersinger' Overture and Beethoven's eighth Symphony. The other works were the 'Love scene' and 'Queen Mab' *Scherzo* from Berlioz's 'Romèo et Juliette' cantata, Tschaïkovsky's fantasie 'Francesca da Rimini,' and Liszt's 'Mephisto Walzer.'

MISS MARIE HALL.

Five hundred people were turned disappointedly away from St. James's Hall on a wet afternoon last month (the 5th ult.), when Miss Marie Hall gave her violin recital, an unprecedented experience in the history of the building, at all events in regard to a new-comer. It took Paderewski three years to get a London audience; but this gifted young girl, still in her teens, at once makes her mark by the simple force of her genius. The programme was one that would put to the test any violinist, yet Miss Hall triumphed gloriously over all the demands it made upon her. In the Kreutzer Sonata she was overweighted by her colleague at the pianoforte. One sighed for a less up-to-date pianoforte in such concerted music, or a player with the delicate touch of a Henry R. Bird. The virtuoso performer and the sonorous instrument beloved by him are not always suggestive of ideals in concerted music.

In Ernst's Violin Concerto in F sharp minor, a composition that simply bristles with difficulties, the fair fiddler furnished fresh proof of her extraordinary technical equipment and musicianship. Bach's Chaconne received an interpretation that was perfectly natural and satisfactory, and one that gave much promise of Miss Hall's future as an exponent of classical music. Herr Gottfried Galston played on the pianoforte Brahms's 'Variations on a theme of Handel,' and Miss Caroline Montefiore contributed some songs. Mr. H. R. Bird was, as usual, irreproachable as accompanist.

QUEEN'S HALL SYMPHONY CONCERTS.

Only a brief notice is required of the concert conducted by Mr. Henry J. Wood, at Queen's Hall, on the 14th ult. The feature was the superb rendering of Tschaïkovsky's Fifth Symphony, which should be more often played. M. Jacques Thibaud proved himself an artist of the first rank in M. Saint-Saëns's attractive Violin Concerto in B minor, and the finished singing by Mdlle. Marcella Pregi, in Mozart's Recit. and Rondo 'Chi' io mi scordi di te,' and in songs by M. Saint-Saëns and Schumann, added to the enjoyment of the afternoon.

AMATEUR ORCHESTRAL SOCIETIES.

The Royal Amateur Orchestral Society, under the able direction of Mr. Ernest Ford, gave an excellent concert on the 10th ult. at Queen's Hall. The programme included the Overture to Wagner's 'Tannhäuser,' and Schubert's 'Unfinished' Symphony, and the first performance in this country of Herr E. N. von Reznicek's 'Donna Diana' Overture, a bright but conventional composition. The soloists were Miss Muriel Foster, Mr. Dalton Baker and Herr Max Wolfstahl.

The Strolling Players' Orchestral Society, conducted by Mr. William Shakespeare, gave a performance on the 20th ult. at Queen's Hall, but this only calls for record.

SIGNOR BUSONI.

Among the many pianoforte recitals of this season, the one given by Signor Busoni at Bechstein Hall on February 26 deserves special mention. When he interprets a Beethoven sonata or a well-known classical piece we mentally compare his reading with that of some of the great pianists who have passed away, or with living ones of note, and thus criticise to our heart's content. When, however, Signor Busoni announces half-a-dozen of Liszt's 'Etudes d'éxécution transcendante,' we feel that we have no standard whereby to measure him. Now and again some pianist plays one of the Liszt-arranged Paganini Etudes—especially the 'Campanella'—which on the occasion in question Signor Busoni gave by way of encore; but to attack monsters like 'Mazeppa,' 'Wilde Jagd,' or the No. 10 in F minor, which bears no superscription, is quite out of the ordinary run of things. Though the actual notes may be within the power of many pianists, very few could dash off these and other of the fearfully difficult 'Etudes transcendantes' with the force, fire, and, apparently, facility displayed by Busoni. The first part of his programme included six Etudes by Chopin, but his readings of these tone-poems are familiar. He also played César Franck's fine Prelude, Choral, and Fugue.

DR. LUDWIG WÜLLNER.

The vocal recital given by this distinguished artist on the 20th ult. at St. James's Hall was a notable event in the past month. His musical and powerful tenor voice and keen dramatic perception were advantageously displayed in an admirable selection of songs, particular interest being attached to his interpretations of a group by the late Hugo Wolf, which confirmed the opinion of many of his countrymen that the composer was one of the greatest *lieder* writers of the Fatherland.

VARIOUS CONCERTS AND RECITALS.

M. Jean Gerardy made his reappearance in London, after an absence of five years, at St. James's Hall on February 26 at an orchestral concert conducted by M. Ysaye. The gifted violoncellist was heard in M. Saint-Saëns's Concerto in A minor, the *Adagio* and *Allegro* of Haydn's Concerto in D, and in Boëllmann's Symphonic Variations (Op. 23), in all of which he played with a beauty of tone, brilliancy, and artistic intuition that entitle him to be placed in the front rank of his art. M. Ysaye secured excellent renderings of the orchestral portion of the above works, and also admirable interpretations of M. Saint-Saëns's symphonic poem 'Jeunesse d'Hercule' and M. Svendsen's legend 'Zorahayda.' Madame Clear sang with dramatic emphasis. On the 18th ult. M. Gerardy gave a recital in the same hall, when he was heard to advantage in Goltermann's Concerto in A minor, Boccherini's Sonata in A (No. 6). The vocalist on the occasion was Miss Florence Schmidt. Mr. Percy rendered good service at the pianoforte.

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My Sweet Sweeting.

FOUR-PART SONG.

Words Anon. (*Circa* 1530.) Composed by W. H. Bell.

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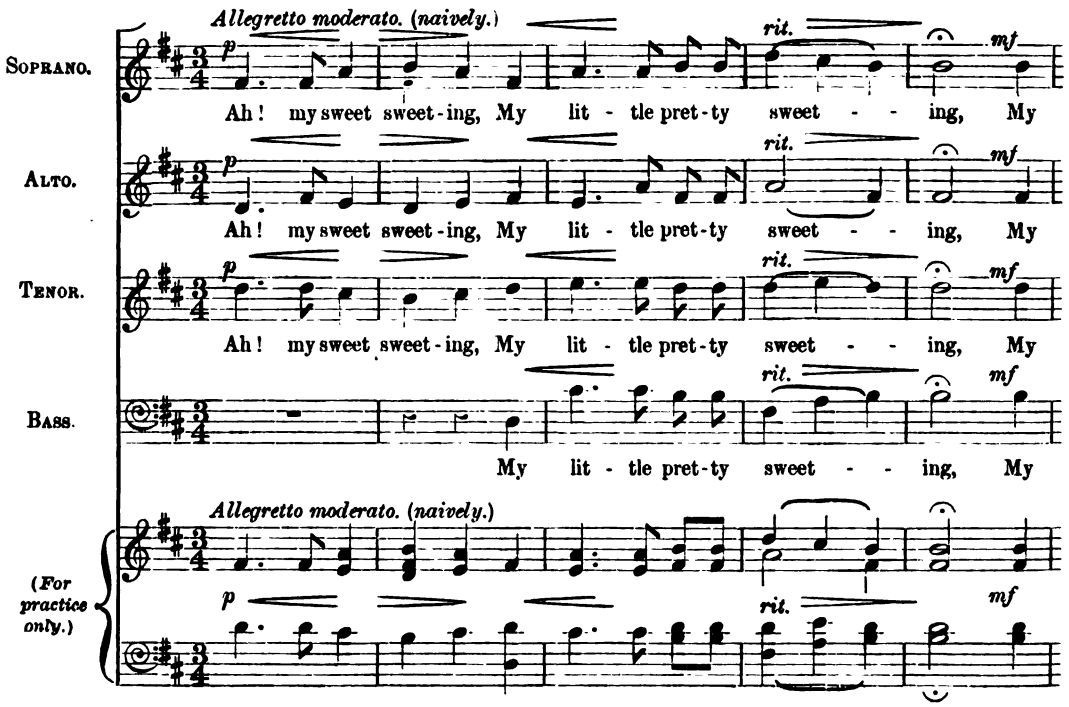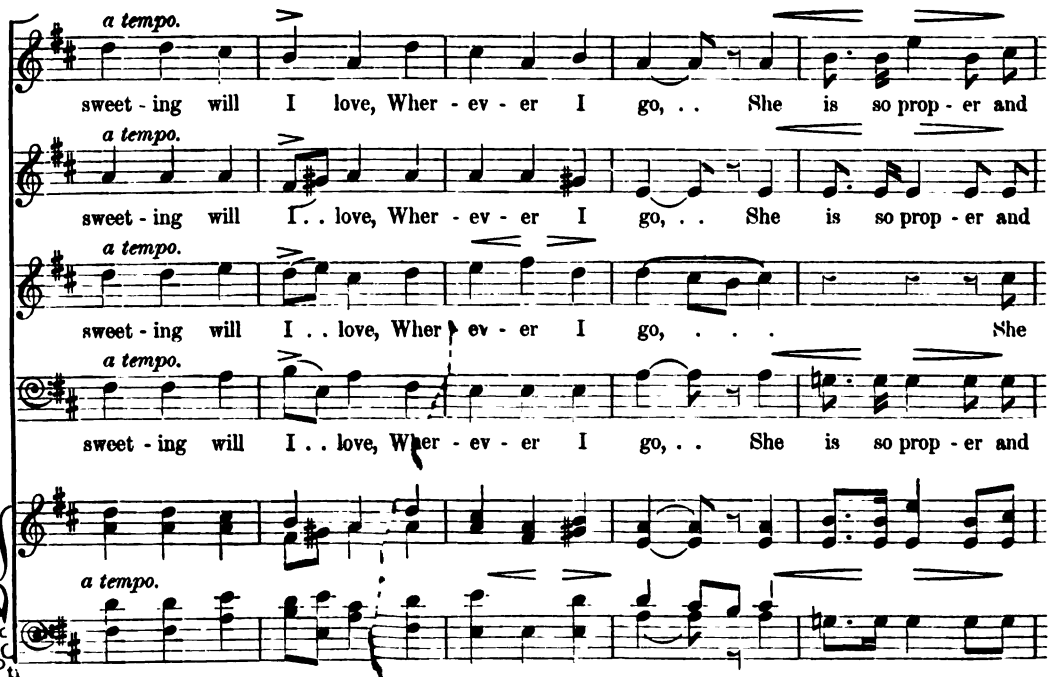
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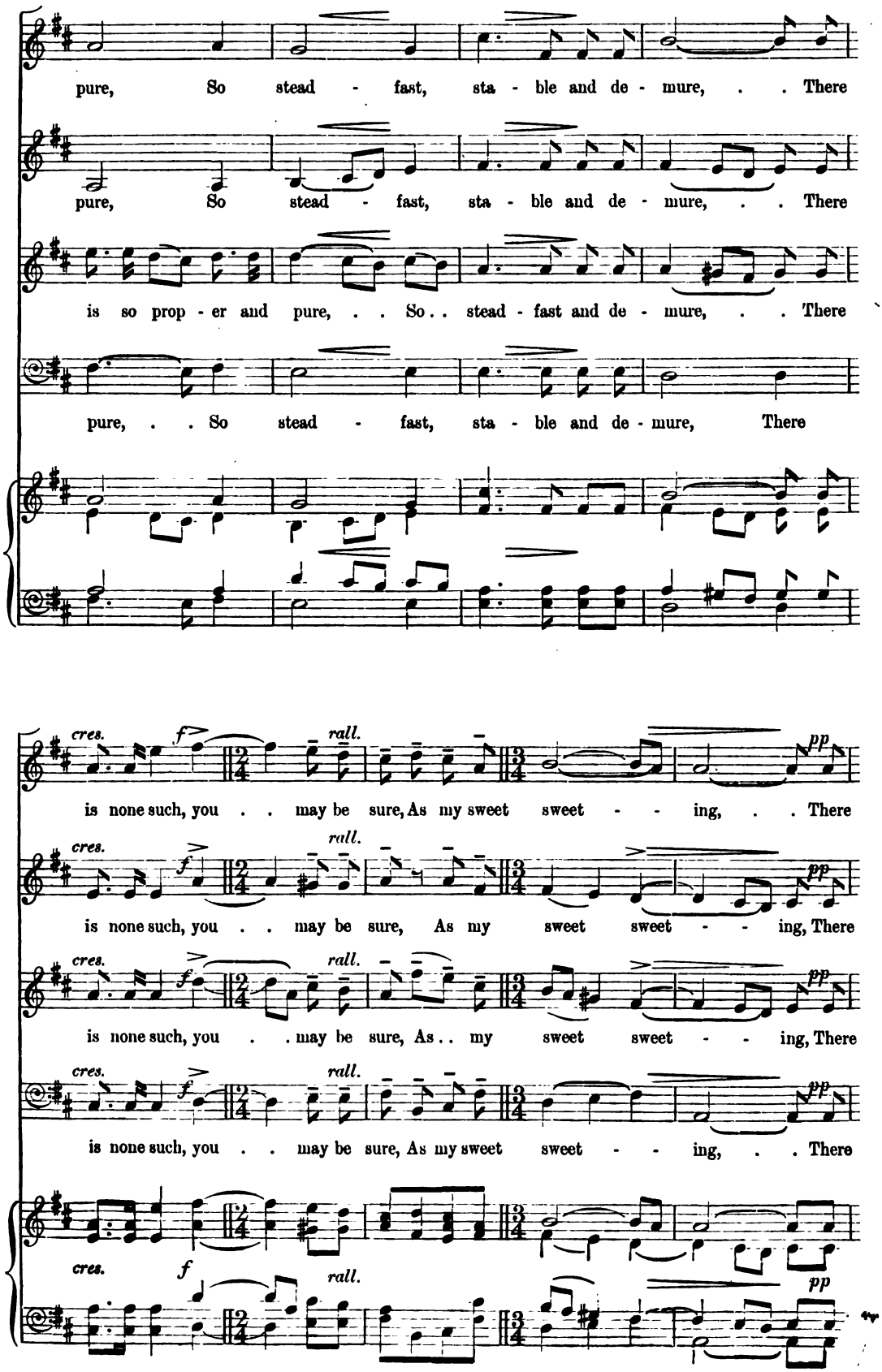
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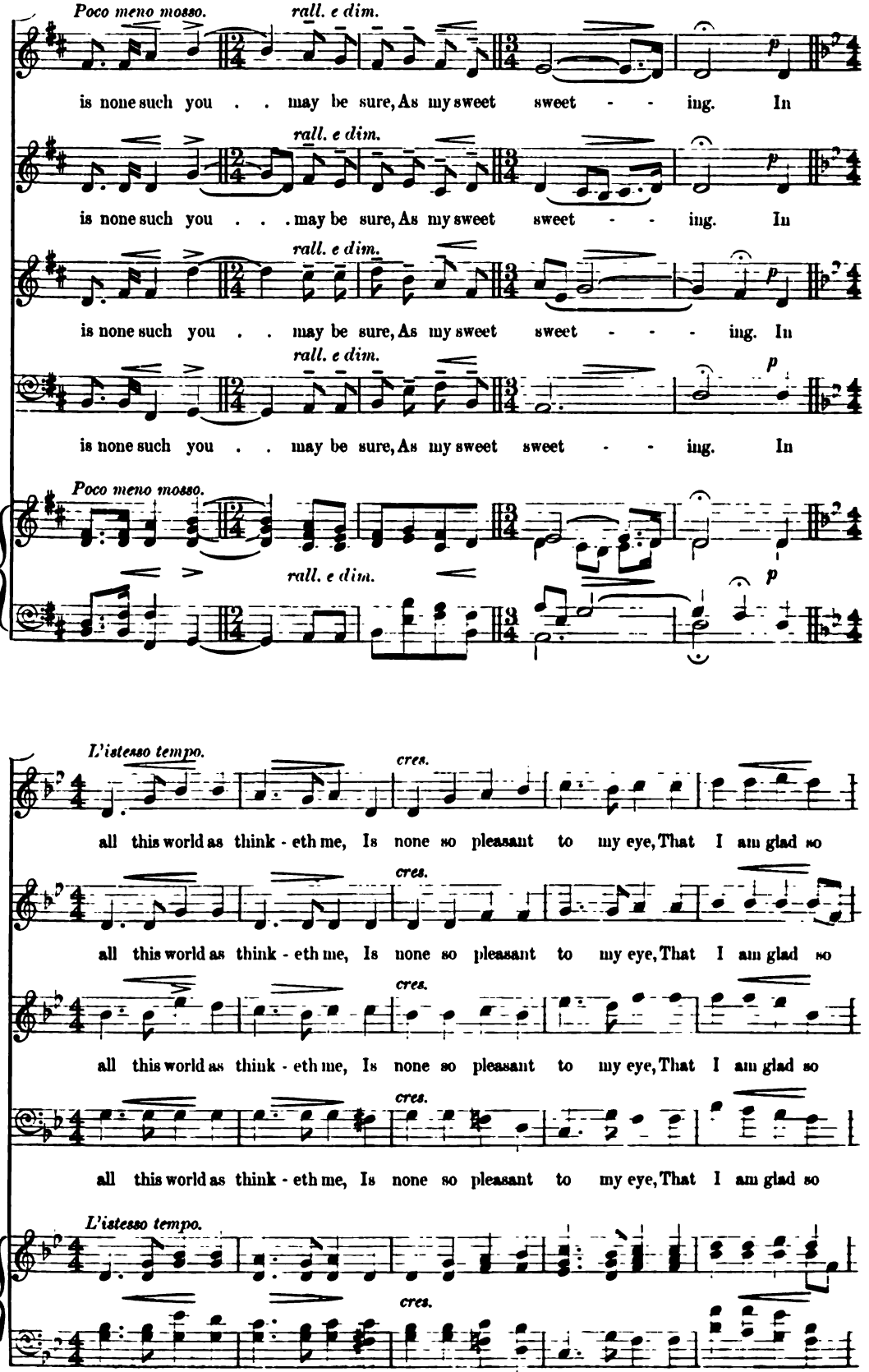
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700. Awake, awake, put on F. R. Greenish 4d.
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199. Awake, thou that sleepest Stainer 6d.
150. Awake up, my glory M. Wise 3d.
578. Be glad and rejoice ... B. Steane 3d.
741. Be glad and rejoice M. B. Foster 3d.
212. Be glad, O ye righteous H. Smart 4d.
567. Be Thou exalted ... C. Bayley 3d.
440. Before the heavens H. W. Parker 3d.
651. Behold, all the earth G. F. Huntley 4d.
598. Behold, God is great E. W. Naylor 4d.
636. Behold, God is my salvation F. C. Woods 4d.
349. Behold, how good (A.T.T.B.) A. J. Caldicott 3d.
349.* Ditto (S.A.T.B.) A. J. Caldicott 3d.
419. Ditto Hamilton Clarke 4d.
89. Behold, I bring you J. Barnby 3d.
296. Ditto E. V. Hall 3d.
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143. Be merciful ... ... H. Purcell 6d.
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597. Be peace on earth ... Crotch 3d.
583. Be ye all of one mind A. E. Godfrey 3d.
471. Be ye therefore followers of God A. S. Baker 3d.
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400. Blessed City ... A. C. Fisher 4d.
262. Blessed is He ... C. H. Lloyd 8d.
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292. Blessed is He A. C. Mackenzie 4d.
64. Blessed is the man ... Sir John Goss 4d.
206. Blessed is the man Clarke-Whitfeld 3d.
286. Blessed Jesu (*Stabat Mater*) Dvorák 6d.
5. Blessing, glory, wisdom B. Tours 4d.
378. Bless the Lord ... M. Kingston 4d.
374. Bless thou the Lord Oliver King 3d.
450. Bless thou the Lord C. Bayley 4d.
632. Blow up the trumpet F. Iliffe 3d.
97. Blow ye the trumpet Henry Leslie 3d.
118. Bow Thine ear ... W. Bird 3d.
92. Break forth into joy R. Prentice 6d.
415. Ditto S. Coleridge-Taylor 3d.
491. Ditto B. Steane 3d.
323. Brightest and best ... E. V. Hall 4d.
340. Bring unto the Lord F. E. Gladstone 3d.
98. Brother, thou art gone Sir J. Goss 4d.
279. By Babylon's wave Gounod 6d.
197. By the rivers of Babylon L. Samson 4d.
121. By the waters of Babylon Boyce 4d.
511. Ditto ... H. Clarke 4d.
644. Ditto S. Coleridge-Taylor 3d.
742. By Thy glorious death A. Dvorák 4d.
116. Call to remembrance J. Battishill 6d.
680. Calm on the list'ning ear of night H. W. Parker 3d.
497. Christ both died E. W. Naylor 3d.
454. Christ is risen G. B. J. Aitken 3d.
368. Christ is risen ... J. M. Crament 3d.
666. Christ is risen ... C. W. Jordan 4d.
533. Christ is risen ... J. V. Roberts 3d.
307. Christ our Passover E. V. Hall 3d.
370. Christ the Lord ... E. V. Hall 3d.
488. Christians, awake ... J. Barnby 3d.
648. Christians, awake ... H. M. Higgs 4d.
445. Cleanse me, Lord G. F. Wrigley 3d.
52. Come, and let us return Sir J. Goss 3d.
95. Come, and let us return W. Jackson 3d.
201. Come, Holy Ghost ... J. L. Hatton 4d.
283. Come, Holy Ghost Sir G. Elvey 4d.
717. Come, Holy Ghost C. L. Williams 2d.
293. Come, my soul ... G. C. Martin 4d.
314. Come now, and let us H. W. Wareing 4d.
1. Come unto Him ... Gounod 2d.
635. Come unto Me .. G. J. Elvey 3d.
103. Come unto Me (Bach) J. Stainer 3d.
256. Come unto Me H. R. Couldrey 3d.
748. Come, ye children and hearken unto Me... ... ... J. Booth 3d.
334. Come, ye faithful ... E. V. Hall 3d.
622. Create in me a clean heart P. J. Fry 3d.
688. Crown Him the Virgin's Son B. L. Selby 2d.
356. Daughters of Jerusalem H. J. King 3d.
449. Dawns the day ... R. H. Legge 3d.
213. Day of anger (Requiem) ... Mozart 6d.
682. Day of wrath ... J. Stainer 2d.
252. Death and life Walter Parratt 3d.
90. Distracted with care ... Haydn 4d.
737. Doth not wisdom cry D. S. Smith 3d.
703. Drop down, ye heavens Stainer 4d.
277. Enter not into Judgment Dr. Clarke 4d.
362. Eternal source ... F. Brandeis 4d.
628. Except the Lord build H. Gadsby 4d.
470. Eye hath not seen (S.A.) Foster 8d.
584. Ditto (S.A.T.B.) M. B. Foster 3d.
615. Far be sorrow ... E. V. Hall 3d.
329. Far from their home Woodward 3d.
672. Far from the world H. W. Parker 4d.
364. Father, hear the prayer F. Brandeis 2d.
46. Father of Heaven Dr. Walmisley 3d.
384. Father of Life ... S. J. Gilbert 3d.
671. Father of mercies J. E. West 3d.
28. Fear not, O land ... Sir John Goss 6d.
446. Flee from evil Rev. W. J. Clarke 3d.
553. For a small moment ... J. Stainer 2d.
254. For ever blessed ... Mendelssohn 3d.
728. Forsake me not ... ... J. Goss 4d.
198. For the mountains... L. Samson 3d.
273. From the deep I called Spohr 6d.
227. Give ear, O Lord T. M. Pattison 2d.
433. Give ear, O Shepherd A. Whiting 3d.
88. Give ear, O ye heavens Dr. Armes 3d.
604. Give thanks, O Israel Ouseley 4d.
741. Give the King Thy judgements W. G. Alcock. 6d.
309. Give the Lord ... C. H. Lloyd 8d.
383. Give unto the Lord H. W. Parker 4d.
2. Glory be to God ... S. S. Wesley 2d.
341. God be merciful ... A. H. Mann 4d.
49. God be merciful ... S. S. Wesley 3d.
236. God be merciful unto us C. F. Lloyd 6d.
105. God came from Teman Dr. Steggall 4d.
128. God is gone up ... Dr. Croft 4d.
605. God is my salvation C. F. Bowes 3d.
131. God is our hope ... Dr. Greene 6d.
101. God is our refuge ... Dr. H. Hiles 6d.
332. God is our refuge ... A. Foote 4d.
75. God said, Behold Sir G. Macfarren 4d.
473. God so loved the world J. V. Roberts 3d.
342. God, that madest earth A. C. Fisher 2d.
344. God, who at sundry times J. H. Mee 4d.
715. God's peace is peace eternal Grieg 3d.
388. Grant, we beseech Thee J. V. Roberts 3d.
550. Grant, we beseech Thee M. Elvey 2d.
708. Great is the Lord A. W. Marchant 3d.
187. Great and marvellous Dr. Monk 3d.
517. Ditto ... J. F. Bridge 4d.
223. Great is Jehovah ... Schubert 4d.
602. Great is our Lord M. B. Foster 4d.
136. Great is the Lord ... Dr. Hayes 4d.
237. Great is the Lord Sir F. Ouseley 6d.
481. Great is the Lord ... B. Steane 3d.
220. Grieve not the Holy Spirit Stainer 3d.
609. Guide me, O Thou Great Redeemer ... H. Blair 3d.
427. Hail! gladdening Light J. T. Field 2d.
545. Hail! gladdening Light Martin 4d.
326. Hail, thou that art ... A. Carnall 4d.
560. Hail to the Christ ... J. Barnby 3d.
499. Hallelujah, Christ is risen Steane 3d.
382. Hallelujah! the Light O. King 3d.
173. Happy is the man ... E. Prout 8d.
681. Hark the glad sound M. B. Foster 3d.
487. Hark the glad sound E. V. Hall 3d.
345. Hark, the herald angels E. V. Hall 3d.
444. Hark! what news... ... O. King 3d.
404. Harvest Hymn ... F. Tozer 2d.
377. Have mercy upon me, Kellow J. Pye 3d.
491. Have mercy upon me J. Shaw 3d.
535. Have mercy upon me J. Goss 4d.
389. Hear me when I call T. Distin 2d.
146. Hear my prayer ... C. Stroud 4d.
339. Hear my prayer Mendelssohn 4d.
442. Hear my words C. H. H. Parry 8d.
310. Hear, O God ... A. Friedländer 6d.
138. Hear, O heavens P. Humphreys 3d.
94. Hear, O Lord Sir John Goss 2d.
139. Hear, O Lord ... C. King 2d.
162. Hear, O Lord Sir F. Ouseley 4d.
203. Hear, O Thou Shepherd Dr. Clarke 4d.
522. Ditto T. A. Walmisley 4d.
707. He that dwelleth ... J. Booth 4d.
701. He will swallow up death F. R. Greenish 3d.
376. Hide not Thy face Kellow J. Pye 2d.
330. Holy Ghost, to earth descending (*Ludmila*) .. .. Dvorák 4d.

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NOVELLO'S OCTAVO ANTHEMS—*Continued.*

111. Holy, holy, holy ... Dr. Crotch 3d.
236. Ho! every one ... G. C. Martin 4d.
366. Ho! every one J. M. Crament 4d.
412. Honour the Lord ... J. Stainer 4d.
129. Hosanna ... ... O. Gibbons 3d.
43. Hosanna ... Sir G. A. Macfarren 3d.
646. Hosanna to the living Lord B. L. Selby 3d.
657. Ditto C. W. Jordan 4d.
260. How beautiful are the feet Handel 3d.
691. How blest are they Tschaikowsky 4d.
321. How excellent is Thy ... Cowen 6d.
615. How great is the loving-kindness J. E. West 3d.
373. How long wilt Thou Oliver King 2d.
647. How lovely are ... C. Salaman 3d.
104. How lovely are ... ... Spohr 8d.
539. I am Alpha ... J. V. Roberts 3d.
623. I am He that liveth T. Adams 4d.
764. I am the Resurrection ... Croft 3d.
662. I am the Resurrection R. Rogers 4d.
268. I am well pleased J. Rheinberger 3d.
120. I beheld, and lo ... Dr. Blow 6d.
280. I beheld, and lo ... ... Elvey 6d.
496. I came not to call C. Vincent 3d.
207. I cried unto the Lord Dr. Heap 4d.
537. I declare to you ... Cruickshank 4d.
168. I desired wisdom ... J. Stainer 6d.
230. I did call upon the Lord Pattison 4d.
117. I have set God ... Dr. Blake 6d.
130. I have set God ... J. Goldwin 3d.
420. I have set God Hamilton Clarke 4d.
122. I have surely built ... Dr. Boyce 4d.
219. I have surely built T. T. Trimnell 4d.
590. I heard a great voice G. F. Cobb 3d.
396. I heard a voice Sir John Goss 2d.
171. I saw the Lord ... J. Stainer 6d.
743. I was glad ... C. H. H. Parry 4d.
114. I was glad ... T. Attwood 4d.
32. I was glad ... Sir G. Elvey 3d.
79. I was glad ... C. E. Horsley 6d.
379. I was glad ... T. T. Trimnell 4d.
119. I was in the spirit ... Dr. Blow 6d.
205. I will alway give thanks Dr. Clarke 3d.
73. I will cry unto God Dr. Steggall 3d.
502. I will extol Thee C. M. Hudson 4d.
29. I will give thanks ... J. Barnby 4d.
156. I will give thanks ... E. J. Hopkins 6d.
568. I will give thanks ... Mozart 2d.
674. I will give you rain H. W. Wareing 4d.
225. I will go unto ... Dr. Gauntlett 2d.
591. I will go unto the altar C. Harris 3d.
437. I will greatly rejoice Cruickshank 4d.
195. I will lay me down ... H. Gadsby 2d.
209. I will lay me down ... Dr. H. Hiles 3d.
495. I will lay me down A. C. Edwards 3d.
739. I will lift up mine eyes D. S. Smith 3d.
126. I will love Thee, O Lord J. Clark 4d.
394. I will love Thee, O Lord my strength ... Matthew Kingston 4d.
78. I will magnify Thee J. P. Calkin 4d.
27. I will magnify Thee Sir John Goss 3d.
153. I will magnify Thee ... J. Shaw 3d.
405. I will magnify Thee ... O. King 4d.
633. I will magnify Thee ... F. Iliffe 4d.
154. I will mention ... Sir A. Sullivan 6d.
575. I will not leave you ... B. Steane 2d.
519. I will open rivers E. Pettman 3d.
371. I will set His dominion H. W. Parker 4d.
100. I will sing a new song Dr. Armes 8d.
608. I wil sing of the mercies J. Booth 3d.
134. I will sing of Thy power Greene 4d.
192. I will sing unto the Lord Wareing 3d.
6. I will wash my hands E. J. Hopkins 3d.
710. If any man hath not H. W. Davies 4d.
53. If we believe that Jesus died Goss 3d.
453. If ye love Me H. W. Wareing 3d.
544. If ye love Me ... ... B. Steane 2d.
459. If ye then be risen (S.A.) M. B. Foster 3d.
58. If ye then be risen ... Dr. Naylor 3d.
61. In Christ dwelleth Sir John Goss 3d.
619. In every place incense J. E. West 3d.
655. In heavenly love ... H. Parker 3d.
403. In my Father's house Crament 3d.
102. In sweet consent ... E. H. Thorne 3d.
278. In that day ... ... Sir G. Elvey 8d.
582. In the beginning ... F. Tozer 4d.
720. In the beginning C. Macpherson 4d.
33. In Thee, O Lord ... B. Tours 3d.
148. In Thee, O Lord ... J. Weldon 3d.
385. In Thee, O Lord S. C. Taylor 3d.
338 In the fear of the Lord J. V. Roberts 3d.
282. In the Lord ... Sir R. Stewart 6d.
659. In the Lord put I my trust C. Macpherson 4d.
467. Is it nothing (S.A.) M. B. Foster 3d.
571. Ditto (4 voices) M. B. Foster 3d.
725. Is it not wheat-harvest to-day T. Adams 3d.
91. It came even to pass Ouseley 4d.
180. It is a good thing ... J. Barnby 6d.
231. It is a good thing T. M. Pattison 4d.
215. It shall come to pass Dr. Garrett 6d.
397. Jesu, lover of my soul ... F. Iliffe 1d
455. Jesus Christ is risen Oliver King 4d.
654. Jesu, Thou joy ... E. H. Davies 3d.
548. Joy in harvest ... ... B. Steane 3d.
7. Judge me, O God ... Mendelssohn 4d.
677. Just Judge of Heaven ... Garrett 6d.
614. Justorum animæ ... ... Byrd 3d.
179. King all glorious ... J. Barnby 6d.
581. Kings shall be thy nursing fathers G. C. Martin 3d.
37. Lead, kindly Light ... J. Stainer 4d.
425. Lead, kindly Light ... R. Dunstan 3d.
528. Lead, kindly Light C. L. Naylor 4d.
589. Lead, kindly Light D. Pughe-Evans 3d.
706. Let all the world C. W. Jordan 4d.
132. Let God arise ... Dr. Greene 6d.
575. Let God arise T. T. Trimnell 4d.
346. Let my complaint ... E. H. Thorne 3d.
509. Let not thine hand ... J. Stainer 3d.
438. Let not your heart ... M. B. Foster 3d.
438.* Let not your heart (Double chorus) M. B. Foster 3d.
226. Let the peace of God J. Stainer 4d.
565. Let the righteous ... R. F. Lloyd 3d.
328. Let the words of my A. D. Culley 3d.
494. Let Thy merciful ears W. B. Bell 2d.
308. Let us now praise ... E. H. Thorne 3d.
96. Lift up thine eyes ... Sir John Goss 6d.
18. Lift up your heads ... J. L. Hopkins 1½d.
409. Ditto S. Coleridge-Taylor 3d.
343. Lift up your hearts ... J. Barnby 4d.
408. Lighten our darkness G. R. Vicars 2d.
595. Light of the world ... E. Elgar 3d.
393. Like as the hart Thomas Adams 3d.
530. Lo, God, our God ... B. Haynes 3d.
711. Look on the fields C. Macpherson 3d.
639. Look upon the rainbow T. Adams 3d.
165. Lord, how are they ... H. Clarke 6d.
391. Lord, I have loved ... ... F. Iliffe 3d.
722. Lord, I have loved G. W. Torrance 3d.
54. Lord, let me know mine end Goss 3d.
351. Lord of all power ... J. Barnby 2d.
459. Lord of our life ... J. T. Field 3d.
566. Lord of life ... A. C. Mackenzie 3d.
404. Lord of the rich and golden F. Tozer 2d.
411. Lord of the Harvest J. Barnby 4d.
318. Lord, Thou art God ... J. Stainer 8d.
434. Lord, Thou hast ... A. Whiting 3d.
274. Lord, what love have I Dr. Steggall 6d.
267. Lord, who shall dwell Dr. Roberts 4d.
335. Lo, summer comes again J. Stainer 6d.
504. Lo! the winter B. Farebrother 3d.
950. Magnify His Name ... G. C. Martin 4d.
290. Make a joyful noise A. C. Mackenzie 6d.
108. Make me a clean heart J. Barnby 3d.
431. Ditto A. W. Batson 3d.
436. Man goeth forth ... A. Carnall 3d.
694. Man that is born S. S. Wesley 2d.
222. Me ye have bereaved C. Morales 3d.
527. Mercy and truth are met J. Stainer 3d.
211. Mine eyes look unto Thee H. Baker 3d.
500. Miserere mei, Deus J. Barnby 3d.
665. Ditto ... Novello 2d.
464. Ditto J. Stainer 3d.
518. Ditto E. Pettman 1½d.
512. My beloved spake ... H. Purcell 6d.
428. My God, I love Thee G. J. Bennett 3d.
617. My God, I thank Thee E. H. Lemare 3d.
10. My God, my God ... Mendelssohn 6d.
288. My God, look upon ... J. L. Hopkins 3d.
353. My heart is fixed W. Cruickshank 4d.
460. My heart was glad ... A. Carnall 4d.
564. My heart is inditing M. B. Foster 4d.
199. My hope is in the Everlasting ... J. Stainer 6d.
406. My mouth shall speak J. E. West 4d.
190. My soul is weary ... Dr. Beckwith 4d.
586. My soul truly waiteth B. Steane 2d.
295. My soul, wait thou still F. J. Read 4d.
629. Nearer, my God, to Thee T. Adams 3d.
210. Not unto us, O Lord H. Gadsby 6d.
558. Not unto us ... J. E. West 4d.
592. Now is Christ risen T. Adams 3d.
612. Now is come salvation C. Harris 3d.
718. Now know I that the Lord M. B. Foster 4d.
695. Now late on the Sabbath S. Coleridge-Taylor 3d.
673. Now sinks the sun H. W. Parker 4d.
505. O all ye people ... H. Purcell 3d.
506. O be joyful in the Lord G. Martin 6d.
217. O clap your hands ... T. T. Trimnell 3d.
133. O clap your hands ... Dr. Greene 4d.
82. O clap your hands ... J. Stainer 6d.
80. O clap your hands ... E. H. Thorne 6d.
686. O clap your hands J. L. Hopkins 3d.
656. O come and behold W. H. Longhurst 4d.
202 O come before ... G. C. Martin 6d.
241. O come hither ... W. Jackson 3d.
569. O come, let us sing M. B. Foster 3d.
12. O come near to the Cross Gounod 8d.
11. O day of penitence ... Gounod 6d.
730. O death, where is thy sting A. Hollins 4d.
16. O give thanks ... Sir G. Elvey 3d.
144. O give thanks ... H. Purcell 6d.
17. O give thanks ... William Rea 3d.
66. O give thanks ... S. S. Wesley 4d.
42. O give thanks ... Sir John Goss 3d.
520. O give thanks ... B. Steane 3d.
599. O give thanks ... E. V. Hall 3d.
596. O give thanks ... H. J. King 3d.
35. O God, have mercy ... J. B. Calkin 4d.
698. O God, my soul ... F. R. Greenish 3d.
106. O God, the King of Glory H. Smart 4d.
141. O God, Thou art my God H. Purcell 3d.
585. Ditto B. L. Selby 4d.
679. O God, Thou art my God F. Tozer 4d.
34. O God, Thou art worthy A. Sullivan 4d.
188. O God, Thou hast ... H. Purcell 4d.
418. O God, Who hast ... A. S. Baker 2d.
430. Ditto A. W. Batson 3d.
507. Ditto J. V. Roberts 2d.
47. O how amiable ... J. Barnby 3d.
233. O how amiable T. M. Pattison 3d.
347. O how amiable ... Oliver King 4d.
752. O how amiable ... E. Faning 3d
48. O how plentiful T. M. Pattison 3d.
490. O Jerusalem, look about E. Naylor 4d.
301. O Jesu! Victim Rev. J. B. Powell 3d.
536. O joyful Light ... B. Tours 4d.
543. O Lamb of God ... J. Barnby 3d.
251. O Lord God ... Ernest Ford 4d.
204. O Lord God ... ... Dr. Clarke 3d.
184. O Lord, look down ... J. Battishill 3d.
702. O Lord, my God ... Nares 3d.
306. O Lord of hosts ... Kate Boundy 3d.
25. O Lord, our Governor H. Gadsby 3d.
395. O Lord, Thou art ... Ch. H. Lloyd 6d.
727. O Lord, Thou art my God J. Goss 3d.
690. O Lord, Thy Word J. F. Bridge 6d.
588. O lovely peace ... Handel 4d.
726. O love most wonderful A. H. Brewer 3d.
3. O love the Lord Sir A. Sullivan 2d.
460. O my heart was glad A. Carnall 4d.
556. Open to me the gates ... F. Adlam 4d.
380. O perfect love ... J. Barnby 3d.
124. O praise God ... Dr. Clarke 6d.
40. O praise God T. T. Trimnell 4d.
429. O praise God ... G. C. Martin 2d.
355. O praise God Theodore Distin 3d.
479. O praise our God, ye people Boyce 4d.
14. O praise the Lord ... J. Barnby 4d.
683. O praise the Lord ... Handel 4d.
232. O praise the Lord T. M. Pattison 3d.
178. O praise the Lord ... Sir John Goss 6d.
71. O praise the Lord ... Ouseley 3d.
266. O praise the Lord ... Zingarelli 8d.
358. O praise the Lord W. G. Wood 4d.
166. O pray for the peace E. H. Thorne 4d.
51. O Saving Victim (No. 2) Gounod 4d.
486. Ditto ... Rossini 3d.
492. Ditto W. A. C. Cruickshank 3d.
508. O Saviour of the world (A.T.T.B.) J. V. Roberts 2d.
142. O sing unto the Lord H. Purcell 6d.
551. O sing unto the Lord Cruickshank 4d.
8. O taste and see ... Sir John Goss 3d.
263. O taste and see ... A. H. Mann 3d
87. O that I knew where I might find him ... Sir W. S. Bennett 3d.
663. O Voice of the Beloved H. J. King 3d.
123. O where shall wisdom Dr. Boyce 6d.
435. O worship the King ... E. V. Hall 4d.
135. O worship the Lord ... Dr. Hayes 6d.
158. O ye that love the Lord Sir G. Elvey 4d.
196. Ditto H. W. Wareing 3d.
234. O ye that love the Lord F. A. W. Docker 4d.
325. Ditto J. Naylor 3d.
668. Our Blest Redeemer E. V. Hall 3d.
392. Our Father, which art J. Barnby 2d.
303. Our God is Lord ... E. Mundella 3d.
176. Out of the deep ... Dr. Naylor 4d.
240. Out of the deep F. E. Gladstone 3d.
242. Out of the deep ... J. B. Calkin 3d.
638. Out of the deep H. W. Davies 4d.
692. Out of the deep ... G. C. Martin 6d.

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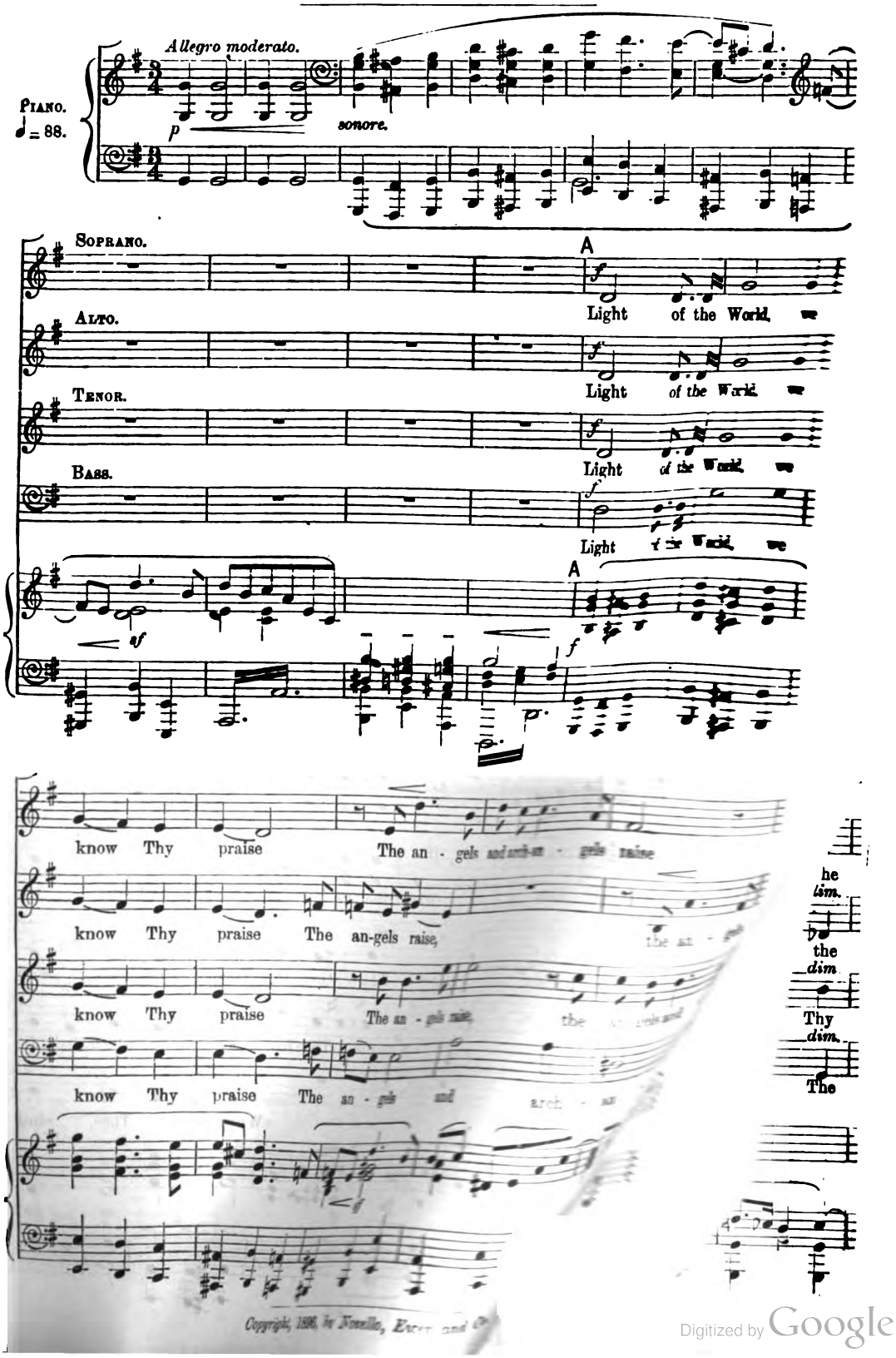
LIGHT OF THE WORLD, WE KNOW THY PRAISE

ANTHEM (FROM "THE LIGHT OF LIFE")

THE WORDS WRITTEN BY THE REV. E. CAPEL-CURE, M.A.

THE MUSIC COMPOSED BY

EDWARD ELGAR.

Price Threepence.

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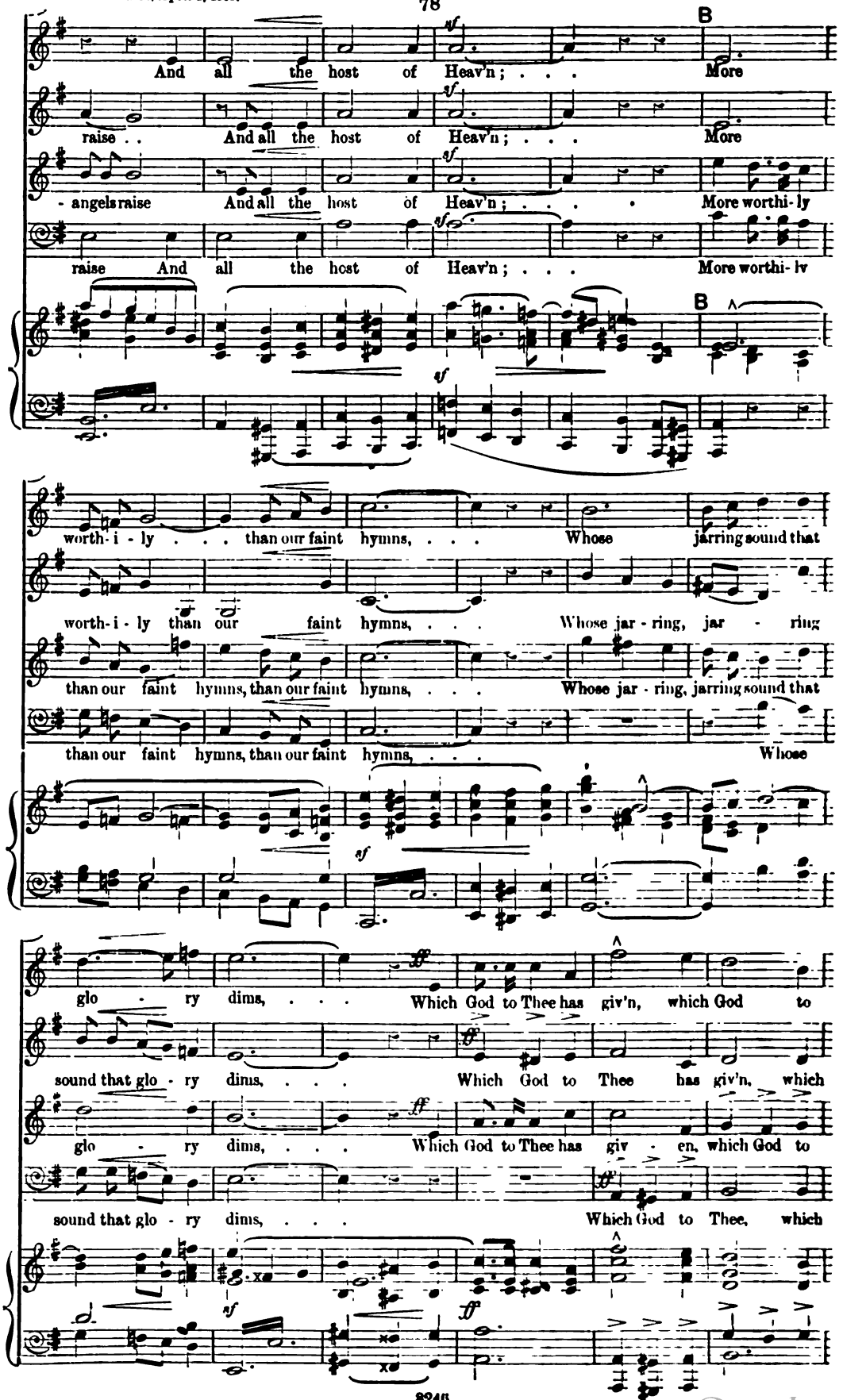
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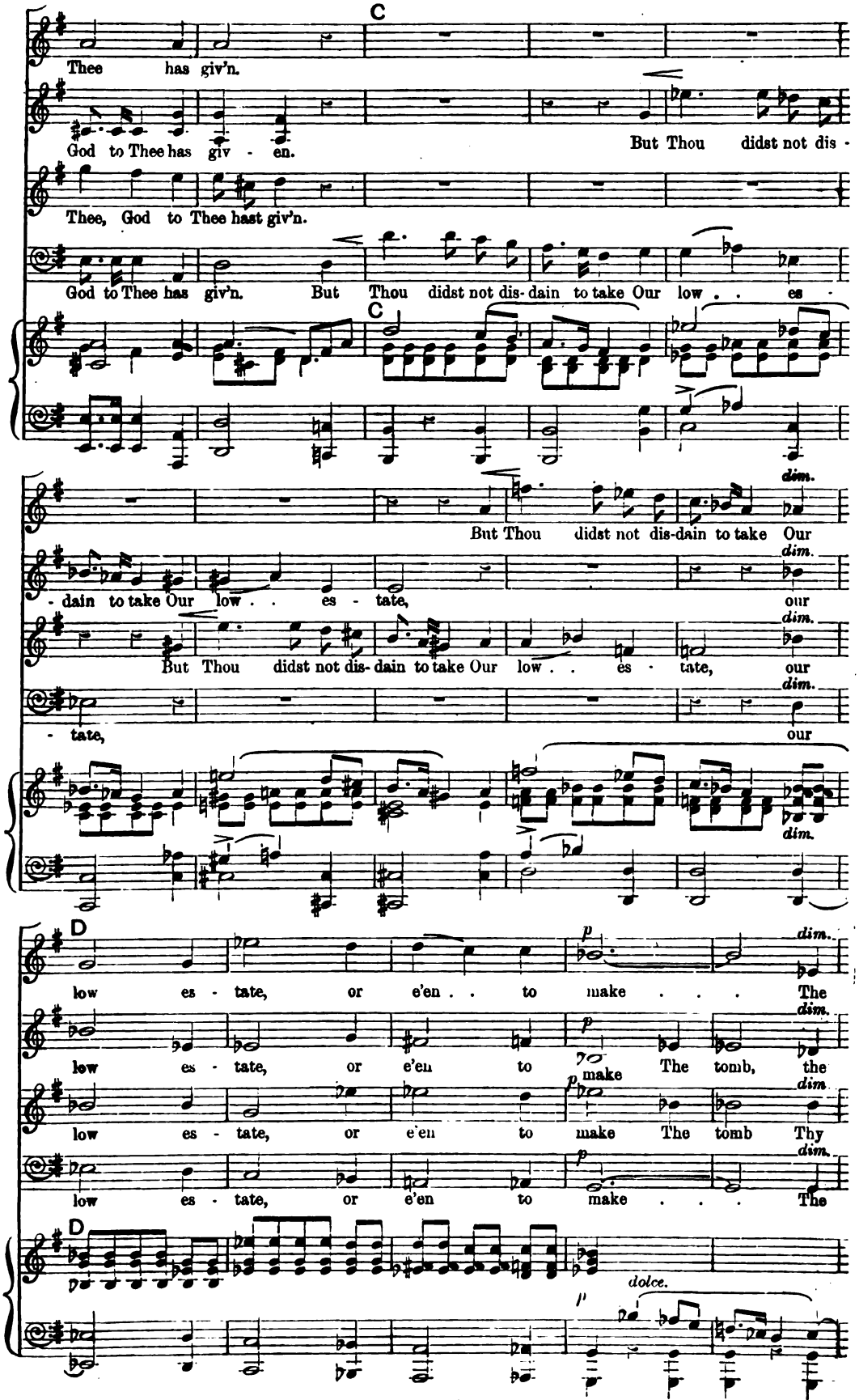
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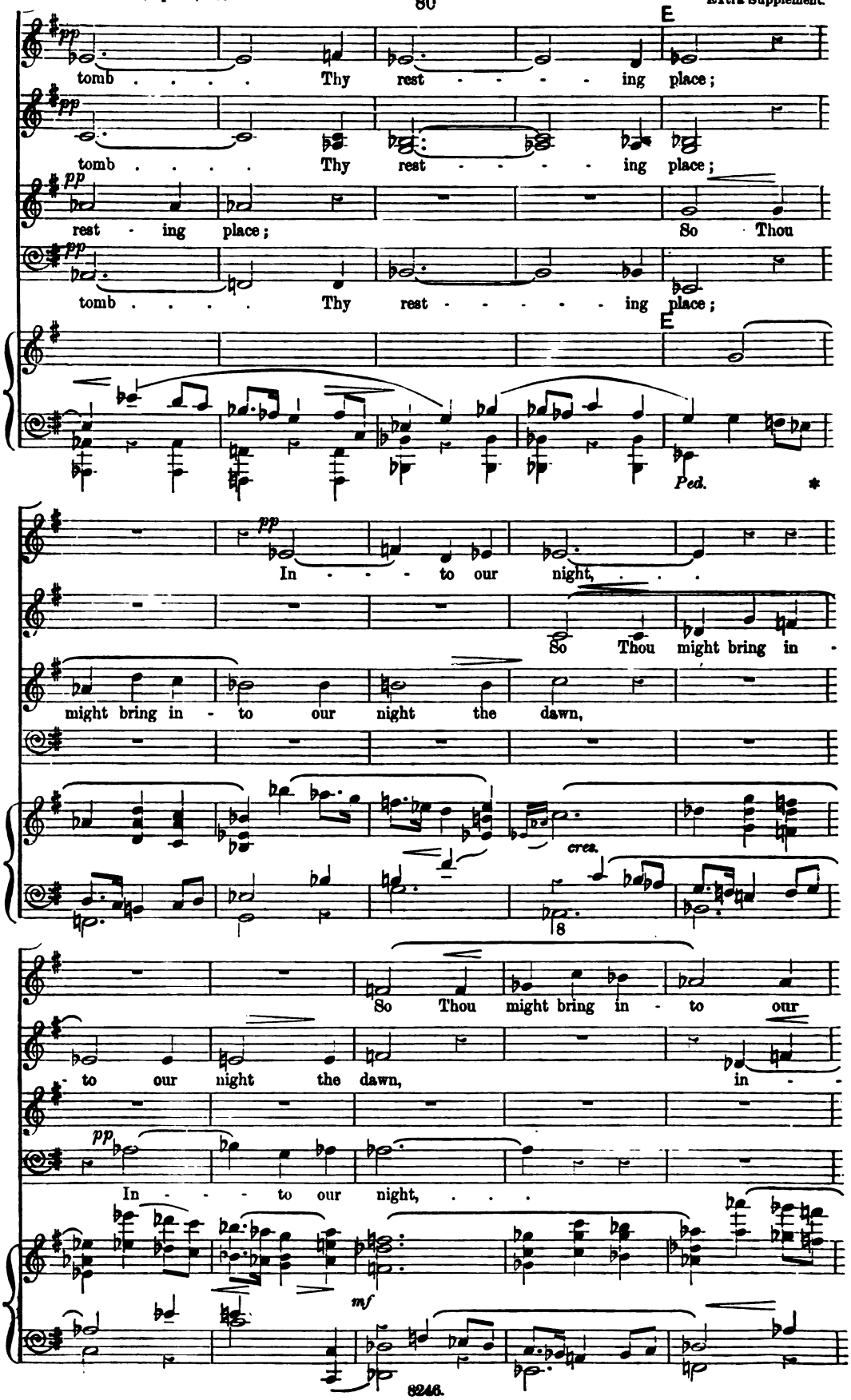
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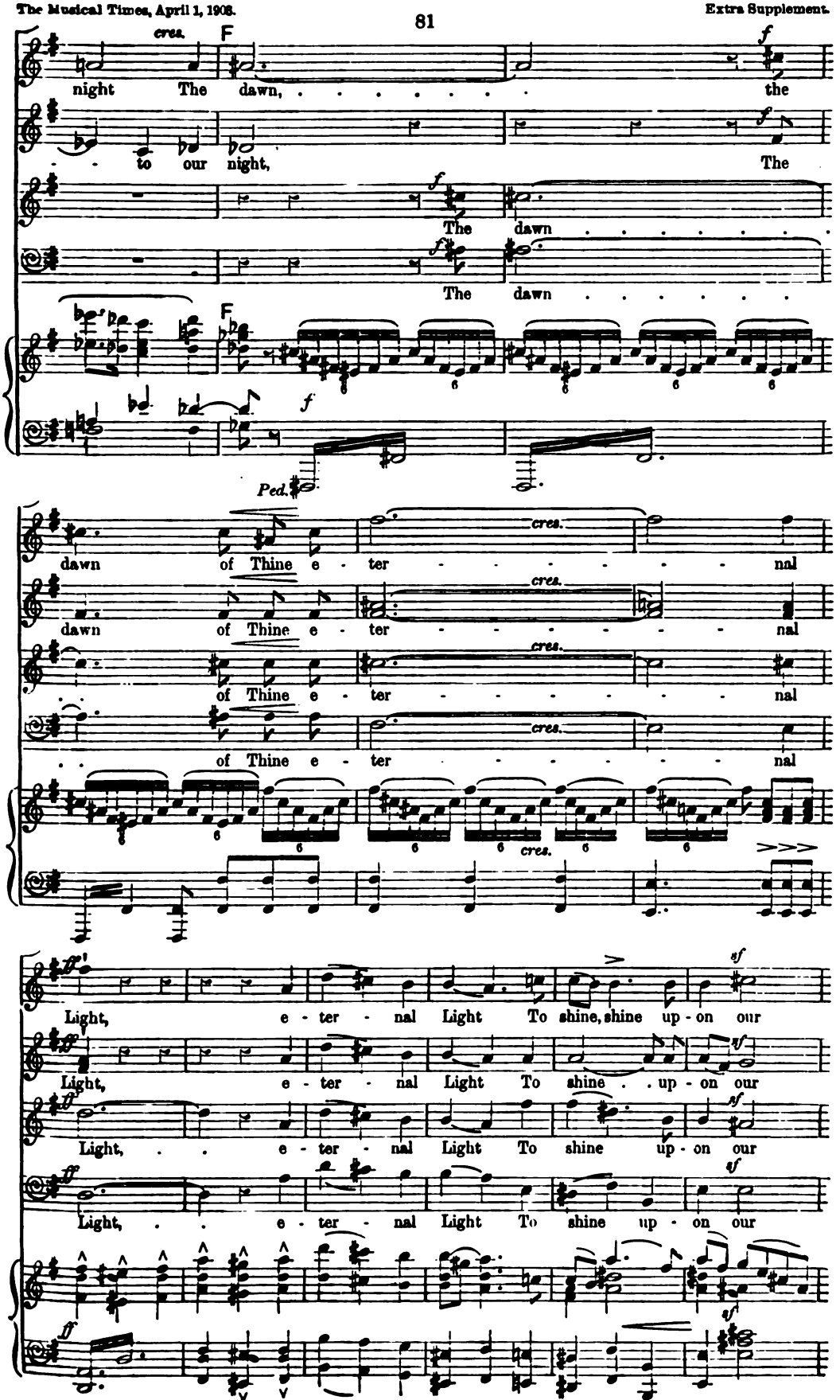
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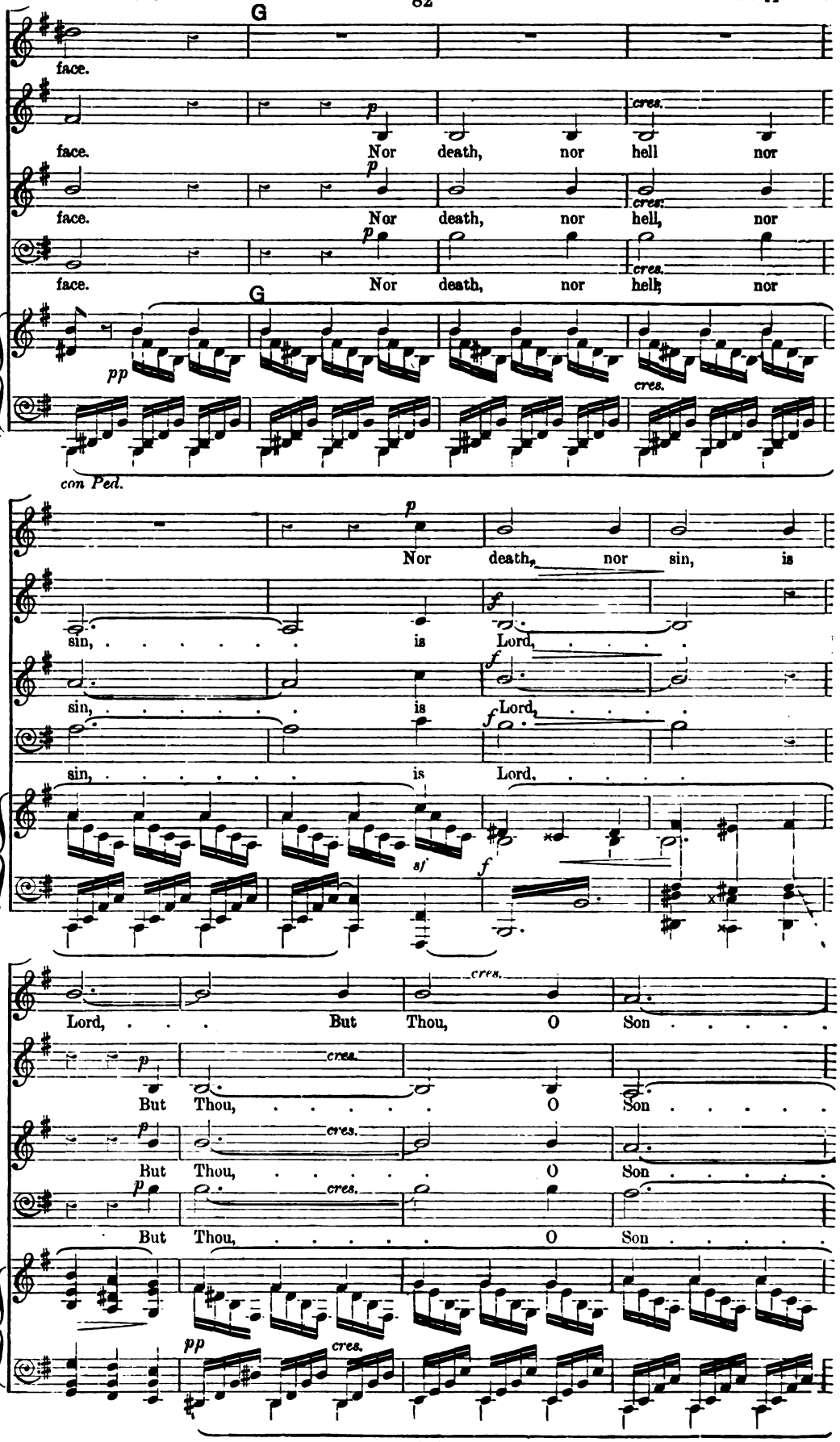
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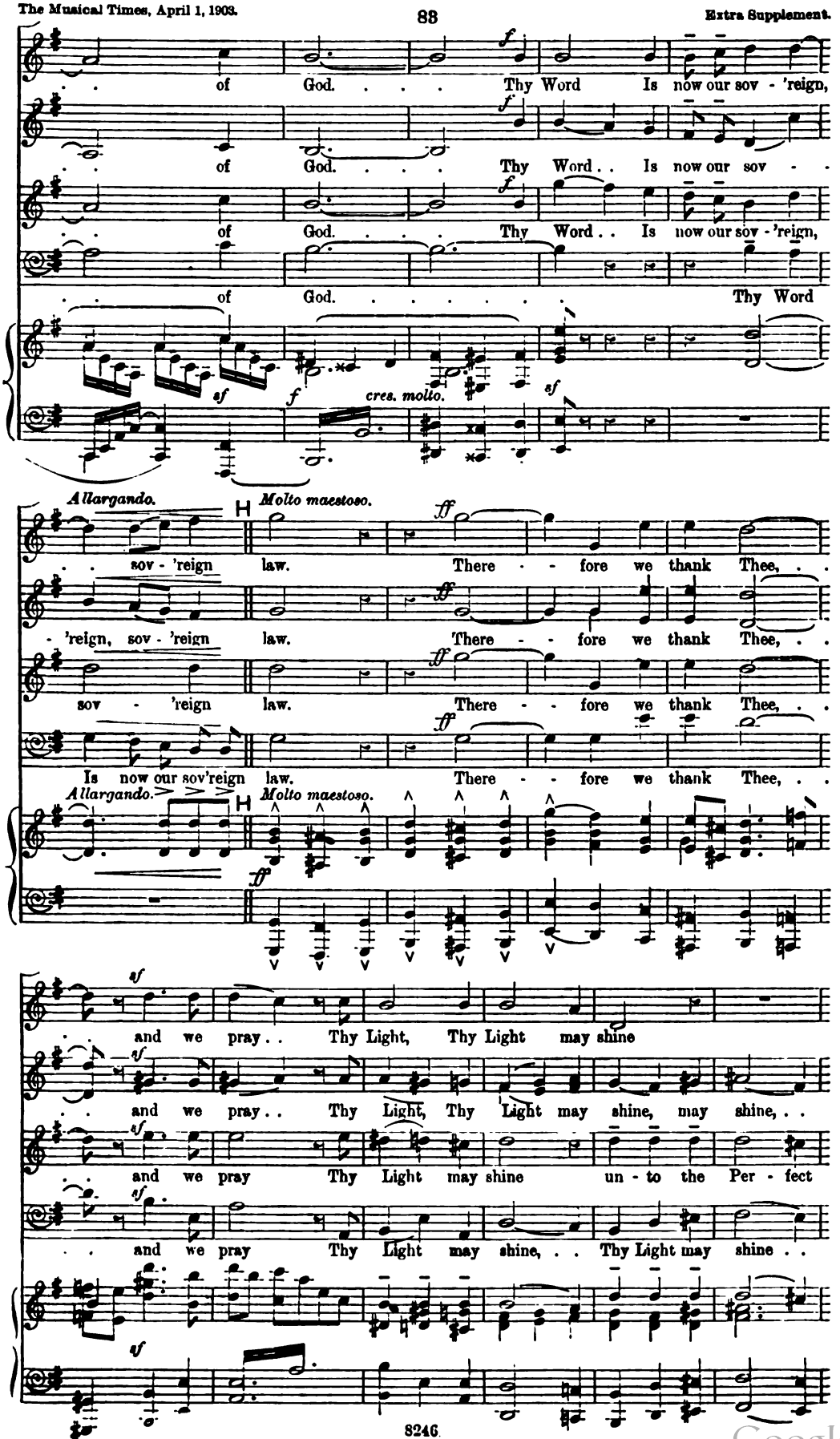
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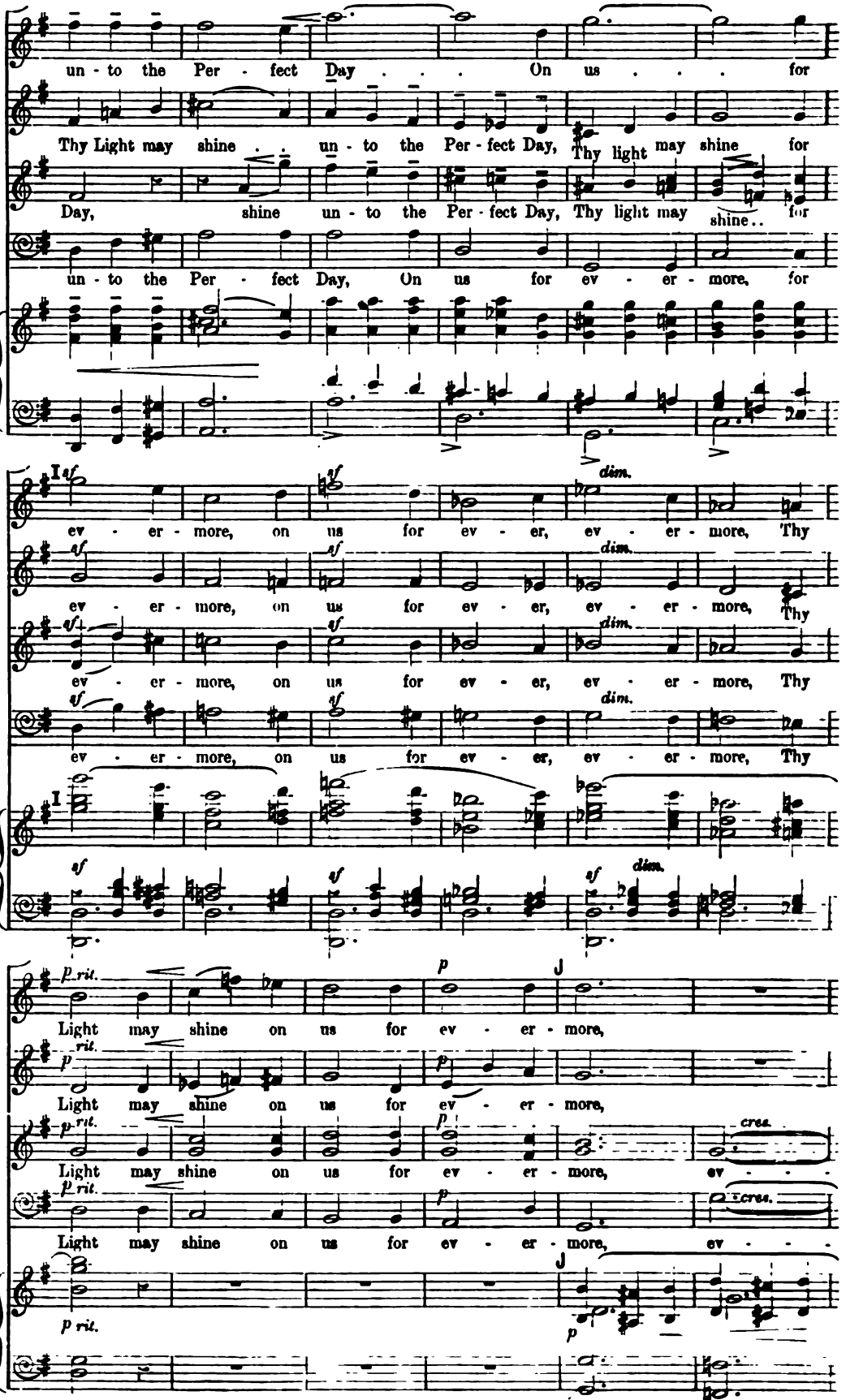
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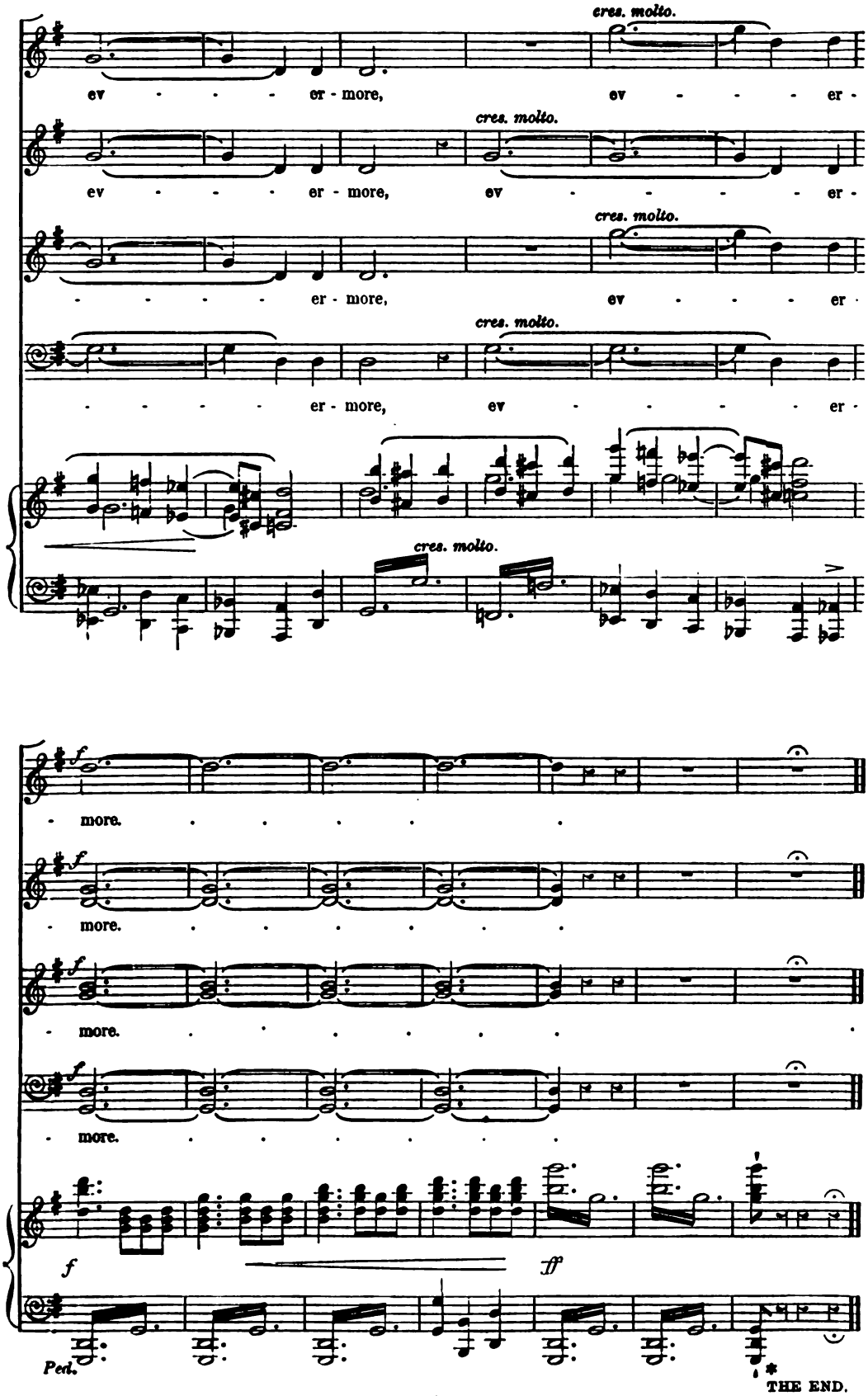
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NOVELLO'S OCTAVO ANTHEMS—*Continued.*

81. Plead Thou my cause ... Mozart 5d.
55. Ponder my words ...Henry Gadsby 3d.
300. Ponder my words ... F. J. Sawyer 2d.
745. Praised be the Lord daily C. H. Lloyd 3d.
159. Praise God in His holiness B. Tours 3d.
521. Praise, my soul ... E. V. Hall 3d.
641. Praise, O praise our God B. L. Selby 3d.
712. Praise our God ... E. V. Hall 4d.
70. Praise the Lord ... Sir G. Elvey 4d.
172. Praise the Lord Sir J. Benedict 8d.
137. Praise the Lord ... Dr. Hayes 4d.
125. Praise the Lord ... J. Clark 3d.
59. Praise the Lord ... S. S. Wesley 6d.
561. Praise the Lord ... J. M. Crament 4d.
577. Praise the Lord ... J. H. Maunder 3d.
208. Praise the Lord, O my soul Mozart 4d.
21. Ditto Sir John Goss 6d.
381. Ditto J. W. Elliott 3d.
63. Ditto Dr. Garrett 6d.
439. Ditto T. P. Royle 3d.
513. Ditto H. Purcell 6d.
298. Praise the Lord, O Jerusalem W. H. Bliss 3d.
316. Praise the Lord, O Jerusalem E. V. Hall 4d.
10. Praise the Lord, O Jerusalem H. Purcell 4d.
624. Praise the Lord, ye ... B. Steane 3d.
45. Prepare ye the way ... Dr. Garrett 3d.
151. Prepare ye the way... M. Wise 3d.
416. Prepare ye the way J. M. Crament 4d.
60. Rejoice greatly Henry Gadsby 3d.
145. Rejoice in the Lord H. Purcell 3d.
164. Rejoice in the Lord F. R. Statham 4d.
200. Rejoice in the Lord G. C. Martin 6d.
258. Rejoice in the Lord J. Redford 3d.
317. Rejoice in the Lord Philip Armes 6d.
721. Rejoice in the Lord ... A. Hollins 3d.
272. Rejoice, O ye righteous Rheinberger 3d.
38. Remember now ... Dr. Steggall 4d.
523. Remember, O Lord Walmisley 4d.
336. Rend your heart J. Clippingdale 3d.
626. Rend your heart (Turn ye) A. E. Godfrey 4d.
753. Rest, weary Earth A. M. Goodhart 3d.
170. Save, Lord, and hear us Dr. Hayes 6d.
287. Save me, O God ...J. L. Hopkins 2d.
740. Save us, O Lord E. C. Bairstow 3d.
451. Saviour, abide with us T. Hanforth 3d.
85. Say where is He born Mendelssohn 6d.
319. Seek ye the Lord Hague Kinsey 3d.
189. Seek ye the Lord J. V. Roberts 3d.
250. Sing aloud with gladness S. Wesley 6d.
630. Sing a song of praise O. King 3d.
185. Sing a song of praise J. Stainer 3d
716. Sing and rejoice ... B. Harwood 4d.
238. Sing joyfully unto God W. Byrd 4d.
365. Sing, O daughter of Zion Dr. Rea 4d.
291. Sing, O heavens A. C. Mackenzie 6d.
369. Sing, O heavens T. T. Trimnell 4d.
562. Sing, O heavens H. D. Wetton 4d.
169. Sing praises to the Lord Dr. Croft 4d.
36. Sing praises unto the Lord Gounod 6d.
542. Sing to the Lord ... J. Barnby 4d.
167. Sing to the Lord ... Henry Smart 1s.
99. Sing to the Lord ... Mendelssohn 8d.
525. Sing unto God (Chos. only) Purcell 2d.
580. Sing unto the Lord J. F. Bridge 6d.
603. Sing unto the Lord C. Harris 3d.
410. Sing we merrily ... E. V. Hall 4d.
532. Sing we merrily F. A. W. Docker 4d.
68. Stand up and bless the Lord Goss 4d.
697. Suffer the little children B. Harwood 3d.
426. Sun of my soul ... R. Dunstan 3d.
297. Teach me, O Lord J. W. Gritton 3d.
540. Teach me, O Lord G. J. Elvey 3d.
669. Teach me Thy way ... Spohr 1½d.
620. Ten thousand times ten thousand F. Tozer 4d.
458. Thanks be to God ...J. W. Gritton 3d.
627. Thanks be to God ... O. King 3d.
723. The arm of the Lord ... Haydn 4d.
684. The Angel said (S. & B.) A. H. Brown 2d.
194. The blessing of the Lord Mackenzie 3d.
472. Ditto J. F. Bridge 2d.
421. The day is past J. C. Marks, jun. 3d.
461. The Day of Resurrection E. V. Hall 3d.
552. The day Thou gavest Woodward 3d.
239. The earth is the Lord's Trimnell 4d.
289. The eyes of all ...Orlando Gibbons 4d.
482. The eyes of all ... T. Adams 3d.
547. The eyes of all ... G. J. Elvey 3d.
573. The eyes of all ... M. B. Foster 3d.
689. The face of death W. Parratt 2d.
448. The First Christmas J. Barnby 3d.
534. The first day of the week B. Steane 3d.
214. The fool hath said Sir W. Bennett 4d.
271. The fool within his heart hath spoken ... J. Rheinberger 3d.
413. The fost'ring earth J. L. Hopkins 3d.
746. The glory of Lebanon H. W. Wareing 3d.
593. The glory of the God of Israel T. Adams 3d.
177. The glory of the Lord...Sir J. Goss 6d.
245. The God of Jeshurun ...Sir J. Goss 6d.
754. The hallowed day hath shined B. L. Selby 3d.
299. The hills stand about G. Gardner 4d.
755. The hymn of the angels J. E. West 4d.
313. The King shall rejoice Stewart 6d.
733. The King shall rejoice E. V. Hall 4d.
734. The King shall rejoice C. Harris 4d.
193. The Lord gave A. C. Mackenzie 2d.
270. The Lord give ear J. Rheinberger 3d.
526. The Lord hath commanded Mendelssohn 4d.
312. The Lord hath been E. T. Chipp 3d.
477. The Lord hath been S. S. Wesley 3d.
163. The Lord hath done ... H. Smart 4d.
224. The Lord hear thee J. Barkworth 2d.
44. The Lord is great ... W. T. Best 3d.
248. The Lord is in Dr. G. Saunders 4d.
704. The Lord is in His holy temple Stainer 4d.
83. The Lord is King Henry Gadsby 6d.
41. The Lord is King T. T. Trimnell 4d.
367. The Lord is King ... H. J. King 4d
39. The Lord is loving Dr. Garrett 3d.
483. The Lord is loving...A. W. Batson 3d.
50. The Lord is my light Dr. H. Hiles 3d.
407. The Lord is my light C. W. Jordan 3d.
632. The Lord is my Shepherd Higgs 4d.
67. Ditto Schubert 4d.
594. Ditto (S.A.T.B.) Schubert 4d.
152. Ditto J. Shaw 3d.
305. Ditto C. V. Stanford 6d.
738. Ditto D. S. Smith 3d.
243. The Lord is my strength Sir J. Goss 6d.
398. Ditto S. Coleridge-Taylor 3d.
422. The Lord is risen G. M. Garrett 4d.
696. The Lord liveth A W. Marchant 3d.
731. The Lord Omnipotent reigneth T. Adams 3d.
304. The Lord preserveth ... Armes 6d.
474. The Lord shall be J. V. Roberts 4d.
84. The Lord that made J. Turle 2d.
112. The Lord will comfort... Dr. Hiles 6d.
86. The morning stars ... J. Stainer 6d.
749. The New-born King P. E. Fletcher 3d.
465. The night is far spent (S.A.) M. B. Foster 3d.
607. Ditto (S.A.T.B.) M. B. Foster 3d.
640. The Parable of the Harvest F. J. Sawyer 4d.
736. The reproaches ... J. B. Dykes 3d.
174. The righteous live ... J. Stainer 4d.
255. The righteous living Mendelssohn 3d.
155. The righteous shall flourish Calkin 4d.
140. The souls of the righteous Nares 3d.
614. Ditto ... Byrd 3d.
559. The souls of the righteous Elvey 2d.
249. Ditto Myles B. Foster 3d.
285. Ditto Rev. H. H. Woodward 3d.
294. Ditto Wm. Rea 6d.
452. The Story of the Cross J. Stainer 3d.
457. Ditto M. B. Foster 3d.
531. Ditto A. Somervell 3d.
557. Ditto J. V. Roberts 3d.
360. The strong foundations F. Brandeis 2d.
493. The whole earth J. V. Roberts 4d.
31. The wilderness ...Sir John Goss 6d.
110. The wilderness ... S. S. Wesley 8d.
649. The Word is made Incarnate T. Adams 2d.
19. Therefore with angels V. Novello 2d.
576. There is a green hill Gounod 4d.
302. There is no condemnation Irons 3d.
85. There shall a Star ... Mendelssohn 6d.
600. There shall be an heap F. Tozer 3d.
670. Ditto Cuthbert Harris 3d.
685. There shall come a star C. Harris 3d.
574. There shall come forth O. A. Mansfield 3d.
750. There shall come forth a rod F. Tozer 3d.
253. There was a marriage J. Stainer 3d.
414. There was war in heaven W. A. C. Cruickshank 3d.
93. These are they which came Dykes 1s.
324. There were shepherds C. Vincent 4d.
447. Ditto H. W. Wareing 3d.
466 Ditto (S.A) M. B. Foster 3d.
516. There were shepherds E. Pettman 3d.
157. They that go down T. Attwood 4d
546. They that go down G. J. Elvey 6d.
432. They that sow A. W. Batson 3d.
705. They were lovely ... Stainer 4d.
221. Think, good Jesu ... ...Mozart 6d.
359. Think not that they F. Brandeis 2d.
161. This is the day ... S. C. Cooke 3d.
327. This is the day ... E. V. Hall 4d.
621. This is the day E. H. Lemare 4d.
13. This is the day ... John Sewell 2d.
4. This is the day ... J. Turle 3d.
462. This is the day A. W. Marchant 3d.
735. This is the day ... B. Steane 4d.
678. Thou art gone to the grave C. L. Williams 2d.
265. Thou Judge of quick & dead Wesley 3d.
259. Thou, Lord, art merciful Mozart 6d.
Misericordia Domini
653. Thou, Lord, in the beginning J. Stainer 4d.
62. Thou, O God, art praised S. Wesley 3d.
579. Ditto B. L. Selby 3d.
281. Ditto Sir R. Stewart 4d.
354. Ditto E. V. Hall 3d.
747. Ditto W. Wolstenholme 4d.
476. Thou shalt shew me C. Bowdler 3d.
634. Thou that sittest between F. Iliffe 3d.
191. Thou visitest the earth Callcott 2d.
244. Thou visitest the earth J. B. Calkin 4d.
480. Thou visitest the earth J. Barnby 4d.
549. Thou visitest the earth ... Elliott 3d.
72. Thou wilt keep him Dr. Gauntlett 3d.
107. Thou wilt keep him... S. S. Wesley 3d.
276. Thou wilt keep him C. L. Williams 2d.
484. Thou wilt keep him P. Armes 4d.
714. Thou wilt keep him J. B. Calkin 2d.
515. Through peace ...J. H. Roberts 3d.
216. Thus saith the Lord Dr. Garrett 6d.
320. Thy mercy, O Lord E. J. Hopkins 6d.
441. Thy mercy, O Lord G. Garrett 6d.
514. Thy word is a lantern H. Purcell 4d.
363. To bless Thy chosen F. Brandeis 2d.
322. To Thee, O Lord C. L. Williams 3d.
443. Try me, O God A. D. Culley 2d.
618. Turbarum voces ... W. Byrd 4d.
275. Turn Thy face ... Dr. Steggall 4d.
626. Turn ye (Rend your heart) A. E. Godfrey 4d.
160. Unto Thee have I cried Sir G. Elvey 3d.
601. Unto Thee, O God, do we B. Steane 3d.
555. Unto us a Child is born F. Adlam 4d.
186. Wash me throughly S. S. Wesley 3d.
610. Weary pilgrims ... F. Leoni 3d.
386. We beseech Thee John E. West 2d.
76. We give Thee thanks ... Macfarren 3d.
74. We have heard Sir A. Sullivan 6d.
387. We shall not hunger A. Mackenzie 3d.
127. We will rejoice ... Dr. Croft 4d.
57. What are these ... J. Stainer 3d.
235. Whatsoever is born of God Oakeley 3d.
606. When Christ was born to earth A. W. Davies 4d.
538. When Christ, Who is our life J. V. Roberts 2d.
337. When God of old ... E. V. Hall 3d.
489. When Jesus was born Cruickshank 3d.
372. When the Lord turned E. Prout 6d.
563. Where Thou reignest ... Schubert 3d.
69. Wherewithal shall ... Sir G. Elvey 6d.
26. Ditto ... Dr. H. Hiles 3d.
650. While all things were in quiet silence ... ... H. J. King 3d.
529. While shepherds watched Barnby 4d.
541. While shepherds watched Elvey 3d.
637. While the earth remaineth Gaul 4d.
640. While the earth remaineth Sawyer 4d.
175. While the earth remaineth Dr. Heap 4d.
463. Ditto C. L. Williams 3d.
361. While with ceaseless P. Brandeis 2d.
264. Who is like unto Thee A. Sullivan 6d.
417. Who is this? ... Fred. Rayner 2d.
115. Who is this that cometh Dr. Arnold 4d.
181. Whoso dwelleth ... G. C. Martin 4d.
269. Why assemble the heathen ... J. Rheinberger 3d.
23. Why rage fiercely ... Mendelssohn 6d.
218. Why seek ye the living Alexander 3d.
423. Why seek ye the living F. Peel 4d.
468. Why seek ye the living (S.A.) M. B. Foster 3d.
645. Why standest Thou so far off M. B. Foster 3d.
661. Wisdom shall praise herself West 3d.
20. With angels ... ...J. L. Hopkins 3d.
22. Word of God incarnate ...Gounod 3d.
572. Ye holy Angels bright H. W. Richards 3d.
352. Ye shall go out with joy J. Barnby 4d.

(To be continued.)

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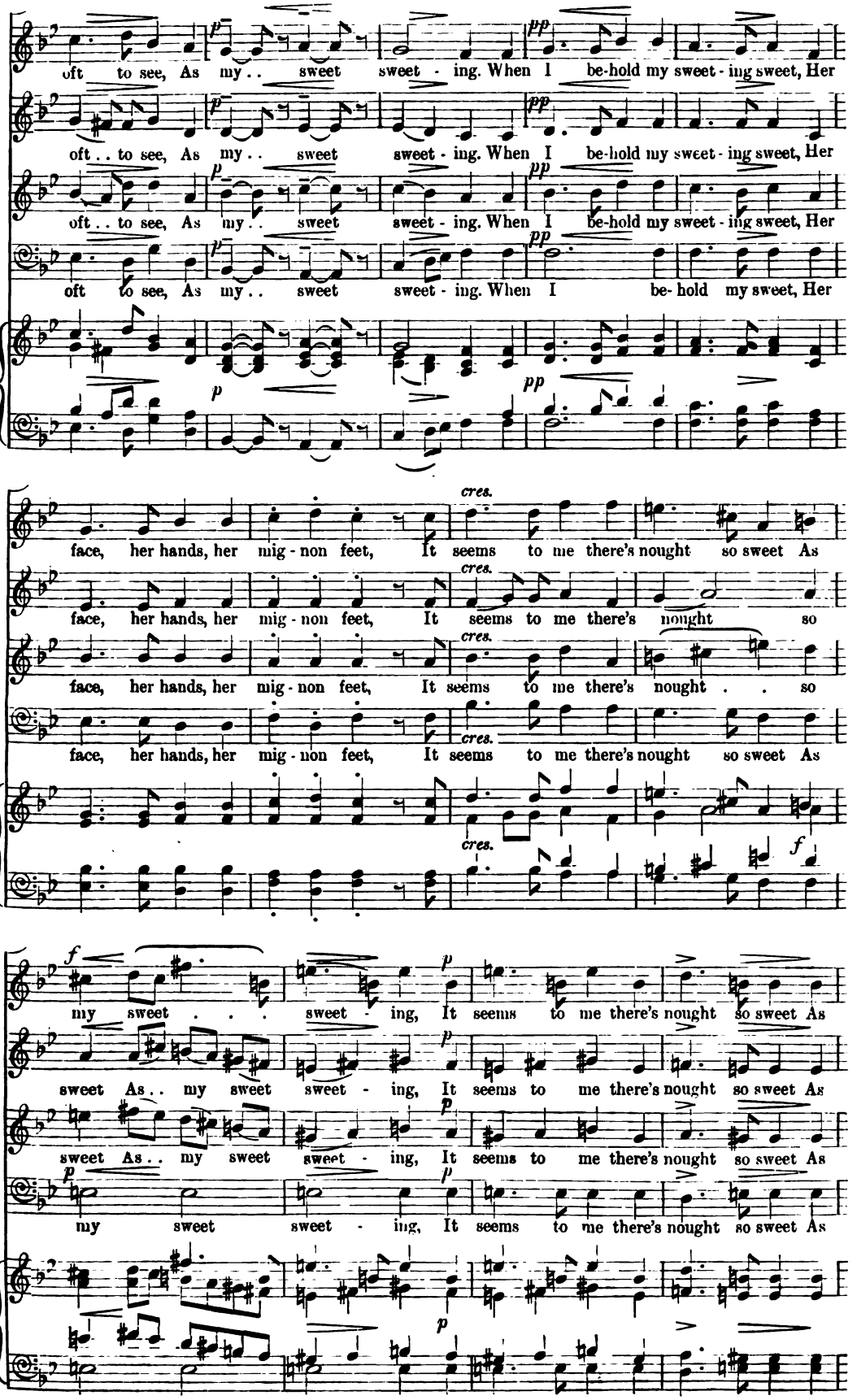
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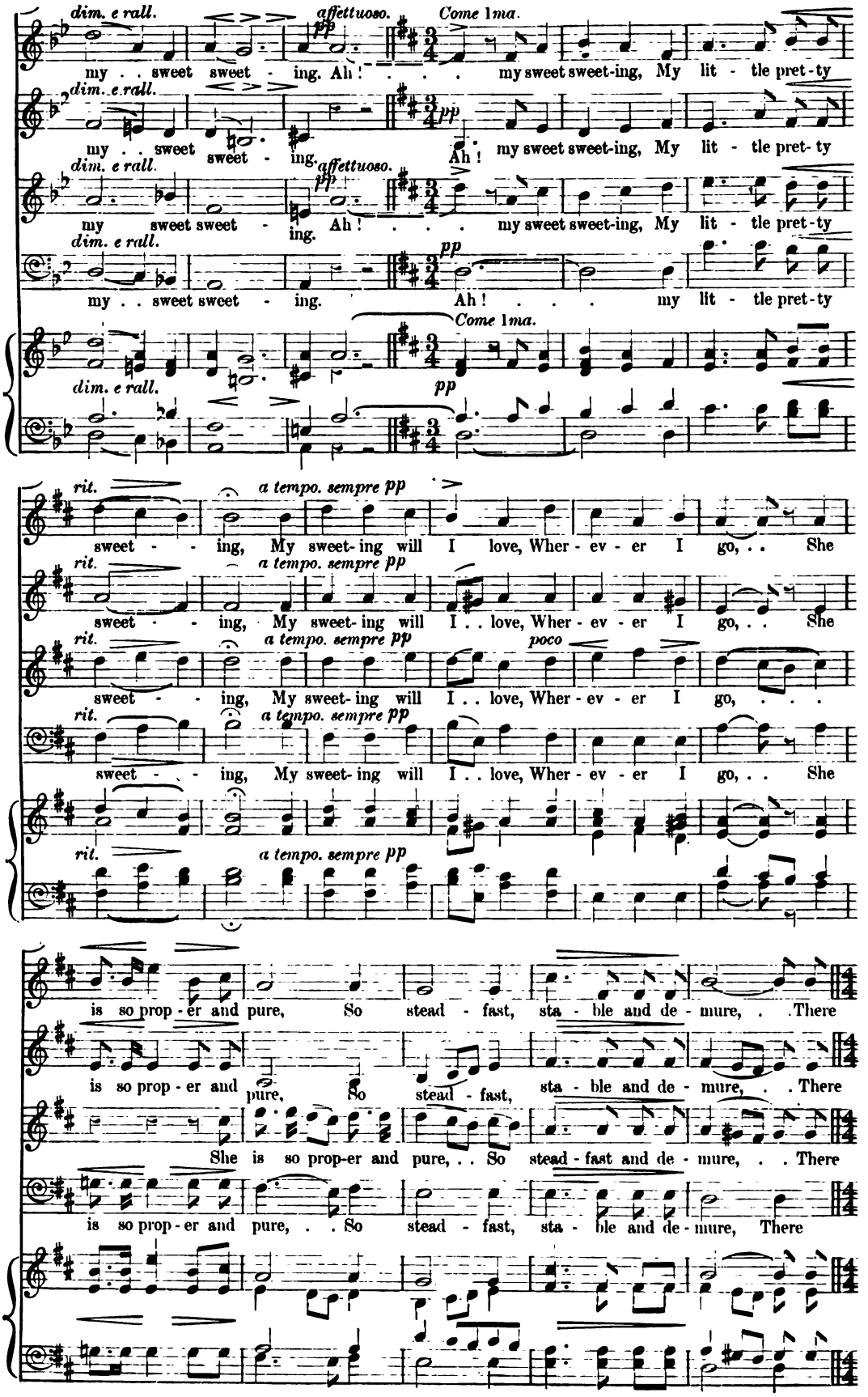
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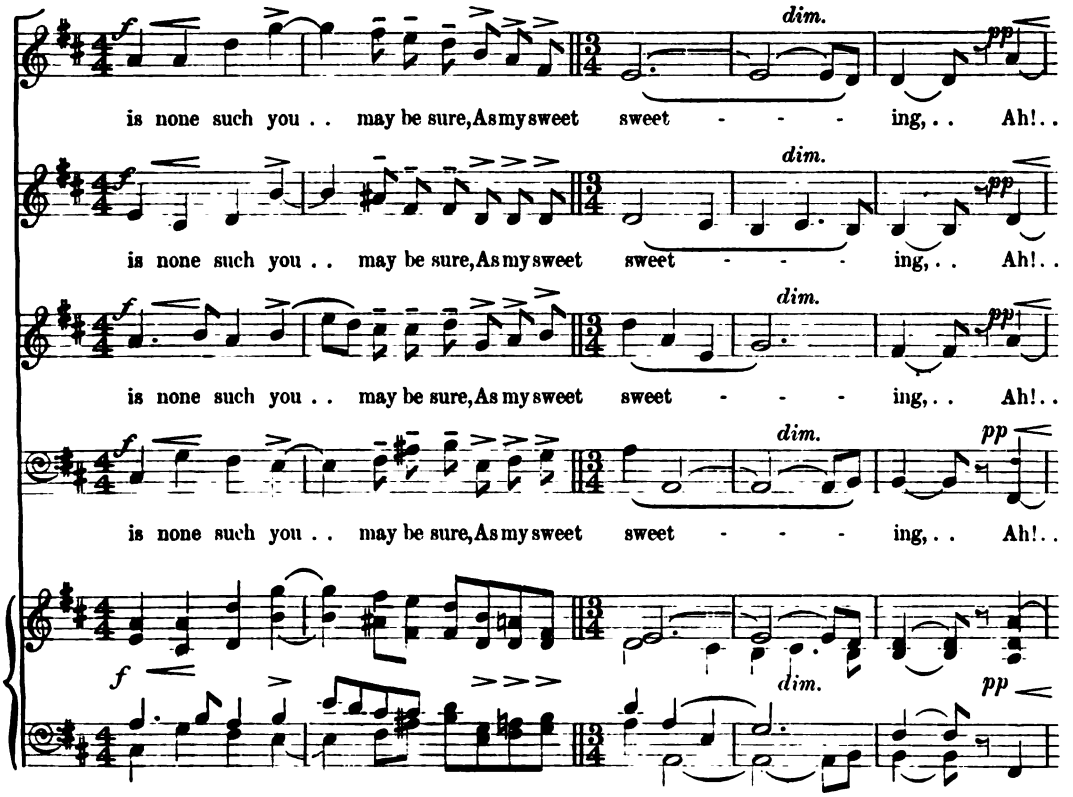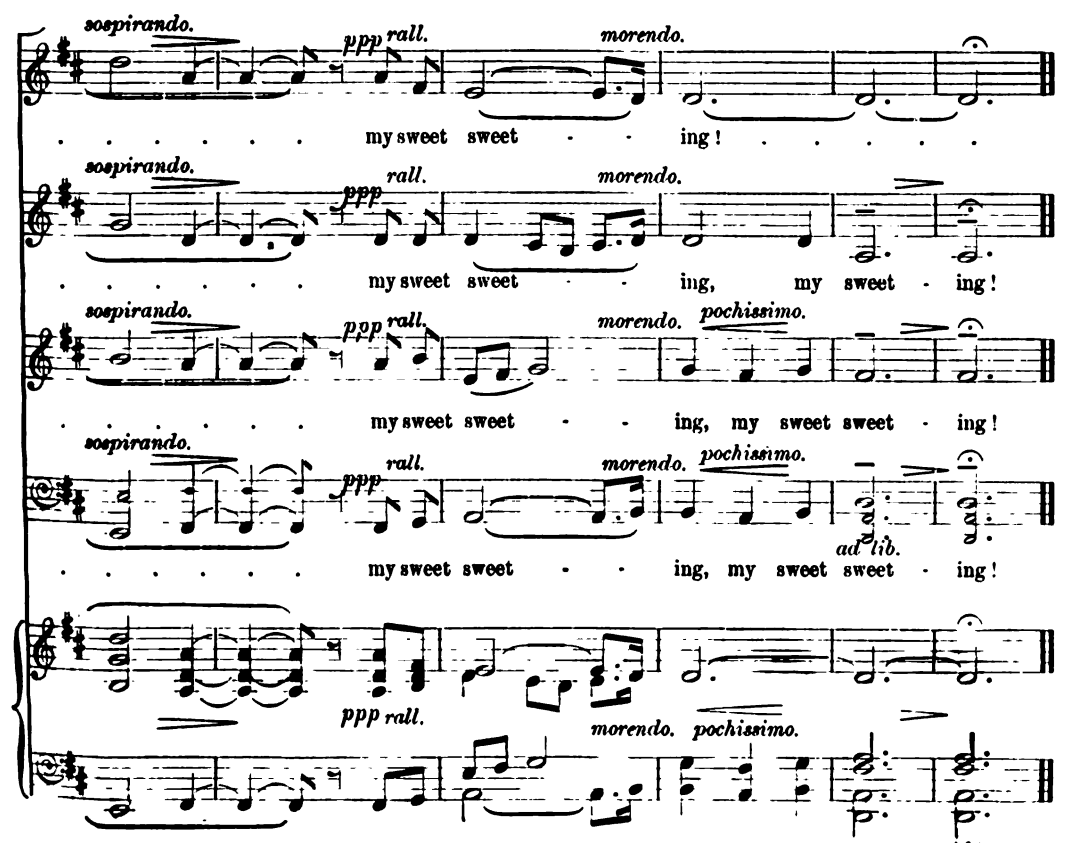
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VARIOUS CONCERTS AND RECITALS.—(*Continued.*)

It was pleasant to see a numerous audience at the Wessely chamber concert on the 2nd ult. at Bechstein Hall, for this quartet party merit generous support. Messrs. Wessely, Spencer Dyke, Lionel Tertis and B. Patterson-Parker are manifestly animated by artistic impulse, and their ensemble is excellent. Detailed criticism is unnecessary, but it should be said that the above-mentioned qualities were prominent in the interpretations of Beethoven's Quartet in F (Op. 18), Grieg's Quartet in G minor, and in Brahms's Quintet in F minor, the pianoforte part of the last-named being admirably played by Miss Gertrude Peppercorn.

The first performance in England of Herr Felix Weingartner's String Quartet in D minor (Op. 24) took place at the Saturday Popular Concert at St. James's Hall on the 7th ult. The work is an interesting example of modern methods applied to established forms. Its sentiment is not deep, but it is sincere and attractively expressed. It was well rendered by the Kruse quartet party.

Miss Fanny Howard and Miss Wyllie Jaeger gave distinction to their concert, on the 9th ult., by playing for the first time in England a Sonata for violin and pianoforte by Dirk Schäfer. It is a fluently-written work, deficient in strength, but pleasing. The concert-givers showed intelligence and proficiency.

Mr. Francis Harford at his vocal recital at St James's Hall on the 10th ult. again brought forward a number of new songs by British composers. The best were entitled 'Silent noon' by Mr. R. Vaughan Williams, and 'Idyll' by Mr. Cecil Forsyth, which merit the attention of cultured vocalists.

Miss Gertrude Ess, a young violoncellist, aged nineteen, from Newcastle-on-Tyne, made a most successful début at Steinway Hall on the 18th ult. Miss Ess is a pupil of Signor Pezze, and her playing in two movements, *Adagio* and *Allegro moderato* from a 'Concerto Patetico' by Charles Schubert, not previously heard in London, and in Tschaïkovsky's 'Variations on a Theme Rococo,' showed exceptional abilities that entitle her to an esteemed position in the musical world, and should carry her to the summit of her profession.

An interesting pianoforte and vocal recital was given at the Guildhall School of Music on the 24th ult. by two much-esteemed professors of that Institution—Mr. Willem Coenen and Mr. Arthur Oswald. The former played a varied programme of pianoforte music with his well-known ability, the selection including Mendelssohn's Prelude and Fugue in E minor, and Beethoven's 'Waldstein' Sonata, and Mr. Coenen's own study for the left hand alone. Mr. Oswald interpreted the vocal part of the programme with his usual refined and artistic methods in songs by Purcell and other composers. Mr. Stanley Hawley accompanied.

A choral competition for ladies' choirs was held at the Kensington Town Hall on the 24th ult. There were five classes—viz., sight-reading, which was compulsory, two-part singing, three-part singing, and four-part singing, and one specially for church choirs Seven choirs sang. The four-part test-piece was 'Questionings' (Brahms). Very great interest was manifested in the proceedings. Mrs. Layton's highly-trained choir gained first prizes in the four classes in which they competed. Miss Wray's choir gained the second prize for four-part singing. Dr. McNaught adjudicated, and Mr. Henry R. Bird gave away the prizes, and in doing so made an interesting speech on the value of such competitive gatherings.

The following concerts merit record:—

St. James's Hall.—3rd ult., Miss Mathilde Verne 17th ult., Mr. Herbert Fryer, pianoforte recital; 23rd, Herr Wilhelm Backhaus, concert.

Bechstein Hall.—3rd ult., Miss Edith Robinson, third historial recital; 10th ult., Madame Frickenhaus, pianoforte recital; 17th, M. Godowsky, pianoforte recital; 18th, Madame Helene Ansbacker, chamber concert; 19th ult., Mr. Sterling Mackinlay, vocal recital; 20th ult., Miss Elyda Russell, vocal recital.

A remarkably fine performance of Gounod's 'Redemption' was given at the Alexandra Palace on the last day of February, under the inspiring sway of Mr. Allen Gill. The choir of 800 voices sang with intelligence, good attack, and commendable attention to detail. The soloists were Miss Agnes Nicholls, Miss Eunete Truscôtt, Miss Kate Holbrook, Mr. Anderson Nicol, and Mr. Robert Radford. The performance was one that reflected the greatest credit on all concerned, especially on the choir and their skilful conductor.

The People's Palace Choral Society, under the conductorship of Mr. H. Davan Wetton, gave a most successful performance of Handel's 'Acis and Galatea,' Bridge's 'Flag of England,' and Parry's 'Blest Pair of Sirens,' in the Queen's Hall of the People's Palace on the 14th ult Miss Stanley Lucas sang the soprano solo in Sir Frederick Bridge's Cantata with excellent effect, and the composer received 'an ovation' from audience and performers.

The Bishopsgate Choral and Orchestral Society gave a performance of Sterndale Bennett's 'May Queen' on the 19th ult. The solo vocalists were Miss Ada Barnett, Miss Esther Franklin, Mr. Miles Mole, and Mr. David Zeldenrust. Miss Alice Rust presided at the pianoforte, and Mr. Arthur Trickett conducted.

Mendelssohn's 'St. Paul' was performed at Union Chapel, Islington, on the 19th ult., under the direction of Mr. G. H. Betjemann. The Psalmody and Choral Class gave a good account of the choruses, and the solos were admirably sung by Miss Mildred Rix, Miss Edith Nutter, Mr. James Leyland and Mr. Franklin Clive. Mr. Fountain Meen accompanied on the organ.

The Highbury Philharmonic Society, so ably directed by Mr. G. H. Betjemann, gave an excellent performance of the 'Messiah' (Prout's Edition) at the Highbury New Park Athenæum on the 3rd ult.

The Dulwich Philharmonic Society gave a performance of Mendelssohn's 'Elijah' in the Crystal Palace Concert Room on the 14th ult. The band and chorus numbered 320 performers, and Mr. Arthur Fagge conducted, Mr. W. Hedgcock presiding at the organ.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, March 9.

The opera season is hastening towards its close. In a fortnight all will be over, and Mr. Grau, who has won the unique distinction of being the only American impressario of record who has won both financial and artistic success in large measure, will retire permanently from the field. His triumph has been great as such things go, but it has been achieved at the cost of his health. His retirement is involuntary and is deplored by the stockholders of the Opera House, the artists, his associates of the opera company and the public; but the commands of his physicians are peremptory. Mr. Grau's successor has been chosen, and gossip has concerned itself largely with speculations as to the consequences of that choice for the last three weeks. The new director is to be Heinrich Conried, manager of a small German theatre in New York. Mr. Conried has kept himself in the notice of the public far beyond the field dominated by his modest playhouse by his advocacy of high artistic ideals in University lectures, &c., and is a man of indomitable energy and zeal. But he is wholly inexperienced in the operatic world, and has never been called upon to face so formidable a proposition as is involved in the management of an enterprise which represents hundreds where his theatre represents units. In the handling of his affairs, moreover, he has always been a radical rather than a diplomat, and much curiosity is felt concerning his ability to satisfy the demands of the small band of aristocratic stockholders who have a way of enforcing their wishes touching singers and repertory, the larger company of subscribers who are swayed largely by fad and fashion, and the multitude who fill the upper strata of stalls, and are quite as fickle and intolerant as the others. Mr. Conried is fortunate in coming into the possession of an institution which is in

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perfect working order, fulfilling a mission satisfactorily, and will practically run itself if not disturbed. There will be occasion for considering the offerings of the season in my next letter. For the present it may suffice to say that though the illness of Madame Eames, which compelled her temporary retirement some weeks ago, caused a disturbance of the season's plans, no less than twenty-eight operas have been produced up to the present time and three more are in prospect. Wagner and Verdi have contributed most numerously to the list, the former with eight the latter with six works.

An effort by Mr. Walter Damrosch to put our Philharmonic Society on a different footing has just come to grief because of the extreme conservatism of that organization, and has caused a deal of discussion as to the future of orchestral music in New York. The Philharmonic Society is in the sixty-second year of its existence. It is a purely professional body, which gives eight concerts each season, preceded by the same number of public rehearsals, and divides the proceeds *pro rata* among its members. It has passed through many vicissitudes in the course of its career, but for two decades or so success has attended it, largely because of the popularity of two of its conductors within that period—Theodore Thomas and Anton Seidl. Since Mr. Seidl's death the subscription list has lessened and public interest in the Society's concerts fallen off, the benefit of this accruing to the Boston Orchestra, which gives fifteen concerts each season in the city. Last year Mr. Walter Damrosch was elected to succeed Mr. Emil Paur as conductor. In the hope of increasing the efficiency of the band and putting it on the basis of something approaching permanency, Mr. Damrosch and his friends secured subscriptions amounting to about $20,000 a year for four years, which money was to be applied as a sort of bounty to the betterment of the concerts and an increase in their number. The gift was conditioned upon changes to be made in the fundamental law of the Society, however, and these the members thought too radical and subversive of the integrity of the Society. After much discussion it was declined, greatly to the disappointment of those optimists who have been looking forward to the establishment of a permanent concert orchestra in New York on the basis of the Philharmonic Society, which, in a sense, is the father of orchestral music in the United States. It is a question, however, whether the action of the Society was not dictated by wisdom. Four years of bounty would not have insured the existence of the Philharmonic Society on the new lines. That is the teaching of many efforts in the past, and has recently received confirmation of a melancholy character from Chicago. It was a fine ebullition of public spirit which called the Chicago Orchestra twelve years ago, and robbed the New York Philharmonic Society of Theodore Thomas. The Chicago Orchestra is now ending its twelfth season with a proclamation from its directors that unless a fund of $750,000 be raised, the orchestra will be disbanded when the season comes to an end. The reason? Up to the end of last season the orchestra has cost its guarantors the sum of $371,000—that is to say, an average of $33,725 a year. The supporters of the organization have been generous, public-spirited men; a deficiency of $53,631 in the first year did not frighten them nor give check to their enthusiasm For six years the deficiency steadily declined, but at the end of that period there was no indication that there was any likelihood that the orchestra could ever be maintained without a perpetual bounty of from $25,000 to $30,000 a year. Old subscribers were dying, or losing their interest (which is very much the same thing), and it was necessary to enlist more and more men. The task of doing this seems to have grown intolerable, and, as a last resort, the project of raising $750,000 by gifts was devised, the money to be expended in building a hall whose rentals, coupled with the receipts from ticket sales, it is fondly hoped will suffice to maintain the orchestra. It is not likely that the project will be carried to a successful issue.

Of our foreign visitors this year Herr Hugo Heermann, the violinist of Frankfort, has made far and away the best impression. His performances of the concertos by Beethoven and Brahms have been set down as authoritative in every respect. Critics and public seem to have been equally glad to welcome one who is an artist as well as a virtuoso, but who brings his artistic character to notice before the other. In the department of choral music there is little to record beyond the performance of Henschel's 'Requiem' by the Brooklyn Oratorio Society in New York on February 27 at a charity concert. On the whole it was an unfortunate affair. Mr. Henschel had come to New York in the interest of his work early in the season, and it had been accepted for performance by the Oratorio Society. Subsequently he arranged for a performance, which he should conduct, for the benefit of the Ethical Culture Society, knowing that the performance would anticipate the concert of the Oratorio Society by a few weeks. Naturally enough, human nature being what it is, the Oratorio Society substituted another work for the 'Requiem.' But the result was that Mr. Henschel's Mass had a very unsatisfactory performance, and we are promised a very good one of Dr. Elgar's 'Dream of Gerontius' in its stead. This is to take place on March 26, but the oratorio will have its first American performance in Chicago by the Apollo Club three days previously.

H. E. KREHBIEL.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, March 15.

Quite a number of interesting new or seldom-heard works has been produced during the last few weeks by that excellent young institution the Concert-Verein, the importance of which for the musical life of Vienna—and therefore for Austria generally—is becoming daily more evident. Amongst these works must be mentioned in the first place the Orchestral Variations of Edward Elgar. Admirably played as it was, this series of symphonic pictures produced a most marked impression, and was received with so much spontaneous and hearty applause that there can be no manner of doubt a hearing of some of the other works of this composer will be looked forward to with much pleasure; notably that of his 'The Dream of Gerontius,' with which we shall probably become acquainted during next season. As for the 'Variations,' in addition to their absolute perfection as regards form, their orchestral colour is so brilliant and vivid that one regretted not having before one's eyes, at the same time, a *material* portrait of the different persons here characterised, feeling sure that the musical contents and colouring of each variation must needs correspond with the physiognomical expression of the individual represented.

By the side of Elgar's work some cleverly-written excerpts from an allegorical ballet by Alexander von Zemlinsky, played at the same concert, were heard somewhat at a disadvantage. They furnished evidence, however, of the steady progress which is being made by this very gifted young Viennese composer. Great enthusiasm was occasioned by the suberb rendering, under Herr Loewe's direction, of Anton Bruckner's eighth Symphony, a work containing certain 'heavenly lengths,' which however was listened to throughout with the closest attention. Richard Strauss's early symphonic poem 'Macbeth,' likewise produced by the Concert-Verein, met with a distinctly more favourable reception this time than on the occasion of its first performance last year by the Berlin Tonkünstler Orchestra, when the composer himself conducted.

At a concert given here recently by Richard Strauss, the programme—a very 'modern' one—included his own suite 'Aus Italien,' and symphonic poem, 'Tod und Verklärung,' as well as the symphonic ballade 'Der Woywode,' by Tschaïkovsky, and a number from 'Messidor,' by Alfred Bruneau. The two last-named pieces had not been produced in Vienna before, but failed to arouse any very great interest.

At recent Philharmonic concerts, a highly favourable reception was accorded to Tschaïkovsky's fifth Symphony, and a magnificent performance of Brahms's fourth

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Symphony, under Capellmeister Schalk's direction, was greatly appreciated. A new overture, entitled 'Ekkehard' (suggested by Scheffel's well-known novel of that name), by a young Viennese composer, Franz Schrecker, attracted some favourable notice.

The performance, by the Gesellschaft der Musikfreunde and conducted by Herr Loewe, of Bruckner's 'Mass' in F minor was an event of considerable interest. The work, having been written with a strict view to the ritual of the Catholic Church, necessarily suffered not a little by its transference to the concert-room. Nevertheless, a deep impression was produced by the 'Benedictus,' the 'Kyrie,' and 'Agnus Dei.' There was a comparatively small audience, a fact which would have been far otherwise could the performance have taken place in a church.

The lovers of chamber music who foregather at the concerts given by the Fitzner Quartet have received with much favour a new Quintet for flute and stringed instruments by Jan Brands-Buys, a talented young Dutch musician residing in Vienna. The delicately conceived and transparently wrought work deserved the success it achieved. At one of the invariably crowded performances of 'The Bohemians'—as the Bohemian String Quartet Party are affectionately called here—Fräulein Magda Dvorák, the daughter of the famous composer, appeared as the vocalist. The lady, who sang some of her father's songs, is eminently gifted musically, and possesses a fine and perfectly trained voice. Amongst other vocalists who have afforded delight to the musical public recently may be mentioned Frau Lula Gmeiner, whose performance was devoted to songs by Schubert and Brahms; Fräulein Marcella Pregi, who interpreted songs by Beethoven; and Frau Gorlenko-Dolina, the Russian prima donna, whose programme was an international one. A splendid reception was also given to Madame Francis-Saville, recently retired from the personnel of the Imperial Opera, on the occasion of her farewell concert a few weeks since.

Charpentier's 'Louise' is in course of being mounted at the Imperial Opera, where, amongst other works, Tschaïkovsky's 'Pique Dame' continues to attract good audiences.

Mandyczewski.

MUSIC IN BELFAST.

(from our own correspondent.)

The musical season in Belfast draws to a close as the daylight lengthens. This is more accurate than saying that at the approach of summer musical activity slackens, for there is rarely any summer among the 'blameless Hyperboreans' of the capital of Ulster.

Dr. Laurence Walker's penultimate chamber concert took place on the 3rd ult., with Miss Winifred Burnett, violin, Mr. Clyde Twelvetrees (Dublin), violoncello, and Dr. Walker, pianoforte. The programme was admirably selected and performed.

The Philharmonic Society intended to close its season with 'Lohengrin,' but owing to the illness of its conductor, Dr. F. Koeller (now happily recovered), a change became necessary, and the lot fell on 'The Golden Legend,' which was performed on the 6th ult., the soloists being Madame Sobrino, Miss Muriel Foster, and Messrs. Penderel Price (substituted for Mr. John Coates, who was prevented by illness from fulfilling his engagement) and Fowler Burton. The performance was on the whole successful.

A comparatively new organisation, 'The Belfast City Choral Society,' gave its second concert of the season on the 15th ult., the conductor being Mr. Derrick-Large. The principal work was Vincent's Choral Ballad 'Sir Humphry Gilbert,' and the artists were Miss Emily Davies, Miss Mary Boyd (a native of Belfast and a very promising singer), Messrs. Tom Child, and Ward Kemp. The performance of the chorus and orchestra was very creditable, and the whole concert interesting and successful.

MUSIC IN BIRMINGHAM.

(from our own correspondent.)

At the seventh Halford Concert, in the Town Hall, February 24, we had the long promised Pianoforte Concerto No. 2, by Rachmaninoff, with M. Siloti as soloist. The performance was superb, but the work requires more than one hearing. It is very complex, fully scored, and in places noisy. M. Siloti and his pupil Miss Hannah Bryant played part of a Suite for two pianofortes by the same composer, and this was music that pleased. The novelty was a Symphonic Poem, 'Lalla Rookh,' by Mr. Granville Bantock, a fanciful composition, but not perfect enough in performance for criticism. The composer conducted. At the eighth concert, on the 10th ult., Bach's Concerto in C major for two claviers and string orchestra was beautifully played, Miss Fanny Davies and her pupil, Miss Kathleen Arnold, being the soloists. The rest of the programme consisted of Mozart's lovely Symphony in G minor, and Tschaïkovsky's Suite in G (Op. 55). Madame Lyona made a successful local début as vocalist. The third and last of the orchestral concerts promoted by Messrs. Stockley and Sabin took place in the Town Hall on the 16th ult., when the Queen's Hall orchestra from London played in Birmingham for the first time. Mr. Henry J. Wood had a most cordial reception, and his inspiriting conducting secured a magnificent performance of Tschaïkovsky's Fifth Symphony (Op. 64). Other pieces were Beethoven's 'Coriolan' Overture, Richard Strauss's 'Don Juan,' finely played, and Liszt's Second Hungarian Rhapsody, with the sensational effects of the new scoring. Madame Sobrino gave a fine rendering of an air from Tschaïkovsky's 'Joan of Arc,' and was brilliant in the 'Jewel Song' from 'Faust.' The band accompaniments were absolute perfection.

The last of Mr. Max Mossel's Drawing-room Concerts was held at the Grosvenor Rooms on the 12th ult. Professor Julius Röntgen was the pianist, and he played, with Mr. Mossel, his Violin Sonata in E (Op. 40); and as solos Schumann's 'Papillons,' and some Variations (Op. 25) of his own. He was a most welcome visitor. Mr. Ffrangcon Davies was the vocalist. The Chamber Concerts Society closed their season at the Masonic Hall on the 17th ult. The Max Mossel String Quartet gave a good account of Schubert's Quartet in A minor (Op. 29, No. 1), and Fräulein Frida Kindler made a most successful début here as a pianist. She took part, with Messrs. Mossel and Hock, in Arensky's Trio in D minor (Op. 32), and played some solos. Miss Lillie Wormald's rendering of songs by Beethoven and Brahms was most artistic. The Historical Chamber Concerts came to an unexpected close on February 28. Want of support was the reason given.

The last Harrison Concert in the Town Hall on the 9th ult. was a brilliant function. Madame Clara Butt was the main attraction. A popular programme was admirably given by that lady, with Miss Louise Dale, Mr. William Green and Mr. Kennerley Rumford, vocalists; Miss Ethel Wilson, a young pianist new here, made a favourable impression, and the Misses Watts, violin duettists, were successful. At Madame Milward's last recital, in the Temperance Hall on February 27, the programme consisted of songs and pianoforte pieces by living English composers, of whom fourteen were represented. Dr. Rowland Winn was the pianist. In the same hall Mr. Arthur Crook and Mr. William Henley gave a Sonata recital; two sonatas for pianoforte, and two for pianoforte and violin were played. Madame Leslie Arnott was the vocalist, and Mr. Walter J. Evans (two of whose songs were given) acted as accompanist.

The only choral concerts of the month were on Saturday evenings at the Town Hall. On February 28 the Choral and Orchestral Association, under Mr. Joseph Adams, gave a recital of 'Cavalleria Rusticana,' and on the 14th ult. Mr. Thomas Facer gave a Gounod night, including the Mass 'St. Cecilia' and other pieces. On the 7th ult. the Ladies' Choir of the Midland Institute School of Music, directed by Mr. Bantock, sang Pergolesi's 'Stabat Mater,' and the same evening, in the Town Hall, Mr. F. W. Beard, with a band of a hundred, gave a Wagner and Tschaïkovsky concert.

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MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The third of the Clifton chamber concerts, given on the 8th ult. at the Victoria Rooms, was well attended, and the audience evinced their appreciation of the works performed by hearty applause. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). Tschaïkovsky's Quartet in D minor (Op. 11), Bach's Sonata in E for pianoforte and violin, and Brahms's Pianoforte Quartet in G minor (Op. 25) were excellently interpreted. The vocalist was Mrs. Morton.

A large audience was present at the Victoria Rooms on the 7th ult., when there was an orchestral concert directed by Mr. C. W. Stear, organist at the Church of the Holy Nativity. In Handel's Organ Concerto in A, Mr. Hubert Hunt (organist of Bristol Cathedral) was at the solo instrument. The band (led by Mr. F. S. Gardner) performed compositions by Grieg and Boccherini, and Mr. Hunt contributed organ solos by Dr. Crotch, Mailly, and César Franck. Miss Emily Nash and Mr. Harry Elliott (Bristol Cathedral) contributed some songs.

In aid of the funds for holding Sunday afternoon services at Colston Hall, a concert was given in that building on the 11th ult. Those who took part in the performance were Madame Sobrino, Miss Lalla Parry, Mr. Harold Wilde and Mr. Montague Worlock (vocalists), Mr. Maurice Alexander (violin), and Mr. George Riseley (organ), Mr. W. E. Fowler being the accompanist. A varied programme was excellently rendered.

The Wednesday afternoon and evening concerts at the Fine Arts Academy have been commenced and will be continued till June. They are under the management of Mrs. Roeckel and her sister, Mrs. Villiers.

The Mid-Lent performance of the Bristol Choral Society on the 21st ult. at Colston Hall attracted a very large audience. 'Elijah' was admirably presented under the direction of Mr. George Riseley. The band (with Mr. H. Lewis leader) and choir numbered 600, and the soloists were Madame Emily Squire, Miss Alice Lakin, Mr. Charles Saunders and Mr. Santley. These were associated in the double quartet with Miss Amy Perry, Miss Clara Aldersley, Mr. H. L. Wensley, and Mr. W. Thomas, all local vocalists.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On February 24 the Dublin Orchestral Society (conductor, Signor Esposito) gave their Third Subscription Concert for the season. The programme contained for the first time at these concerts Beethoven's 'Fifth Symphony.' Mr. Clyde Twelvetrees was very successful in the solo part of Tschaïkovsky's 'Variations on a rococo theme' for violoncello and orchestra. Smetana's 'Die Verkaufte Braut' Overture and Weber's 'Der Freischütz' Overture completed the programme, which attracted a considerably larger audience than is usual at these concerts. The funds of this Society being now quite exhausted, and the money taken at the doors quite inadequate to pay the expenses, this would have been the last concert given by the Society but for the generous action of a well-wisher, who has promised to pay all the expenses of the remaining two concerts advertised for this season.

At the Dublin Orchestral Society's Fourth Concert given on the 18th ult. the chief item in the programme was Brahms's magnificent Second Symphony in D, which received a very satisfactory interpretation under the baton of Signor Esposito. The programme also included Beethoven's 'Coriolan' and Gluck's 'Alceste' Overtures, and Bizet's charming 'L'Arlesienne' Suite, No. 1.

The Chamber Music Union gave their third concert on February 27, with Mr. John Dunn (principal violinist), Mr. P. Delany (second violin), Mons. O. Grisard (viola), Mr. Clyde Twelvetrees (violoncello), and Signor Esposito (pianoforte). Mr. John Dunn played Saint-Saëns's 'Rondo Capriccioso,' and joined the other artists in Beethoven's String Quartet in C major, and Brahms's pianoforte Quartet in G minor.

The 'College Choral' on February 28 performed Mendelssohn's settings of the 13th and 42nd Psalms, and Meyerbeer's 91st Psalm, under the conductorship of Mr. Charles Marchant. The solos were sung by members of the Society.

The Glee and Madrigal Union gave their first concert on the same evening. The members of the Union—Messrs. J. R. Morgan, Melfort Dalton, T. F. Marchant, and J. Harris Watson—were assisted by Miss Louise Dale, Mr. Hamilton Earle, and Mr. Clyde Twelvetrees (violoncello). Mrs. Joseph Robinson and Miss Ada Skipworth played the accompaniments.

The annual concert and distribution of prizes given by the Royal Irish Academy of Music took place on the 7th ult., when the Lord Lieutenant handed the prizes to the various recipients. The orchestra, conducted by Dr. Jozé, played part of a Mozart Symphony, Glück's 'Iphigénie' Overture and Mendelssohn's 'Cornelius' March. Amongst the prize-winning pupils who performed were Miss Lizzie Gorman (contralto), Miss Nellie Ruthven (violin), Miss Sophie Allen (pianoforte), and Miss Figgis (violoncello).

On the 11th and 14th ult. Mr. Plunket Greene, who is a native of this city, gave two song recitals, and Miss Constance Greene played the accompaniments.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Never in its history has Edinburgh had such a flood of concerts as during the present season. And the music has, generally speaking, been so excellent in quality as to have merited detailed comment had space permitted.

Most interesting was the concert of sacred music given by the choir of St. George's Church, in the Music Hall, on February 23. The programme consisted of the 'Missa Papæ Marcelli' of Palestrina, and anthems by Byrd, Gibbons, Goss, Gounod, and Croft. These were sung *a cappella* with fine tone and devotional feeling, and greatly impressed the listeners. Mr. Henry Hartley conducted.

Mr. Kirkhope's second concert, on the 10th ult., was devoted to modern part-songs. The choir did themselves and their genial conductor great credit by their performance of a varied and interesting programme—notably fine being the rendering of Sullivan's 'The long day closes,' by the male voices of the choir. Other admirable numbers were 'O happy eyes' by Elgar, and 'Laugh at loving if you will' by Percy Pitt. Variety was given by the Fillünger Quartet (Brahms's 'Gipsy Songs') and Signor Antonietti, whose violin solos aroused much enthusiasm.

The annual concert of the University Musical Society was signalised by the inclusion of Mozart's beautiful 'Requiem' in the programme. That a work of such purity and charm is so seldom heard is matter for wonder and regret, and the Society deserves warm congratulations, not only upon its choice, but also for the admirable and impressive rendering of the noble composition. In strong contrast was the remainder of the programme—Handel's 'Acis and Galatea,' which received a bright and happy rendering. The quartets and solos were delightfully given by Misses Helen Jaxon and Lalla Parry, Messrs. William Green and Dan Price; and a singularly excellent band, under Mr. Siegl, combined with Mr. Collinson in a dainty rendering of the accompaniments. Mr. J. A. Moonie conducted an excellent concert.

The second concert of the Amateur Orchestral Society was a very good one, and demonstrated how steadily the Society improves under Mr. T. H. Collinson's baton. The chief works were the 'Ossian' Overture of Gade, Dr. Elgar's 'Sursum Corda,' for organ, brass and strings, and Grieg's Pianoforte Concerto, which latter received a broad and sympathetic rendering by Dr. Harold Ballantyne, an amateur of exceptional technical ability.

The Saint Cecilia Orchestral Society, an amateur body carefully trained by Mr. Gerald Crawford, showed

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at their concert on the 6th ult. that they steadily maintain the improvement which has been so favourably commented upon before. The players showed much insight and fervour in a somewhat ambitious programme. A Mazurka for orchestra, composed for the Society by Mr. W. B. Moonie, proved a bright and grateful number.

For its third concert on the 16th ult. the Choral Union chose 'Judas Maccabæus,' and the fine military oratorio secured from chorus, soloists, and orchestra a thoroughly adequate performance. For the solos a very competent quartet had been engaged—Mesdames Alice Esty and Gertrude Lonsdale, and Messrs. John Coates and Charles Knowles. Mr. Dambmann led the band, Mr. Bradley was organist, and Mr. Collinson conducted. Messrs. Paterson and Sons gave the last—and one of the best—of their series of popular concerts in the McEwen Hall on the 21st ult. Mr. Moonie's Choir was engaged for the occasion and delighted the large audience with a magnificent performance of the first and second parts of Haydn's 'Creation' and the 'Wedding Feast' section of Coleridge-Taylor's 'Hiawatha.' The soloists were Madame Emily Davies (soprano), Mr. Kelly Cole (tenor), and Mr. Charles Bennett (bass). The instrumental accompaniments were rendered with remarkable efficiency by Mr. Collinson (organ) and Mr. Nicol Affleck (pianoforte).

Another interesting concert was that given by the Ladies' Choir, conducted by Mr. J. A. Y. Stronach. Into Hofmann's 'Song of the Norns' and a varied selection of part-songs they not only infused much spirit and artistic feeling, but gave evidence throughout of careful training.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

As is usual at the close of the Choral and Orchestral Union's season, a considerable number of miscellaneous concerts fall to be recorded. On February 21, Mr. Golan E. Hoole's Choir performed Coleridge-Taylor's 'Hiawatha's Departure' (first time of performance here, we believe) with as good effect as was possible with only pianoforte accompaniment. The baritone solos were excellently sung by Mr. Young. An audience of encouraging dimensions assembled at the third Halstead-Verbrugghen Quartet Concert on February 23, when Brahms's Quintet for pianoforte and string quartet (Op. 34), Beethoven's Trio (Sérénade) for violin, viola and violoncello, two Caprices for violin and viola by Wieniawski, and Corelli's violoncello Sonata in D minor formed the programme. The best effort of the artists was the Quintet, of which an inspiring performance, especially of the *Andante* and the *Scherzo*, was given.

On the 3rd ult., Miss Adeline Feria gave a concert in celebration of Mr. Santley's jubilee, at which the veteran baritone sang as artistically as ever and was presented with a laurel wreath. Smart's 'The Bride of Dunkerron' and Macfarren's 'The Lady of the Lake,' two cantatas which have not been heard here for many years, were given, the former on the 10th ult. by the students of the Athenæum School of Music, under Dr. Harper, and the latter on the 13th ult. by the choir of Cambridge Street United Free Church, under Mr. James Forsyth. The choir of Caledonia Road United Free Church (Mr. Robert Turnbull, organist and choirmaster) gave a meritorious performance of Handel's 'Samson' on the 10th ult., and on the 12th ult. the music classes in connection with the Southern and Eastern sections of the Young Men's Christian Association brought their session to a close with a very creditable rendering of the 'Messiah,' under the direction of Mr. John Tannahill. The Glasgow Glee and Madrigal Society, a new choir, ably conducted by Mr. B. W. Hartley, made its first public appearance on the 10th ult. As its name implies, the Society devotes attention mainly to glees and madrigals, and Mr. Hartley and his choristers deserve the support of the musical public in their efforts to popularise a species of vocal composition, peculiarly native, which in recent years has been too much neglected. The Society's performance was one of all-round excellence, but Cooke's 'Strike the lyre' and Stevens's 'Blow, blow, thou winter wind' may be singled out for special commendation. Vocal solos by Miss Jenny Taggart and Mr. Henry Brearley gave variety to the programme.

On the 18th ult. the choir of St. Luke's parish church (Mr. Andrew Milne, organist and choirmaster) made a good appearance in Mendelssohn's 'Lauda Sion' and 'Hear my prayer,' and on the following evening the choral classes in connection with the Sabbath School Union (Mr. Alec Steven, conductor) united in giving a performance of 'Elijah.' The chorus, composed largely of young voices, sang very well, and a small but efficient orchestra, led by Mr. Siegl, and supported by Mr. Berry at the organ, gave the accompaniments. A miscellaneous programme was given by the Paisley Choral Union on the 18th ult., when the leading choral numbers were Mendelssohn's 'Come, let us sing,' and 'Hear my prayer.' In the former, the singing of the chorus was exceedingly fine. Messrs. James Barr and Hopkins Ould acted as conductor and organist respectively. On the same evening the Clydebank Choral Union, under Mr. W. J. Clapperton, essayed Handel's 'Acis and Galatea' with considerable success, and an orchestra, chiefly amateur, led by Mr. George Sunderland, rendered the accompaniments creditably.

Under the skilful direction of Mr. Herbert Walton the Cambuslang Choral Society gave a good performance of Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha' on the 20th ult. Mr. W. H. Cole led the orchestra, and Messrs. Stevenson and M'Millan presided at the pianoforte and harmonium respectively. Mr. Edwin C. Owston, the conductor of the newly-formed Dumbarton Musical Association, showed wisdom in selecting Sterndale Bennett's beautiful cantata 'May Queen' for the choir's first appearance on the 17th ult. The work is particularly grateful to the chorus, and it is surprising to find it so seldom taken up by our local choral societies. Mr. Owston secured a most creditable rendering of the cantata, and the new choir's efforts were warmly applauded by a large and appreciative audience.

To complete the record of a busy month, we may mention pianoforte recitals by Mr. Joseph Bradley, the accomplished conductor of the Choral Union; an inaugural organ recital by Mr. Herbert Walton in Tron United Free Church, and a week's performances by the Moody-Manners Opera Company.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

As the last of the series of free recitals of sacred music which has been given for many years in the great nave of Gloucester Cathedral marked a slight departure from the usual course, some reference may be excused. Falling in the season of Lent it was decided to give at the recital of March 5 the biblical scene entitled 'Emmaus,' and written by Mr. A. Herbert Brewer (Cathedral organist) for the last Gloucester Festival, in its entirety. The large band and chorus, numbering over 200, was drawn almost entirely from the local musical organisations which Mr. Brewer directs. The performance was most impressive, and the solos creditably rendered by Miss Lynes (of Coventry) and Mr. C. E. Morgan (Cathedral choir). Mackenzie's 'Benedictus' was also played by the band. Mr. Brewer conducted. It is interesting to note that this was the one hundred and fifty-eighth recital since the movement was inaugurated by Dean Butler and Mr. C. Lee Williams, the former organist of the Cathedral. 'Emmaus' attracted a congregation which must have numbered fully four thousand persons. In how few of our English cathedrals are such services available!

The second of the three concerts of the season given by the Gloucester Choral Society was held in the Shire Hall on the 17th ult., when a most interesting programme was arranged. The chief work was 'The Dream of Jubal' by Sir A. C. Mackenzie, which was performed at the Gloucester Festival Meeting in 1889. Mr. Charles Fry recited Mr. Bennett's admirable poem on the present occasion, as he did at the work's production at

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Liverpool in February, 1889. Mr. A. Herbert Brewer conducted an excellent performance, and Miss Mabel Manson and Mr. Reginald Brophy proved most acceptable interpreters of the solo music. An interesting item in the programme was a new orchestral work by the conductor entitled 'Springtime,' written for small orchestra, and given on this occasion for the first time. It is a pleasing and graceful work, and the composer-conductor was heartily applauded, an encore being called for and conceded. Mozart's 'Zauberflöte' Overture was also well played by the competent band, led by Mr. G. H. Reed.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The 'grand orchestral night' which occurs once in every season of the Philharmonic Society is anticipated with no small satisfaction. February 24 was set aside for this special festival, and Dr. Cowen's scheme met all demands. The programme included Tschaïkovsky's F minor Symphony (No. 4), very distinctively rendered; Liszt's symphonic poem, 'Les Préludes'; the prelude to 'Parsifal'; the 'Parisian' version of the 'Venusberg' music ('Tannhäuser'); and one of Elgar's 'Pomp and Circumstance' marches—that in D. For the occasion the numerical strength of the orchestra was considerably increased, and Mr. Santley, who was heard to especial advantage, sang well-known numbers. The penultimate concert of the same Society was on the 10th ult., when Miss Münchoff made a first appearance at these concerts, and by her clever use of a most pleasing soprano voice won golden opinions. Mr. Robert Hausmann, the distinguished violoncellist, reappeared, and the orchestra revived Goldmark's 'A Rustic Wedding'—a symphony replete with simple picturesqueness and charm.

The Orchestral Society's programme on the 14th ult. was again of high interest. It included Mr. Granville Bantock's tone-poem 'The Witch of Atlas,' a work which reveals in no uncertain manner the composer's resourcefulness in scoring; Tschaïkovsky's Pianoforte Concerto in B flat minor, of which Miss Pauline St. Angelo gave a meritorious account; and Brahms's Symphony No. 3 in F. Miss Helen Jaxon was the vocalist, and, as usual, Mr. Rodewald conducted. February 28 saw the last of the most interesting series of four Schiever concerts at the College of Music. The quartet party was made up of Mr. Ernst Schiever, Mr. Alfred Ross, Mr. Carl Courvoisier and Mr. Walter Hatton, and, *inter alia*, they played Schumann's Quartet in A minor (Op. 41, No. 1). Miss Therese Pott (of Cologne) and Miss Michiels played with fluency and marked ability Saint-Saëns's Scherzo (Op. 67) for two pianofortes. Miss Pott joined the quartet in giving an interesting rendering of Dohnányi's pianoforte quintet (Op. 1).

Mr. Lawson's series of classical cha mber concerts finished their course on the 3rd ult. The string quartet party was composed of Mr. Lawson, Mr. John Lawson, Mr. Thomas Rimmer, and Mr. W. Hatton. Beethoven's Quartet in G. (Op. 18, No. 2) was put forward. Miss Agnes Lewis's performance of Beethoven's C minor variations was characterised by skilfulness of execution. An interested audience listened at Hope Hall, on the 12th ult., to the Rev. Augustin Gatard's disquisition — replete with scholarly research — on Gregorian music. In elucidation the lecturer had the assistance of the boys of St. Joseph's Plain-song Choir, under the direction of Mr. Alfred Booth. The Fiorentino string quartet have at all their concerts met with considerable appreciation, and the programme offered on the 7th ult. evoked the usual signs of approval.

The Walton Breck Musical Society gave Handel's 'Acis and Galatea,' on February 27, the soloists being Miss Florence Hall, Mr. J. C. Greenlees, and Mr. Fred Owens, good work coming from each, while the chorus sang with precision and care. Mr. J. S. Johnson conducted. Mr. Arnold Földesy delighted a large audience by his fine violoncello playing on the 6th ult., at the matinée musicale given in the Court Theatre.

The third and last of the season's Richter concerts, given on the 17th ult., was considerably the most successful of the three. An immense audience was attracted by a brilliant programme which included the 'Pathétique' Symphony of Tschaïkovsky, Strauss's symphonic poem 'Tod und Verklärung,' Liszt's 'Mephisto Walzer,' Beethoven's 'Coriolan' Overture, 'The Ride of the Valkyries,' and another work from the pen of Richard Strauss, to wit, the humoresque 'Till Eulenspiegel' (Op. 28). Dr. Richter surpassed himself in the direction of this lavish programme, and the enthusiasm after the third movement of the Symphony was such as the Philharmonic Hall but seldom knows.

Mr. Johannes Weingaertner's concert on the 16th ult. at the Institute passed off amid every indication of success. The concert-giver had the assistance of Mr. Fridolin Weingaertner, and Messrs. Whitely, Stutely, and Wright.

The Orchestral Society concluded a highly meritorious series of concerts on the 21st ult., when, in the absence of Mr. Rodewald, Mr. Granville Bantock conducted a programme which included Weber's Overture to 'Der Freischütz,' Elgar's Sérénade for Strings, Dvorák's Symphony No. 5 in E minor, 'From the New World,' and Beethoven's Violin Concerto, Mr. Rawdon Briggs being the soloist.

On the 14th ult., at Hope Hall, the Liverpool Cymric Vocal Union—now twenty-one years of age—put forward a well-varied programme which attracted a large audience, whilst the Post Office Choral Society offered attractive fare, in the good cause of charity, on the 19th ult., at the Philharmonic Hall, the concert being under the direction of Mr. Percival H. Ingram. Mendelssohn's 'Vale of Rest' was sung. Miss Winifred Wynne, Miss Mabel Braine, Mr. Charles Saunders, and Mr. Bantock Pierpoint were contributors to a nicely-differentiated scheme.

Postscript.

'The Dream of Gerontius' was heard under Dr. Cowen's efficient direction for the first time in Liverpool, at the last concert of the Philharmonic Society's season on the 24th ult. At once let it be said that the work created a profound impression upon an immense and musically-representative audience, which gave to it marked concentration of mind.

Dr. Wüllner's rendering of the music attributed to *Gerontius* was fully attuned to the occasion. His phrasing was a delight; his intonation perfect; his method something of a revelation, whilst his finely sympathetic embodiment was peculiarly rich in that spirit of imaginativeness to be found in the work itself. His performance was a triumph, and will be stored in the memory as such for many a long day. Mr. Andrew Black sang well and carefully, and Miss Marie Brema devoted her splendid voice and dramatic method to the part of the *Angel*. Once the chorus had warmed to their work they did admirably, and in the swift and colourful chorus of Demons they showed resolute attack, weightiness, and homogeneity, whilst they emphasised the grandeur of the chorus of Angelicals—praise indeed.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The seventeenth Hallé concert on February 19 was in the main devoted to Wagner. Of the four extracts two were heard for the first time at these concerts, namely, the *Erda* scene from the third act of 'Siegfried' and the closing scene of 'Rheingold.' In the weird and magically beautiful music of *Erda*, Miss Ellen Sellars—a pupil of Mrs. Hutchinson at the Royal Manchester College—made a good impression in virtue of correct intonation and a style that was free from positive defects, and *Wotan's* part was declaimed by Mr. Black with fine vocal art. Conspicuous among the soloists was Miss Nicholls, who sang gloriously in the love duet from 'Lohengrin' and as leader of the Rhine Daughters' Trio. Mr. William Green sang with good vocal but defective dramatic art in the 'Lohengrin' duet, and also gave a fair rendering of *Nurredin's* air from Cornelius's 'Barber of Bagdad'—a comic opera of rare merit that is unfortunately not known here. The other pieces were the amplified 'Venusberg' music from the late Paris version of 'Tannhäuser,' and the closing scene

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from the second act of 'Fidelio.' The orchestral playing was admirable throughout, and the choir acquitted themselves well in the 'Lohengrin' and 'Fidelio' selections. There was a vast audience and much enthusiasm.

Glazounow's postponed Seventh Symphony stood first on the programme of the eighteenth concert (February 26). This well orchestrated but otherwise defective composition made but a slight impression, and it is not likely to be repeated here. The tricks of harmony and orchestration do not suffice to conceal the flabby and amorphous character of the essential tone structure. It was altogether a rather Muscovite concert, for the principal solo was Rachmaninoff's Second Pianoforte Concerto, exquisitely played by Mr. Siloti, and a set of Variations for Pianoforte by Glazounow also figured in the scheme. The Concerto, though old-fashioned in most respects, proved to have attractive qualities; the Variations, on the other hand, sounded rather insignificant. Mr. Fuchs played the solo part in a Sérénade for violoncello and orchestra by Volkmann, compelling a certain amount of admiration for the work by the warmth and beauty of his playing, and the 'Walkürenritt' brought the concert to an end.

The following week occurred the disappointment in connection with 'Gerontius,' and, chiefly owing to the presence of those two famous Wagnerian singers, Miss Brema and Mr. Plunket Greene, another Wagner programme was at the last moment substituted for the postponed oratorio. Both singers were in good voice, Mr. Plunket Greene once more giving his most eloquent rendering of the *Sachs* monologues, and Miss Brema repeating her heroic declamation in the 'Götterdämmerung' *finale*. The 'Faust' Overture, and selections from 'Tristan,' 'Parsifal,' and 'Rienzi' made up the rest of the programme, in the course of which Dr. Richter's authoritative renderings showed not the slightest falling off.

Nothing, it may safely be said, in the way of a musical performance in Manchester has ever been better prepared than the rendering of Elgar's 'Gerontius' on the 12th ult. The orchestral parts were, I believe, considerably better done than ever before—and having heard two German renderings, as well as the original production at Birmingham and the repetitions at Worcester and Sheffield, I may perhaps be allowed to express an opinion on the point. The chorus and semi-chorus showed themselves completely at home in the music; Mr. Coates gave his highly artistic interpretation of *Gerontius's* tenor solos; Miss Brema sang the *Angel's* part with her customary expressive power; and Mr. Black gave the utterances of the *Priest* and the *Angel of the Agony* in unexceptionable style. The impression created by the performance was altogether extraordinary, most of the vast audience remaining till some time after the end to applaud the conductor, principals, and, in fact, everyone connected with the performance. At the close of the concert the Committee adopted the unusual course of sending the following telegram to Dr. Elgar:—

> Cordial congratulations to our honoured friend the distinguished composer of 'Gerontius' on the wonderfully impressive performance of his magnificent oratorio, which was enthusiastically received this evening.—The Hallé Concert Committee.

At the Brodsky Quartet Concert on February 25 the most interesting feature was the rendering of Tschaïkovsky's A minor Trio with Mr. Siloti at the pianoforte. The final Brodsky Concert on the 11th ult. was devoted to Brahms. Messrs. Brodsky, Speelman, and Fuchs—regular members of the Quartet — were joined by Mr. Dayas in the C minor Pianoforte Quartet (last of the three), and a performance full of colour and imagination was given. The concluding work was the G major Sextet, finely played by Messrs. Brodsky, Briggs, Speelman, Fuchs, Holme and Smith.

Three Gentlemen's Concerts have been given since my last letter to The Musical Times. On February 18 the programme consisted of string quartets by Dr. Brodsky and his associates, and of male-voice choruses by the Manchester Orpheus Glee Society, which can probably produce the best male-voice choir in the North of England. At the penultimate Gentlemen's meeting on the 2nd ult., Miss Fanny Davies played Schumann's Concerto with something less than her former mastery, and Mendelssohn's Italian Symphony was exquisitely played by a small orchestra under Dr. Richter. For the wind-up of the season, Mr. Godowsky was engaged to give a pianoforte recital, and Miss Foster to sing. Mr. Godowsky made a considerable impression, though probably few among the audience suspected the full measure of his talent. He made some attempt to adapt his programme to the hall, which has a bad acoustic, particularly unfavourable to percussion instruments and to music of a complex kind. Miss Foster proved herself a genuine lyrical singer in a programme of striking freshness. Among the songs, which were all unfamiliar, Grieg's 'Im Kahne' was the most remarkable.

At Mr. Brand Lane's sixth and last concert on the last day of February, the choir sang admirably in Mendelssohn's 43rd Psalm and in Stanford's 'Jolly Shepherd.' There were several soloists, who gave performances in ballad concert style, and Mrs. Beerbohm Tree recited pieces by Kipling and others. Mr. Alfred Jordan's vocal recital on February 24 brought back a most refined lyrical singer to the concert stage after an interval of some years. Mr. Max Mayer's second concert was held on the 10th ult., the most interesting feature of the occasion being the performance of Mr. Hausmann, violoncellist of the Joachim Quartet, who played with fine distinction of style in Schumann's 'Stücke im Volkston' and, together with Mr. Mayer, in sonatas by Beethoven and Brahms. Miss Neruda's concert on the 20th ult. brought an opportunity of hearing her capable pupil Mr. Edward Isaacs in Bach's Organ Fantasia and Fugue in G minor, as arranged for the pianoforte by Liszt. Together with Mr. Dayas, Miss Neruda gave a powerful rendering of Liszt's 'Concerto Pathétique' for two pianofortes, and, in association with a group of efficient string players, led by Mr. Rawdon Briggs of the Brodsky Quartet, she played trios by Beethoven and Dvorák.

On the 17th ult. Dr. Brodsky lectured in the Whitworth Hall, Owens College, on 'Tschaïkovsky, the Man and the Composer.' He spoke of the extraordinary interest aroused in this country by the 'Pathetic' Symphony, and passed on to a sketch of the composer's youth. A remarkable episode in his career, the lecturer said, was his friendship with a lady whom he had only seen at a distance and whose voice he had never heard. She was drawn to the composer through his music, and in his letters to her he expressed his inmost thoughts. In one of those letters, when he had been speaking of immortality, he ended with the characteristic phrase—'There may be no music beyond the grave, so let us live here as long as we can.' Dr. Brodsky spoke of Tschaïkovsky's strange and unhappy marriage, and afterwards alluded to his own friendship with the composer. Dr. Brodsky made his début in Vienna by playing for the first time the Violin Concerto by Tschaïkovsky. It was adversely criticised but, added the lecturer, 'I persisted in playing it all over Germany until it became popular.' This earned him the warm gratitude of Tschaïkovsky, and a friendship began which lasted until the composer's death. Among the passages from Tschaïkovsky's letters which Dr. Brodsky read was one giving a beautiful analysis of the meaning of one of his symphonies, and in another letter Tschaïkovsky put on record his own estimate of the great musicians. It was interesting to find that he dreaded more than loved the music of Beethoven, that he considered Handel quite a third-rate composer, and that he looked upon Mozart as the 'sun' and the 'saviour' of music.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

Miss Marie Hall, the brilliant young violinist respecting whom so much has been written during the past month or two, gave a recital in the Town Hall, Newcastle-on-Tyne, on the 10th ult. before a very large and exceptionally enthusiastic audience. Miss Hall is a native of Newcastle, where she spent the first ten years of her life, and this fact tended to increase the warmth and enthusiasm of her

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reception. The fair young violinist was assisted by Madame Eleanor Cleaver, whose singing was much appreciated, and Herr Gottfried Galston, a capable pianist. Miss Vojacek discharged the duties of accompanist.

The Durham College of Science Choral Society gave its eleventh annual concert in Connaught Hall, Newcastle, on the 17th ult. The programme included Goring Thomas's 'The Swan and the Skylark,' Gade's 'Spring's Message,' and Sullivan's 'On Shore and Sea.' The soloists were Miss Maggie Wilson, Miss Mary Bowmaker, Mr. C. Blow, and Mr. J. Heywood; Miss E. Simey presided at the pianoforte, and Mr. W. G. Whittaker conducted. The Society has done good work during the twelve years of its existence, and its efforts to popularise good music are worthy of encouragement.

The most important musical event in this district during the past month was the performance of Saint-Saëns's 'Samson and Delilah' in the Royal Assembly Hall, South Shields, on the 18th ult., by the South Shields Choral Society under the baton of Mr. M. Fairs. Miss Marie Brema and Mr. Charles Tree were conspicuously successful in the parts of *Delilah* and the *High Priest* respectively, the other solo parts being also very satisfactorily filled by Mr. Henry Brearley, Mr. Jos. Lycett, Mr. T. Watts, Mr. Henry Darling and Mr. H. Parker. The choruses were admirably sung, much care having evidently been bestowed upon their preparation. The orchestra too was good, and the entire work—by no means a light undertaking for a Choral Society—was most creditable to all concerned in its performance.

The Sunderland Philharmonic Society gave a recital of Gounod's 'Faust' on the 19th ult, in the Victoria Hall, Sunderland, with Madame Marie Duma, Miss Amy Martin, Mr. Henry Brearley, Mr. Waddle and Mr. Charles Knowles in the solo parts. Gounod's tuneful music was much appreciated by a large audience, and the performance may be said to have successfully closed the Society's season. Mr. N. Kilburn conducted with his customary care and discretion.

Mendelssohn's 'Elijah' was the work undertaken by the Newcastle Philharmonic Society at its concert in the Town Hall, Newcastle, on the 19th ult. The choruses were well sung, and the solos were entrusted to Miss Maggie Wilson, Miss Margaret Hogarth, Mr. Harold Wilde, and Mr. Herbert Brown. Mr. George Dodds conducted, and Mr. H. Yeaman Dodds presided at the organ.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second of the Nottingham Orchestral Concerts took place on the 5th ult., when Mr. Allen Gill guided his forces through an intricate programme. Comprised in this were Grieg's 'Peer Gynt' Suite (No. 2); Haydn's Symphony in D; Prelude, Act I., 'Lohengrin'; and Tschaïkovsky's '1812' Overture. Miss Lilian Coomber sang three very exacting solos by Gounod, Weber, and Mendelssohn, with orchestral accompaniment.

The Nottingham St. Cecilia Choir for Female Voices, conducted by the Hon. Mrs. Handford, gave their Annual Drawing-room Concert on the 10th ult. The programme, limited to part-songs and choruses by Brahms, Verdi, E. Walker and Bayley, received no small share of its attraction from the assistance of Mr. Charles Fry, who recited amongst other items 'King Robert of Sicily,' with Mr. John E. West's music, in which he was assisted by Mr. W. Wright on the organ. Miss Bourne was vocal soloist, Miss Sybil Speed violin soloist, and Mrs. Cunliffe accompanist. Though this Society has been in existence something like sixteen years, this is the first occasion on which it has given a public performance.

The Nottingham Sacred Harmonic Society closed the season with a performance of Dvorák's 'Stabat Mater' and Spohr's 'Last Judgment' on the 20th ult. The soloists were Miss Emily Squire, Miss Edna Thornton, Mr. John Coates, and Mr. Robert Radford. Of the last-named, Nottingham is distinctly proud, a fact which he could easily perceive by the warmth of his reception. Mr. Allen Gill conducted, and Mr. W. Wright presided at the organ. The concert may be added to the number of successes which have distinguished the Society in the past.

Miss Cantelo's chamber concerts were brought to a conclusion on the 17th ult. at Nottingham, when she was supported by the Kruse Quartet. A noticeable feature of the programme was Tschaïkovsky's Trio in A minor, written in remembrance of his teacher Nicolas Rubinstein. Altogether the concert was a singularly fine performance.

The Derby Choral Union terminated their season on the 11th ult., with the presentation of Cowen's 'Sleeping Beauty' and a selection which included Mendelssohn's 'Hebrides' Overture and a madrigal, 'To Primroses,' by the conductor, Mr. Hancock, besides solos by the principals, Miss Evangeline Florence, Miss Alice Lakin, Mr. Charles Saunders, and Mr. H. Lane Wilson. Mr. Neville Cox officiated at the organ, and the band and chorus were two hundred strong.

On the 3rd ult. the Loughborough Musical Society gave a successful performance of Gaul's 'Holy City.' Dr. Briggs conducted, and the soloists were Miss Hearn, Miss Spencer, Mr. J. Turner, and Mr. A. Lakin. On the 9th ult. the members of the Society presented Dr. Briggs with a gold-mounted ivory baton in recognition of his services. The same work was performed by the Wirksworth Choral Society on the 10th ult., under Mr. Hatchett's baton. The Society were obliged to turn numbers away through lack of space.

On the 12th ult., the Melton Mowbray Choral Society gave a performance of Mendelssohn's 'Elijah.' The solos were taken by Miss Warner, Miss Adelaide Lambe, Mr. Norcup, and Mr. Stoddard; and Mr. Warner conducted.

An old society has been resuscitated in the Sutton-in-Ashfield Choral Society. The performance by them of Handel's 'Messiah' on the 16th ult. seems to have been a great success, and had the effect of rousing a musical district into fresh musical life.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

According to custom we give 'a brief digest' of this Term's music. On January 29 an excellent concert was given in the Town Hall under the auspices of the Musical Club, the principal item in the programme being Schubert's ever-lovable Octet, the performers in which were Messrs. Alfred Gibson, Reeves, A. Hobday, Withers, C. Hobday, Egerton, James, and Borsdorf.

On February 11 Sir Hubert Parry lectured in the Sheldonian Theatre on 'The two main divisions of Music, and the manner in which their recognition affects questions of style.' It is hardly necessary to say that the genial Professor gave a most interesting discourse to an appreciative audience.

On February 24, in the Town Hall, and again under the auspices of the Musical Club, the Kruse Quartet gave a capital chamber concert, the principal pieces being Beethoven's Quartet in D major (Op. 18, No. 3) and Brahms's Quintet in B minor (Op. 115) for strings and clarinet, Mr. Clinton joining the strings as clarinetist.

On the 2nd ult., in the Examination Schools, and under the auspices of the Musical Union, the Schiever Quartet gave an invitation concert, the principal items being Brahms's Quartet in B flat (Op. 67) and Beethoven's Quartet in E flat (Op. 74); both were well played, the Beethoven especially displaying admirable tone-colour and intelligent phrasing. On the 10th ult. came the chief concert of the term, this being nothing less than the performance (for the first time in Oxford) of Bach's Mass in B minor, in the Town Hall, by the triple forces of the Choral Society, the Philharmonic Society, and the Bach Choir, under the enthusiastic conductorship of Dr. Allen. That a goodly number of lay-clerks were engaged to sing in the choruses proved to be a very wise step, as the demands made on the intelligence and musicianship of the chorus-singers in many instances are very great indeed. Excellent results

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were obtained, and the volume of tone was thoroughly excellent, and in some special passages simply superb—indeed, we have scarcely ever heard better chorus singing in Oxford. The energy and enthusiasm with which the imitative work was attacked—bristling as it does with difficulties—are worthy of the highest praise. The soloists were Miss Sichel, the Hon. Norah Dawnay, Mr. J. Reed, and Mr. McInnes. Miss Venables (an Oxford lady) played the violin obbligato in No. 5, and Mr. Horton and Mr. Manners the Oboe d'Amore and Corno da Caccia to Nos. 9 and 10 respectively.

In conclusion, we congratulate most heartily all concerned in the production of this stupendous work, much of the success being undoubtedly due to the unflagging energy, zeal and enthusiasm displayed by the conductor, Dr. Allen, in the preparation of the work. Moreover, we must sincerely congratulate the three Societies themselves for their insight and wisdom in joining hands (and voices) to further this excellent result. It may be remembered that in the April number of THE MUSICAL TIMES of a year ago we strenuously advocated the joining—once and for all—of these three Societies 'for the furthering of the highest artistic aims,' and we think that the present performance of the Leipzig Cantor's great Mass with this triple force in friendly combination has amply justified the view we ventured to advance. We look forward to similar triumphs under the same auspices in the future of Oxford music.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Suburban and district musical societies have monopolised the field during the past month. It is satisfactory to find a progressive tendency in the programmes of their various concerts. Though the list given below contains but one absolute novelty, and that an orchestral work, the broadening outlook of those responsible for the selection of works is a hopeful sign of the times.

Cowen's 'Rose-Maiden' was performed on the 2nd ult. at South Street Chapel, Sheffield, where, under Mr. W. S. Skelton's devoted efforts, music is becoming an increasing force. On the following evening the Amateur Instrumental Society (Mr. H. Dean conductor) submitted an interesting programme, which included Schumann's Pianoforte Concerto (solo Mr. G. F. Cawthorne), Weber's 'Der Freischütz' Overture, and a novelty in the shape of Three Dances by Mr. Claude Hawcroft. The composer, who fills the post of leader to the band, has the gift of tune, and his workmanship is very promising. The compositions were cordially received. On the 5th ult. a charity concert promoted by Lady Edmund Talbot was given in the Albert Hall, among the performers being Madame Ella Russell, Lady Maud Warrender, Mr. Andrew Black and Mr. Frederick Dawson. An excellent performance of 'Elijah' at Bromgreave Congregational Church under Mr. H. C. Jackson was especially notable for some successful chorus singing, and a progressive young choral society at Norton Lees gave evidence in 'A Hymn of Praise' of Mr. Horace Reynolds's skill as trainer and conductor.

Benedict's oratorio 'St. Peter' was performed by the Chapeltown Sacred Harmonic Society on the 17th ult., the concert celebrating the 'coming of age' of this, one of the most enterprising of the district musical societies. Mr. Thomas Bool directed an adequate and in many respects a praiseworthy rendering of the work, in which the fine chorus-singing stood out prominently. The soloists were Miss Eva Rich, Miss Clara Robson, Mr. W. Burrows and Mr. Thornton.

Of the other numerous events of a busy month little beyond a bare record of their main features can be said. The Rawmarsh and Parkgate Choral Society gave a concert on the 5th ult., when, under Mr. A. E. Simmonite, 'The Creation' and 'Hymn of Praise' were successfully performed, the choristers, numbering 120, especially distinguishing themselves. The Heeley Wesley Choral Society, under Mr. R. M. Bullmore, in 'The Daughter of Jairus'; the Wath District Society (conductor, Mr. G. M. Coates) in the 'Hymn of Praise'; the Rotherham Choral Society (conducted by Mr. T. Brameld) in 'The Golden Legend' and Brahms's 'Triumphlied'; the St. Mary's Church Choir in Sullivan's Thanksgiving Te Deum; and the Hoyland Common Choral Society (under Mr. C. R. Senior) in Handel's 'Samson,' have all furnished instances of the choral activity of the city and district. An 'Elijah' performance at Oak Street Chapel, Heeley; a concert by the newly-formed Talbot Street Choral Society (Bennett's 'May Queen'), and performances by the Sheffield Choral Union (conductor, Mr. Suckley) of Stanford's 'The Revenge' and Elgar's 'Coronation Ode' are also to be added to the list of the month's doings.

On the 24th ult. the Sheffield Musical Union performed Parry's 'Judith' in the Albert Hall under the direction of Dr. Coward. The principals were Miss Agnes Nicholls, Miss Edna Thornton, Masters E. Muscroft, and Frank Hicks, Messrs. Henry Brearley, Hamer, Senior, and Charlesworth. Mr. J. H. Parkes led the band and Mr. W. S. Jessop was organist.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

The event of the month, if not of the season, has been the revival of Stanford's dramatic oratorio 'Eden,' at the Philharmonic and Subscription Series of concerts on the 18th ult. Since its production at the Birmingham Festival of 1891 this important work has been neglected, which is not altogether surprising, for it is difficult, it exacts as much from the listener as from the performer, and demands a great array of principals. On purely artistic grounds, however, it well deserved attention, and the Leeds Philharmonic Society in undertaking this performance not only paid a delicate compliment to their conductor, but earned the thanks of musicians, many of whom were attracted by the event. The general impression left by a very fine all-round performance was that the work gained on a further acquaintance. Based on one of the most powerful, dramatic, and coherent of modern libretti, the music reflects and indeed intensifies these good qualities, and one cannot help being impressed by the variety, the character, and the resourcefulness of which the composer shows himself capable. After so successful a revival, for the audience was not chary of its approval, it will be surprising if the oratorio is again put on the shelf for long. Miss Agnes Nicholls and Mr. Plunket Greene were particularly fine in their respective parts of *Eve* and *Satan*, and the other parts were very ably taken by Miss Kate Anderson, Miss Muriel Foster, Mr. John Coates, and Mr. Ivor Foster. The Hallé band and the Philharmonic chorus did their share of the work brilliantly.

At another concert of the Subscription Series, on the 4th ult., the Kruse Quartet appeared and displayed the utmost finish of ensemble in a seldom-heard Quartet of Haydn (in D, Op. 76, No. 5), the performance of which made a remarkable impression even in a room as unsuitable for chamber music as the Leeds Town Hall. Miss Fanny Davies was the pianist and Madame Blanche Marchesi the vocalist. Two concerts by the Leeds Musical Union, at which glees and other concerted pieces for male voices were sung under Mr. B. Johnson's conductorship, were given on February 24 and the 2nd ult.; and on February 28 one of Mr. Edgar Haddock's popular orchestral concerts took place, Sullivan's music forming a prominent feature of the programme. On the 10th ult., Mr. Fred Dawson came to Leeds to give a pianoforte recital. His playing was as facile as ever, and showed a deeper musicianship, while one feature of his programme deserves a special record—Bach's 'Thirty "Goldberg" Variations,' written for a two-manual harpsichord, and recently made available by Klindworth for the modern pianoforte. It was a really masterly performance of a great work. Of especial interest, too, was the programme of the Bohemian concert on the following day, when César Franck's remarkable and most individual String Quartet in D and Tschaïkovsky's rather

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laboured Quartet in E flat minor were most creditably played by Messrs. Elliott, Wright, Haigh, and Giessing. These concerts, which attract perhaps the most exclusively musical audience in the West Riding, are making their way, and it is satisfactory to learn that it is proposed to extend their number next season. On the 13th ult., Miss Gertrude Elliott and Mr. Elliott gave a pleasing chamber concert, at which they introduced Sjögren's Violin Sonata in G minor (Op. 32, No. 3) and Arensky's Pianoforte Trio in D minor (Op. 32). On the 16th ult. the Leeds Symphony Society gave a concert, at which Mr. A. E. Grimshaw conducted a fairly creditable performance of Gade's B flat Symphony, and an interesting rarity was provided in Mozart's 'Sinfonie Concertante for violin and viola' (Köchel, 364), the soloists in which were Messrs. Elliott and Nichols. Mr. Bernard Johnson played Sterndale Bennett's 'Capriccio' for pianoforte and orchestra, and Miss Dews was the vocalist.

BRADFORD.

On the 3rd ult. the Old Choral Society gave a performance of Mozart's 'Requiem,' which has not been heard for a good many years in the district, combined with Parry's 'Song of Darkness and Light.' The chorus-singing under Mr. J. W. Fitton was excellent in intention, and creditable in actual achievement, more confidence being the main thing wanting. Madame Duma, Madame Marian McKenzie, Mr. Anderson Nicol, and Mr. Dan Price were the soloists. On the 6th ult. the last concert of the Subscription series took place, and Beethoven's Choral Symphony, together with the third act of 'Lohengrin' formed the programme. With the aid of the Hallé Orchestra and the experienced chorus of the Festival Choral Society, Dr. Cowen had no difficulty in securing fine performances, though his reading of Beethoven was hardly so satisfying as of Wagner. The principals, too, Madame Ella Russell, Miss Edna Thornton, Madame Cockcroft, Mr. Ben Davies and Mr. Ivor Foster, seemed less at home in the former than in the latter, which they sang with much fervour.

On the 7th ult. the Bradford Permanent Orchestra gave a concert at which the performances under Mr. Allen Gill were more than creditable, and such things as the 'Lohengrin' Prelude and 'Rienzi' Overture were very smartly played. Mr. Henley's feats as a violinist added a zest to the proceedings.

OTHER YORKSHIRE TOWNS.

That Halifax holds Sir Hubert Parry in honour is evidenced by the fact that over one of the entrances to their new concert hall his name is carved in enduring stone, and a further proof was afforded by the concert given on the 12th ult. by the Halifax Choral Society, at which the composer conducted two of his happiest choral works—the 'Ode on St. Cecilia's Day' and the 'Invocation to Music.' Carefully trained by Mr. English, their conductor, these eager and intelligent singers gave a good account of themselves and presented Sir Hubert's beautiful music, which repays repetition, in a very favourable light. The orchestra was hardly strong enough to [illegible] the most of its powers, and the principal [illegible] of the concert of the Misses Nicholls, Mr. H. C. Wilde, and Mr. H. [illegible] of Mr. [illegible]on, were all thoroughly artistic in their respective parts, themselves the first- and last-named giving exceptionally sympathetic renderings. On the 5th ult. the Halifax Orchestral Society, which is doing well under Mr. H. van Dyck's guidance, gave a very praiseworthy performance of Haydn's well-known 'Salomon' Symphony in D, and other orchestral pieces.

At Huddersfield, the Subscription Concert on February 25 was of much more than ordinary importance, since Dr. Richter appeared with his Manchester Orchestra to conduct a 'Wagner Programme.' At the next concert of the series, on the 10th ult., Mrs. Beerbohm Tree recited 'Enoch Arden' to Strauss's music, ably played by Mr. C. Wilkinson. On the 6th ult., the Choral Society gave Coleridge-Taylor's 'Hiawatha' Trilogy. They had already performed the work with much success under the composer's baton, and this repetition served to show what Dr. Coward's energetic methods could make of it. Madame Effie Thomas, Mr. Samuel Masters, and Mr. Charles Tree were the principals.

The Keighley Orchestral Society, under Mr. Summerscales, gave a concert on the 4th ult. at which Haydn's 'Military' Symphony was creditably performed, Mr. John Dunn being the violinist and Miss Agnes Nicholls the vocalist. Another very capable orchestra, also chiefly amateur in its composition, the Hull Philharmonic Society, essayed a higher flight on the 6th ult., attempting Dvorák's 'New World' Symphony with a large measure of success. Miss Gertrude Foster, a Hull pianist, played Schumann's Concerto ably, and Miss Tadman was the vocalist. Mr. J. W. Hudson conducted. At Scarborough Messrs. W. H. Cass and Owen Williams have during the season been giving a series of chamber concerts which have covered all the principal nationalities in turn. The idea is a good one, and has been carried out very ably and artistically.

Foreign Notes.

BERLIN.

After many delays Charpentier's 'Louise' was produced at the Royal Opera House, Berlin, on the 4th ult., with Fräulein Destinn in the title-rôle. The *Signale* states that the opera achieved only a 'succès de curiosité.'

BUDAPEST.

At the eighth concert of the Philharmonic Society was produced a new Symphony by Edmund Mikalovich, Director of the Royal Music Academy. The work created a deep impression, and was received with marked favour.——The ladies Berta Oeder and Emilia Herzog have each given a song recital. At the first appeared Várkonyi, an able pianist; at the second, the gifted violinist, Barmas Jssay.

FRANKFURT-ON-MAIN.

The first performance of Goldmark's 'Götz von Berlichingen' in German took place last month in the Opera House of this city, and with great success. The work was given under the direction of Dr. Kunwald.

LEIPZIG.

Performances of all Wagner's stage works, from 'Rienzi' to 'Götterdämmerung,' are to be given at the Stadttheater of this city at the conclusion of the festivities at Berlin in connection with the inauguration of the monument to the Master next October. Herr J. H. Block, a friend of Arthur Nikisch, director of studies at the Conservatorium, has presented to that Institution the sum of £500, the interest of which is to be given yearly to the pupil who produces the best composition.

MANNHEIM.

The new festival hall built by Bruno Schmitz is to be opened at Easter. The inauguration will consist of a three-days' festival under the direction of Felix Mottl and Kähler and Langer, Court-capellmeisters of this city. The Carlsruhe Orchestra will be added to that of Mannheim, and there will be a choir of about a thousand voices. Bach's 'Ein' feste Burg,' Beethoven's Choral Symphony, Liszt's Thirteenth Psalm, and Bruckner's Te Deum are included in the programmes. On the evening of each day there will be a chamber concert in which the Joachim Quartet and Signor Busoni will take part.

MILAN.

Signor G. Gallignani, director of the conservatorio of this city, has written a choral work of large dimensions (words and music), bearing the Latin title 'Quare,' or in plain English 'Wherefore.' Philosophers of every age have tried to solve the mystery of the universe, to answer the questions 'Whence come we?' 'Whither do we go?'. 'What is the aim of our life?' The seven sections of the work which represent some of their utterances are as follow:—'Humanity,' 'The Stoics,' 'The Epicureans,' 'Sceptics and Atheists,' 'Mystic Chorus,' 'The song of the Sun,' and 'Invocation to supreme Love.' The programme is not without ambition.—

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The *Secolo* states that 234 scores were sent in for the Sonzogno competition. Of the libretti, 198 were in Italian, nineteen in French, eight in German, six in English, two in Russian, and one in Spanish. Of these three have been set apart for performance before the final decision.

PARIS.

According to *Le Ménestrel* Augusta Holmès has bequeathed all her works, published or manuscript, to the Paris Conservatoire. Among the latter are:—An unfinished opera 'Merrow,' only the words of the first Act, and a few sketches of the music; 'Jugement de Naïs,' symphonic poem, words and music but without the orchestral score; and a melody 'Les trois petits gars.' A marble bust of the great vocalist Marietta Alboni will shortly be placed in the *foyer* of the Opera House. A manager proposes, but *la grippe* disposes. A week was to be devoted to the veteran composer, M. Ernest Reyer; 'Sigurd,' 'La Statue,' and 'Salammbô' were to have been given at the Opera during the first week in March, but the arrangements were partially upset by the indisposition of Mdlle. Bréval and M. Jean de Reszke, the latter indeed being compelled to leave Paris for at least a fortnight. M. Paderewski has been in negotiation with M. Albert Carré for the production of his opera 'Manru' at the Opéra Comique. The French translation of the libretto has been made by M. Catulle Mendès, who indeed has promised to write a French libretto for a new opera from the pen of the eminent pianist. Sunday, March 1, was the thirtieth anniversary of the foundation of the Colonne concerts, and after a performance of César Franck's 'Les Béatitudes,' a special ovation was bestowed on the able and enterprising conductor, who on the morning of the same day had received a letter from M. Chaumié, Minister of Public Instruction, recognising not only the manner in which he has trained and improved public taste, but also the just honours paid to Berlioz and Franck, and the encouragement given to rising composers.

Miscellaneous.

The Board of Trinity College London, announce the appointment of four Examiners to conduct this year's Examinations in Practical subjects, in India and the Colonies, viz.: Australia, Dr. William Creser; South Africa, Mr. G. E. Bambridge; New Zealand and Tasmania, Mr. Charles Edwards; and India, Mr. Alfred Mistowski.

Dr. Elgar's cantata 'Caractacus,' one of his finest works, but almost unknown to London audiences, will be performed at the Northern Polytechnic, Holloway Road, on the 23rd inst., at 8 p.m., by the Finsbury Choral Association, under the conductorship of Mr. Allen Gill, when an excellent rendering may be expected.

Candidates who intend to present themselves for examinations for degrees in music at the University of Oxford may be interested to know that certain changes will come into force on May 12. Particulars may be obtained upon application to the Secretary, Boards of Faculties Office, Broad Street, Oxford.

The 400th concert of the South Place Sunday Popular Concerts of Chamber Music took place on the 15th ult., when a special programme of wind chamber music was performed by the Queen's Hall Wind Instrument Quintet, assisted by Mr. and Mrs. Henry J. Wood.

In the account of the Handel Society given on p. 170 of our last issue, the name of the excellent accompanist and organist to the Society ever since its formation twenty years ago, Mr. Edward G. Croager, was inadvertently omitted. Honour to whom honour is due.

Master Vernon Warner, the clever young pianist, recently made his appearance at a concert in Genoa with considerable success, notably in Tschaïkovsky's 'Paraphrase de Concert.'

Country and Colonial News.

BRIEFLY SUMMARISED.

Annan.—Highly commendable were the efforts of the Annan Choral Society on the 5th ult. in the Victoria Hall, when the inhabitants of the little border town had the felicity of listening to a 'grand choral-orchestral recital' of Mendelssohn's oratorio 'Elijah,' under the careful direction of Mr. W. C. Darley, of Carlisle Cathedral. The soloists were Miss Marion Dalziel, Miss Lilian Payne, Mr. George Riley, and Mr. John Browning. The orchestra (led by Mr. Arthur Dobson) rendered excellent service; but a special word of praise is the just due of the Annan choralists, nearly one hundred strong, who proved themselves to be a very enthusiastic and efficient body of singers. This is the first time that 'Elijah' has been performed in Annan: the success of the recent rendering should certainly not allow it to be the last of such music-makings.

Ashton-under-Lyne. — The Philharmonic Society gave their third concert of the season in the Town Hall on the 10th ult. The programme included the part-songs 'The merry March breeze' (Frank L. Moir), 'Far away' and 'The Irish Reel' (T. R. G. Jozé), and 'The Cavaliers' (Clutsam) by the choir; and the orchestra played a selection from Gounod's 'Faust,' the accompaniments to Mozart's Pianoforte Concerto in A (solo pianoforte, Dr. Keighley), Beethoven's Second Symphony, and Elgar's 'Pomp and Circumstance' March. Mr. Charles Knowles was the vocalist and Dr. Keighley conducted.

Ayr.—The last concert of the Choral Union this season was given on the 19th ult. in the Drill Hall, when Handel's 'Acis and Galatea' and Cowen's 'St. John's Eve' were performed. The solo vocalists were Miss Kate Cherry, Miss Gertrude Hey, Mr. H. Beaumont, and Mr. R. Burnett.

Bath.—Mr. J. H. Macfarlane gave an interesting lecture on 'Handel as a Melody Maker' at the Literary and Philosophical Association on February 27, when illustrations were supplied by Miss Emmeline Blake, Miss Hutchings, Mr. Wills, and Mr. C. Poole.

Chesterfield. — Mr. G. H. Sadler, organist and choirmaster of Holy Trinity Church, has been presented by the members of the choir with a silver-mounted ivory baton as a mark of their esteem.

Consett. — The Wesleyan Church Choir gave a performance on the 4th ult. of Mendelssohn's 'Athalie' and a miscellaneous selection which included the *Allegro* from Schubert's 'Unfinished' Symphony, 'O gladsome light' (from Sullivan's 'Golden Legend'), and 'Unfold ye portals' (from Gounod's 'Redemption'). Both choir and orchestra rendered efficient service, and the solo parts were sung by Miss Maggie Matthews, Miss Lydia Muir, and Miss Cissy Soulsby, Mr. W. P. Lane acting as reader of the verses. Mr. W. G. Lowrie conducted.

Coventry.—The Free Church Choral Union gave a miscellaneous concert on the 19th ult. in the Corn Exchange. The choir of 130 voices and Madame Leed... directed by Mr. Charles Matthews, was heard to parts by... advantage in Faning's 'The Miller's Wooing,' 'Come live with me' (Sterndale Bennett), Dr. Callcott's glee 'O snatch me swift,' Benedict's 'Hunting Song,' Löhr's 'Slumber Song,' and two typical old English madrigals, 'I thought that love had been a boy' (Byrd), and 'See the Shepherds' Queen' (T. Tomkins). The solo vocalists were Miss Marjorie Eaton and Mr. Charles Tree, with Mrs. Stockham as solo harpist. Mr. Aubrey Edwards accompanied.

Dudley.—The Vocal Union at their second concert of the season on the 18th ult. gave a performance of Coleridge-Taylor's 'Hiawatha' Trilogy in the Town Hall. There was a band and chorus of over 100 performers, conducted by Mr. W. H. Aston, and the solo vocalists were Mrs. Walter Aston, Mr. Tom Child, and Mr. W. J. Ineson.

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Erdington.—The Chamber Concert Society gave the second concert of the present series on the 11th ult. The programme included Schubert's String Quartet and two of Coleridge-Taylor's Characteristic Dances, played by Mr. Reginald Chamberlain, Mr. W. E. Thomas, Miss Kate Benson, and Mr. A. H. Duncuff. Solos were played by Mr. Frank Madeley (pianoforte), Mr. R. Chamberlain (violin), and Mr. A. H. Duncuff (violoncello), and the vocalists were Miss Gertrude Yates and Mr. Hickman-Smith. Mr. H. M. Stevenson acted as accompanist.

Harrow.—An interesting lecture on 'Handel' was given in the John Lyon School on the 14th ult. by Mr. Alfred Gurney (organist of the parish church). Excerpts from 'Israel in Egypt' and 'Acis and Galatea' were well sung by an efficient choir, and Miss Adelaide Lambe gave a very fine rendering of 'But who may abide?'

Huntly.—The Choral Society gave their first concert in Stewart's Hall on the 13th ult., when Cowen's cantata 'St. John's Eve' was performed with a miscellaneous programme, which included Elgar's part-songs 'As torrents in summer' and 'O happy eyes.' The solo vocalists were Miss Ritchie, Mr. Weir, Mr. R. McKenzie, and Mr. McCallum. The choir and orchestra numbered over sixty, and Mr. Warren T. Clemens conducted.

Keith.—The annual concert of the Philharmonic Society took place in the Longmore Hall on the 11th ult., when Coleridge-Taylor's 'Death of Minnehaha' was performed under the able direction of Mr. Warren T. Clemens. The choir gave evidence of careful training, and were supported by an efficient orchestra led by Mr. J. M. Riach. The programme included German's Henry VIII. Dances and the part-songs 'As torrents in summer,' and 'O happy eyes' (Elgar). The solo vocalists were Miss M. Louise Christie and Mr. R. S. Callaghan.

Kendal.—The Choral Society gave its forty-first concert on the 19th ult., when Elgar's fine symphonic cantata 'The Black Knight' formed the most important work on the programme. The great and varied choral opportunities of this beautiful work were realised with true dramatic instinct by the choir and orchestra. The remainder of the programme included 'Hear my prayer,' Mendelssohn, Wagner's 'Bride's March' ('Lohengrin'), 'The Dance' (from 'The Bavarian Highlands'), Elgar, Weber's Overture to 'Euryanthe,' and Tschaïkovsky's 'Casse-Noisette' Suite. The solo vocalist was Miss Evangeline Florence, and Mr. J. Smallwood Winter conducted.

Kirkcaldy, N.B.—The Musical Society gave a concert in the Adam Smith Hall on the 18th ult., when Gounod's 'Redemption' was impressively performed. The chorus numbered 150 voices. The solo vocalists were Miss Winifred Wynne, Miss Emily Hart, Mr. Lloyd Chandos, and Mr. Andrew Black, the accompaniments being played by an efficient band of thirty performers, drawn chiefly from the Scottish Orchestra and led by Mr. W. H. Cole. Mr. Collinson presided at the organ, and Mr. Charles M. Cowe conducted.

Leamington.—The Orchestral Society gave their second concert of the season on the 18th ult, under the direction of Mr. Walter Warren. The orchestra acquitted themselves creditably in the following works:—Schubert's 'Unfinished' Symphony; the 'Pilgrims' March' from Mendelssohn's Italian Symphony; Cherubini's 'Anacréon' Overture; Movements 3 and 4 from Grieg's 'Peer Gynt' suite; Thomé's 'Andante religioso'; and a 'Meditation' by Aspa, the last-named item being composed for the occasion by a leading Leamington musician. Miss Gleeson-White was the vocalist, and Mr. Percy Hall contributed a violoncello solo.

Leicester.—The Highfields Choral Society gave their tenth annual concert on the 8th ult., when Handel's 'Joshua' was performed. The choir, who sang with excellent attack and vigour, were supported by an efficient orchestra led by Mr. G. H. Barker. The solo vocalists were Miss Lucy Murtagh, Miss Grainger Kerr, Mr. Henry Beaumont and Mr. Arthur Walenn. Mr. H. Ellson skilfully conducted.——Mendelssohn's 'St. Paul' was performed by the West End Choral Society at the Temperance Hall on the 16th ult. On this occasion the Society was reinforced by the Wigston Harmonic Society, the combined strength being about 140 voices; which, with an orchestra of thirty, gave a very creditable rendering of Mendelssohn's great work. Earnest work had evidently been bestowed in the training of the choir, the attack and volume of tone produced being highly commendable. The principal vocalists were Miss Edith Locke, Miss B. A. Pickett, Mr. Arthur Stork and Mr. A. G. Colledge. Mr. B. Sansome led the orchestra, and Mr. A. Pickett was at the organ. The performance was under the able direction of Mr. S. Pickett.

Redhill.—The Redhill and Reigate Harmonic Society gave a performance at the Town Hall on the 5th ult. of Coleridge-Taylor's 'Hiawatha's Wedding Feast' and 'Death of Minnehaha.' The choir and orchestra consisted of members of the Society, and the solo vocalists were Mr. Harry Stubbs in the first cantata, Miss Katie Smith and Mr. Dalton Baker in the second. Miss Adey Brunel recited the poem before the performance of each section. Mr. W. S. Bartlett conducted.

Richmond.—Mr. James Brown delivered a highly interesting lecture on 'Bach and Handel' at the Athenæum on the 2nd ult. The musical illustrations were of an unusually important character, the choir and orchestra of the New Philharmonic Society and several soloists taking part in a selection from the works of the two great composers, including Handel's Overture 'Giustino' and Oboe Concerto (the solo by M. Desiré Lalande), and Bach's Church Cantata 'Sleepers, wake!' These were conducted by the lecturer.

Ripon.—Elgar's 'Black Knight' was performed by the Choral Society at the Victoria Hall on February 23, under the able direction of Mr. Charles H. Moody. The choir and orchestra, numbering about 100 performers, carried out their duties satisfactorily. The miscellaneous part of the programme included Jackson's part-song 'Ode to the woodlark,' Pearsall's madrigal 'I saw lovely Phillis,' and the March from 'Tannhäuser.'

Scarborough.—Mr. R. J. Pitcher gave a lecture on Voice Production at the Mechanics' Institute on the 3rd ult., illustrated by lantern slides made by the lecturer.

Stirling.—The Choral Society gave an excellent performance of Elgar's 'Caractacus' on the 12th ult. The choir sang with excellent expression and refinement. The solo vocalists, Miss Perceval Allen, Mr. Henry Brearley, Mr. Charles Tree, and Mr. John Browning, were all highly efficient. Dr. Marchant, who conducted, may be congratulated on the success of the performance, and on the progressive character of the Society he directs.

Swindon.—The Choral and Orchestral Union associated with the Great Western Railway Mechanics' Institute gave a concert on the 11th ult., when the chief feature of the programme was Sir Hubert Parry's oratorio 'Job.' The choir and orchestra gave an admirable account of their share of the work, although the latter were occasionally too loud—a not unusual failing with orchestral performers. The solo vocalists were Mr. W. Fell, Mr. Daniel Price, and Mr. H. Dearth. Mr. H. T. Sims was an able and careful conductor.

Wallington.—The Orchestral Society provided an excellent programme at Carshalton Public Hall on the 12th ult. It included Weber's 'Jubilee' Overture, the first movement of Schubert's Symphony in B flat, Moszkowski's Spanish Dances (Op. 12, Nos. 2 and 5), and Elgar's 'Pomp and Circumstance' March. Instrumental solos were given by Miss Maggie Holyman (pianoforte), Miss C. Fawcett (violin), and Mr. H. E. Pickering (oboe). The vocalists were Miss Maud Bawden and Mr. David Brazell, the latter displaying a fine baritone voice of extensive range. Mrs. Alfred E. Dutton recited, and Mr. Arthur Dutton was the conductor.

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Answers to Correspondents.

Cecil.—(1) William George Wood died (aged about 40) at Highgate, September 25, 1895. For the last ten years of his life he was Music-master at Highgate Grammar School. He was a professor and examiner at the Royal Academy of Music, of which Institution he was a Fellow, and also a Fellow of the Royal College of Organists. (2) The 'Akademische Fest-Ouverture' by Brahms was composed in recognition of the degree of doctor of philosophy conferred upon him by the University of Breslau, and was privately performed at that place on January 4, 1881. It is built for the most part upon themes of German students' songs. Further particulars regarding this overture will be found in Mr. Fuller Maitland's book 'Masters of German Music' (p. 48).

Metronome.—(1) You do not state the examining body, but you probably refer to the Associated Board of the Royal Academy of Music and the Royal College of Music. If so, inquire of the Secretary, 14, Hanover Square, London, W. (2) This is a free country, and any teacher may prepare a candidate for an examination without having passed an examination himself. The greatest musical geniuses the world has ever known have never passed examinations: they would probably pass them by, and get on by degrees without them.

Trio.—The Philharmonic pitch from 1846 to 1896 in performance, with an average concert-room temperature, was A = 454 complete vibrations a second. In the latter year the Directors adopted a mean pitch of A = 439, the Paris standard being A = 435. The difference of these lower vibration numbers is equivalent to the rise of temperature in performance. Messrs. Broadwood, for convenience, use the A = 439 instead of the official standard.

J. M.—'The best method to train for the pianoforte, to the extent of playing any popular piece of dance music almost (why almost?) at first sight, and to master about six (why six?) classical pieces; and how to attain a nice touch, read well, strike chords, &c.?'—well, all this and more might be acquired by studying under a good teacher; but at your age you will need to practise diligently if you wish to succeed even moderately well.

B.—The difference between the action of the spinet and the pianoforte is briefly this—the single string of the spinet is plucked by a jack, a wooden upright in the mechanism, while the pianoforte string is set in vibration by a hammer. See 'The History of the Pianoforte' by Mr. A. J. Hipkins, a very informing book on an interesting subject.

Rex.—An intelligent singer will certainly study his song from the rhetorical point of view of the words. Your questions show that you are on the 'intelligent' track, which is more than can be said of all those who claim to be of the vocal fraternity. Exaggeration, and a finicking striving after effect must, of course, be avoided.

P. D. G.—There are no musical bureaus in this country corresponding to those in the United States. Advertisements and agents are the only means of getting such an appointment as you desire; but you would need to be in the 'old country' in order to secure such a post, as they are quickly filled up.

R. T. B.—For books on Wagner's Operas see the following by Kobbé:—'Wagner's Life and Works,' Vol. I. (Biographical), Vol. II. (Analysis of the music-dramas) and 'Wagner's Ring,' each five shillings net; also 'The Epics of Sounds' (treating of the 'Ring') by Freda Winworth.

Glen Grey.—(1) Beethoven's Op. 96 is a sonata for pianoforte and violin, not for pianoforte solo: this has doubtless misled you. (2) 'The Pianoforte Sonata,' by Mr. J. S. Shedlock (published by Methuen & Co.), is a book that will give you much reliable information on Beethoven's sonatas and those by other composers.

H. F.—In addition to the pieces you name, the following works by Hugo Ulrich have been published: Symphony in G (No. 3), Sonata for pianoforte duet (Op. 5), and various pianoforte pieces (solo), Op. 3, 4, 13, 14, and 16, in addition to some vocal music.

Organum.—The organ lofts of cathedrals are often so dark that it is very difficult to get a good photograph of the keyboards; but we will bear in mind your request in regard to the organ you name as soon as it comes into our series of illustrated articles on cathedrals.

S. B.—Write to the Secretary of the Royal Academy of Music, Tenterden Street, London, W., and the Registrar of the Royal College of Music, Prince Consort Road, Kensington, S.W., for the information you require in regard to open scholarships.

Lohengrin.—(1) See Prout's 'Primer of Instrumentation.' (2) Your condition appears to be such as to call for the skill of a doctor of medicine rather than that of a doctor of music.

G.—Giovanni Morandi (1777-1856) was born at Pergola. He succeeded his father as Maestro di Cappella at Sinigaglia, and held that appointment up to the time of his death.

Puzzled.—The 'harmony of the spears' is certainly vague. It may be explained as an abnormal flight of rhetoric, or as a machination of the printer. The 'armoury of the spears' would be more to the point.

Orpheus with his Lute.—It would be quite correct to play a tenor solo on the organ at its exact pitch; but it may be expedient, by reason of poor quality of tone in that particular range, to play it an octave higher.

Afflicted.—You ask 'Can a curate be cured of singing vilely out of tune?' We give it up, with the hope that ere long your out-of-tuner may get a cure of his own.

R. R.—The article on 'Copyright' in Stainer and Barrett's 'Dictionary of Musical Terms' gives a lucid epitome of the law on the subject both here and in America.

Arpeggio.—The curved and the zig-zag lines placed in front of a chord are synonymous in indicating that the notes are to be spread in arpeggio fashion.

Llofe.—We cannot speak from personal experience of the system, but we hear it well spoken of by those qualified to form an opinion.

Ignorant.—As you do not give the edition of the Bach piece, or the particular bar on 'page two,' we are sorry that we cannot enlighten you.

M.—Messrs. Novello will supply you, upon application, with a list of music composed for harp, pianoforte, and violin (trios).

Enthusiast.—We believe that neither Leo Delibes, Adolphe Adam, nor Luigini has composed any chamber music.

Anti-humbug.—We cannot give a list of notable musicians who have been cremated. The number would be small.

W. B.—Grove's 'Dictionary of Music and Musicians' is published by Messrs. Macmillan and Co., Ltd., price four guineas the four volumes.

Cestrian.—The Grieg pianoforte piece part of which is written on three staves is 'An den Frühling' (Op. 43, No. 6).

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ARRANGED BY

C. EGERTON LOWE.

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A few pages of music paper have been inserted for the purpose of writing out turns, trills, &c., and blank pages have been left at the end on which it is suggested that a list of pieces studied should be kept or other memoranda made. The book will be found suitable for students of any instrument.

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TWO Extra Supplements are issued with the present number:—

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JESUS, NOW WILL WE PRAISE THEE	*Jesu, nun sei gepreiset.*
MY SPIRIT WAS IN HEAVINESS	*Ich hatte viel Bekümmerniss.*
O LIGHT EVERLASTING	*O ewiges Feuer.*
SLEEPERS, WAKE!	*Wachet auf.*
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No. 723.—Vol. 44. MAY 1, 1903. *Price 4d.; Postage, 1½d.*

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The Annual College Dinner will take place at the Holborn Restaurant, on Wednesday, May 13, at 7. The President, Sir Frederick Bridge, M.V.O., Mus.D., will take the chair. Tickets for members and friends (ladies and gentlemen), 5s. each (exclusive of wine) may be obtained at the College.
The next F.R.C.O. Examination begins on July 13, 1903. The Solo-Playing Tests are:—Fantasia and Toccata in D minor, C. V. Stanford (Houghton & Co.). Choral Prelude in 6-8 time in G major, "Allein Gott in der Höh sei Ehr'," Bach (Peters, Vol. 6, p. 12) (Novello & Co.; Augener & Co.). Fugue on the name of Bach, No. 2, Schumann (Novello & Co.; Augener & Co.).
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"Mr. Samuel Masters sang the tenor solo music very correctly. He gave a very accurate, tasteful, and well-phrased interpretation of that exacting but beautiful song, 'Onaway! awake, beloved.'"—*Huddersfield Examiner*, March 7, 1903.

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The Cottage	Schumann
The first violet	Mendelssohn
The Fisherman	Schubert
The Mermaid's Song	Haydn
The wandering Miller	Schubert
To Chloe (in sickness)	W. S. Bennett
Verdant meadows (Verdi Prati)	Handel
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MAY 1, 1903.

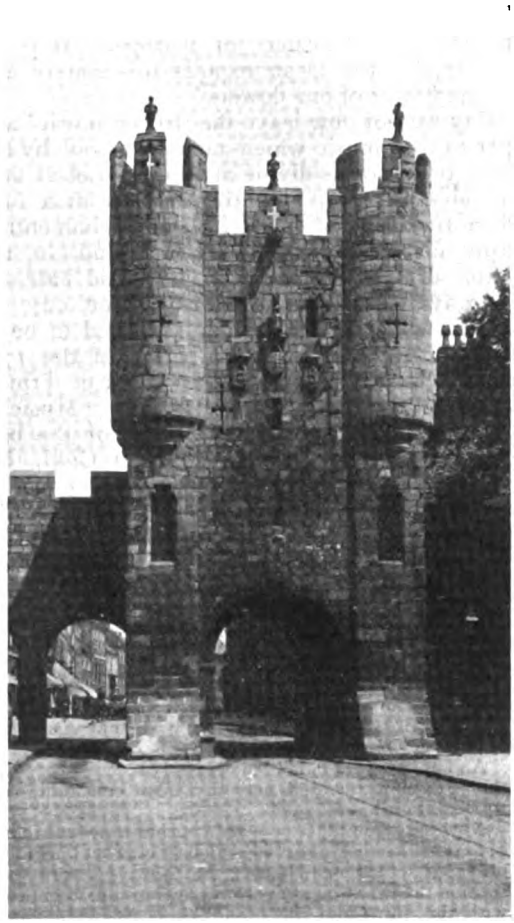
YORK MINSTER.

If architecture is 'frozen music,' York Minster is a pæan in stone. It is the largest English Cathedral in regard to area and height of roof, in length only is it exceeded by Winchester. Though not occupying so splendid a position as Durham, the ancient walls of the city of York enable the visitor to go round about the towers of the stately Cathedral and gaze upon a scene that is pleasant to behold and rich in historical association. In this Eboracum, once the capital of the North, one recalls such events as the death of the Roman Emperor Severus in 211; the burning of the city by the Danes in 1069 (York has an unenviable notoriety for its conflagrations); the Parliament of Charles I. at which that unfortunate monarch professed his intention to govern legally; the siege of York during the Civil War, when the Corporation presented Fairfax with a butt of sack and a tun of French wine in gratitude for the good treatment he had meted out to the besieged citizens; and, coming to later and more peaceful times, the organization of the British Association in 1831. And then is not York the most ancient metropolitan See in England? Its Archbishop is allowed to style himself Primate of England, but his brother of Canterbury takes precedence in that he is Primate of *all* England. And who can fail to be impressed with the city's fine old gateways that happily have been preserved through all the long years of troublous times—for instance, Micklegate Bar and Monk Bar? These old-world entrances may appropriately lead us to the chief glory of York—its magnificent Minster.

It is difficult to imagine the architectural features of Edwin's Wooden Chapel, erected in 627 on the site of the present sanctuary, but they would doubtless furnish a strong study in contrasts were it possible to compare them with those of the Minster as we now know it. Buildings and rebuildings of successive churches cover a period of 847 years, the last addition having been the north-west tower, erected 1470-74. The beautiful Early English transepts, dating from early in the 13th century, form the oldest part of the Minster. The Nave was built between 1291-1345, and the graceful Chapter House is of the same period. The Choir—originally Norman, now Perpendicular—dates from 1373 to 1400. The stately lantern tower, the largest in England, belongs to the beginning of the 15th century. Its great height—216 feet—is better judged from the interior of the edifice, especially when the sun shines through its large windows. Loftiness is a general characteristic of the Minster, and the noble Gothic arches of the transepts once seen are never forgotten. The organ stands on a screen, not remarkable for beauty, at the entrance to the Choir.

If, in comparison with other English cathedrals, York strikes one as being somewhat cold, ample atonement is made by its exquisite glass. There are no less than 25,531 superficial feet of mediæval stained glass in the church—at least twice as much as in any other English cathedral, and probably more than in any other church in the world.

Moreover, it is almost all of a very high quality and of remarkable variety of effect. It ranges from the simplest and most beautiful designs to those of definite forms of glittering colours. The



MICKLEGATE BAR. THE CHIEF GATE OF YORK.
(Photo by Messrs. Duncan and Lewin, York.)

East window is a poem—an *In Memoriam* in glass, glowing with colours of fascinating hue. To sit in front of it in the solitude of the Lady Chapel, while some old unaccompanied anthem is being sung, is in the nature of a dream of loveliness and indescribable charm. This great East window, seventy-eight feet high and thirty-two feet wide, was glazed by one John Thornton, of Coventry, in the year 1405. The contract, still extant, provides that he is to 'complete it in three years, pourtray with

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his own hands the histories, images, and other things to be painted on the same. He is to provide glass and lead, and workmen, and receive four shillings per week, five pounds at the end of each year, and after the work is completed, ten pounds for his reward.' The Five Sisters window in the North Transept is, in the words of the Dean, 'an almost complete specimen of Early English glass, with an elaborate geometrical pattern formed by the conventional foliage of the *planta benedicta*; but at the foot of the central light there is a panel consisting of distinctly Norman glass, portraying Jacob's dream—or Daniel in the lion's den—for it is indistinct, and critics differ.' No account of the Minster would be complete without mention of the Chapter House, with its elegant vestibule, unique in the Cloisters of Europe. It is no wonder that the Dean regards this stately hall as 'the flower of our flowers.'

May we not now leave the 'frozen music' and refer to that music which melts the soul by the warm breath of its divine attribute? Let us take an old-world peep into the Minster at a time when the siege of York by the Parliamentary Army disturbed the even tenor—and for the matter of that, the soprano, alto and bass—of the ways of the inhabitants of the city for 'eleven weeks space.' There chanced to be in York during that bellicose period of the 17th century, worthy Thomas Mace, clerk of Trinity College, Cambridge, the author of 'Musick's Monument; or, A Remembrancer of the best Practical Musick, both Divine and Civil, that has ever been known to have been in the world.' In this work he records his experiences of congregational singing in York Minster during the aforesaid siege in the year 1644. Here are his words:—

> By this occasion there were shut up within that city abundance of people of the best rank and quality, viz., lords, knights, and gentlemen of the countries round about, besides the soldiers and citizens, who all or most of them came constantly every Sunday to hear publick prayers and sermon in that spacious church.
>
> And indeed their number was so exceeding great, that the church was, I may say, even cramming or squeezing full.
>
> Now here you must take notice, that they had then a custom in that church, which I hear not in any other cathedral, which was, that always before the sermon the whole congregation sang a psalm, together with the quire and the organ: and you must also know, that there was then a most excellent, large, plump, lusty, full-speaking organ, which cost, as I am credibly informed, a thousand pounds.
>
> This organ I say, when the psalm was set before the sermon, being let out into all its fullness of stops, together with the quire began the psalm.
>
> But when that vast concording unity of the whole congregational-chorus, came, as I may say, thundering in, even so as it made the very ground shake under us; Oh the unutterable ravishing soul's delight! in the which I was so transported and wrapt up in high contemplations, that there was no room left in my whole man, viz., body, soul and spirit, for any thing below divine and heavenly raptures: nor could there possibly be any thing on earth to which that very singing might be truly compared, except the right apprehensions or conceivings of that glorious and miraculous quire, recorded in the scriptures at the dedication of the temple, of which you may read in the 2 Chron. ch. 5, to the end; but more particularly eminent in the two last verses of that chapter, where king Solomon, the wisest of men, had congregated the most glorious quire that ever was known of in all the world: and at their singing of psalms, praises, or thanksgivings, the glory of the Lord came down amongst them, as there you may read.
>
> And here is one thing most eminently remarkable, and well worth noting, which was, that in all the whole time of the siege there was not any one person, that I could hear of, did in the church receive the least harm by any of their devilish cannon shot; and I verily believe that there were constantly many more than a thousand persons at that service every Sunday during the whole time of that siege.

The York Musical Festivals deserve notice in connection with the history of the Minster. The first, held in 1791, lasted three days, when the sacred music, all by Handel, was performed in the Choir of the Minster. Ashley and Matthew Camidge, the latter a son of the then organist, conducted. It has been stated that these Festivals were held annually until 1803, but this statement is not borne out by the facts, so far as the Minster is concerned. The next great Festival, held in September, 1823, resulted in the publication of John Crosse's elaborate 'Account' of the same, issued in 1825. On that occasion the performers—180 instrumentalists and 285 vocalists—occupied a platform specially erected under the central tower. The scheme consisted of four sacred concerts in the Minster, and three secular concerts and two balls given in the Assembly Rooms. The receipts amounted to the substantial sum of £16,174 16s. 8d., and the profits (£7,200) were divided between the hospitals of York, Leeds, Sheffield, and Hull. Two incidents of this great music-making call for notice. Madame Catalani, the prima donna of the meeting, not only appropriated 'Comfort ye' and 'Ev'ry valley,' but sang them in D! 'Such a practice cannot be sufficiently reprobated,' said the *Harmonicon*, 'for if that distinguished singer could not perform it as Handel wrote it, some other person ought to have been selected for the purpose; Mr. Vaughan was present, and he would have done it justice.' At the second evening concert (September 25, 1823), Beethoven's C Minor Symphony headed the programme. Owing to the non-arrival from London of some additional string parts it was proposed to omit the Symphony and to proceed to the next number on the programme—'Charley is my darling.' When Miss Travis began to sing [illegible] Scotch ballad a general murmur of disapp[illegible] manifested itself among the audience, [illegible] according to the late John Ella (a m[illegible] of the band), 'one of the stewards, a [illegible] looking, bald-headed gentleman with a [illegible] torian voice, lustily exclaimed: "Sym[illegible] None of your darlings, we can hear them a[illegible] in Yorkshire; I insist upon the Symphon[illegible] played."' It was thereupon performed, a[illegible] the players had to crowd around the [illegible] order to read their music. All honour [illegible]

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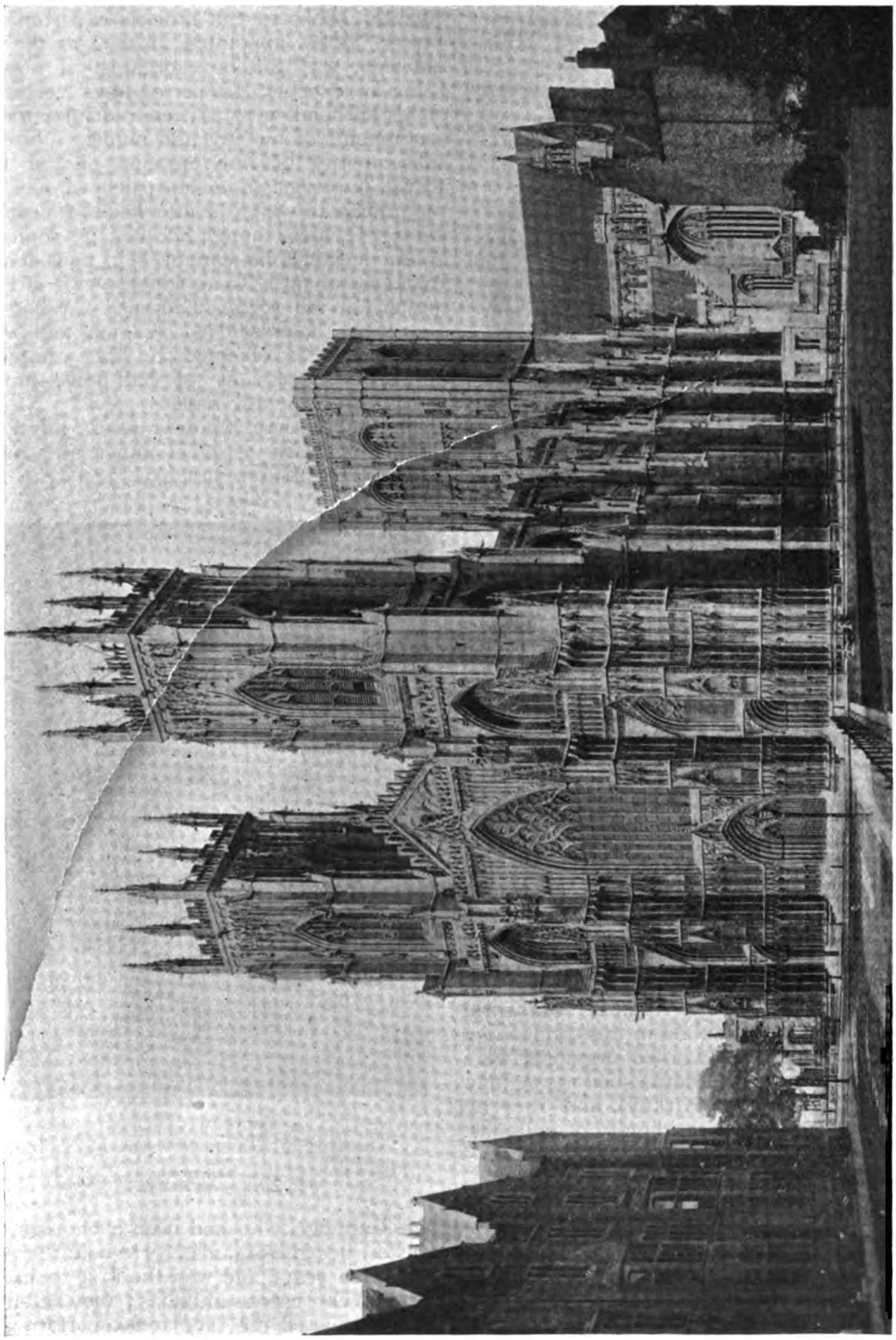

York Minster.

(Photo by Messrs. Duncan and Lewin, York.)

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protesting steward—Mr. F. Maude, Recorder of Doncaster. It is satisfactory to learn that 'every movement was listened to with attention and hailed with prolonged applause. The remaining

JOHN CAMIDGE.
ORGANIST OF YORK MINSTER FROM 1756 TO 1799.
(Reproduced and enlarged from a miniature painted on a snuff-box in the possession of his great-grandson, Mr. T. S. Camidge, and by his kind permission.)

Festivals were held in 1825, 1828 and 1835; on the last-named occasion the audiences included the Princess Victoria, who began her glorious reign two years later. For sixty-eight years the York Festivals have been in abeyance. Has not the time come for their revival? With so able a chief-musician as Mr. T. Tertius Noble, the present organist—and, may we add, a capable organizer—there should be every encouragement to promote a Festival that would redound to the honour of the Minster and the city of York.

The organists. As on former occasions, Mr. John E. West's handy volume 'Cathedral Organists' must be consulted in this connection. Three of the earliest recorded organists were named respectively John Thorne (died 1573), John Wyrnal, and Kirby (or Kirkby), and they all attained to the posthumous dignity of epitaphs. Here are the trio of monumental inscriptions:—

> Here lyeth Thorne, musitian most perfitt in his art, In Logick's Lore who did excell; all vice who did apart: Whose Lief and Conversation did all men's Love allure, and now doth reign above the Skies in joys most firm and pure.
>
> Musician and Logician both,
> John Wyrnal lieth here;
> Who made the organs erst to speak
> As if, or as it were.
>
> Here lie the ashes of Kirby, an excellent Chanter and incomparable Organist. He sang extraordinary songs to charming tunes. He was the boast, glory, and honour of this Church. Great were his probity, wisdom, and virtue; and his understanding, morality, and genius remarkable.

We may now pass on to Thomas Wanless (1691), the composer of the 'York Litany' and the compiler of a collection of words of anthems sung in the Cathedral. He is described in the Chapter books as 'in musicis expertum.' Dr. James Nares, appointed in 1734 at the age of nineteen, was the next organist of note. He being an excellent trainer of boys' voices, some of his anthems were written to display the vocal attainments of his juvenile pupils. Nares, who subsequently became organist of the Chapel Royal, published some Harpsichord Lessons, in the preface to which he attacked the 'fashionable passages which, though adopted by some of the ablest masters, he cannot help considering as Instances of false Taste which seems advancing too fast in all sorts of Music.' What would Dr. Nares have said to Wagner and Richard Strauss? He objected to the wanton and improper successions of half-notes—in other words, the chromatic scale!

The more than hundred years' reign of the Camidge family as chief musicians of York Minster began on January 31, 1756, when

MATTHEW CAMIDGE.
ORGANIST OF YORK MINSTER FROM 1799 TO 1842.
(From a painting in the possession of Mr. T. S. Camidge, and reproduced by his kind permission.)

John Camidge, who had been a chorister in the Minster, became organist. He held the post for forty-three years, and was the first to introduce Handel's choruses as anthems; they had hitherto been considered too secular for performance in churches. To John Camidge succeeded—on November 11, 1799—his son Matthew, said to have been the first cathedral organist to teach the choristers to sing from notes instead of by ear! Curiously enough, Matthew Camidge reigned for the same period as his father—

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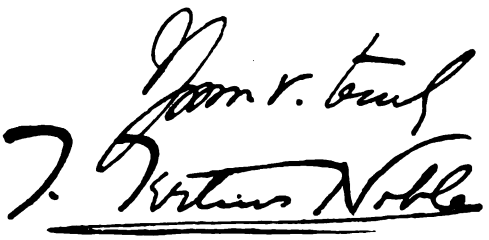
forty-three years. He was followed by his son and assistant, Dr. John Camidge—appointed October 15, 1842—a masterly executant on the organ. Whilst playing the evening service on November 28, 1848, an attack of paralysis incapacitated him for active work; but his son, Mr. Thomas Simpson Camidge, discharged the duties for the remaining eleven years of Dr. Camidge's life—till 1859. Thus the Camidge régime—four generations—covered a period of 103 years. Moreover, at the recent organ opening (to be referred to presently), the Mr. Thomas S. Camidge just mentioned, but now a veteran, was present, as were his son, Mr. John Camidge, organist of Beverley Minster, and two grandsons—that is to say, there were present members of the fourth, fifth, and sixth generations of the Camidge family, all of them musicians, or musically disposed. This circumstance must surely be unique in the annals of church music. The late Dr. E. G. Monk—joint author with Ouseley of the well-known Psalter—was organist from 1859 to 1883, and for the next ourteen years the post was held by the late Dr. John Naylor.

DR. JOHN CAMIDGE,
ORGANIST OF YORK MINSTER FROM 1842 TO 1859.
(From a painting in the possession of Mr. T. S. Camidge, and reproduced by his kind permission.)

The present organist is Mr. Thomas Tertius Noble, born at Bath, May 5, 1867. He gained an open scholarship at the Royal College of Music in 1886, and became a pupil of Sir Walter Parratt. His organ appointments are: All Saints', Colchester (1881), St. John's, Wilton Road, Pimlico (1889), assistant to Professor Stanford at Trinity College, Cambridge (1890), Ely Cathedral (1892), York Minster (1897). In addition to being an excellent performer on the organ, Mr. Noble is an all-round musician of high attainment and tremendous energy. His compositions include the music to the 'Wasps of Aristophanes' (Cambridge, 1897), a sacred

(Photo by Thwaites, York.)



cantata, 'Gloria Domini,' anthems, services, organ and violin music, songs, &c. He is the right man in the right place, and under his beneficent sway all the best traditions of music in York Minster are worthily maintained.

Lastly, the organs. The Fabrick Rolls of the Minster are among the earliest and most interesting documents of their class. As far back as 1399 there are references to organs, and in 1419 the following entries appear:—

For constructing two pairs of bellows for the organ	46*s.* 8*d.*
For constructing the ribs of the bellows of the same organ, by John Couper ..	12*d.*

In 1469 there was a payment—

To brother John for constructing two pair of bellows for the great organ, and repairing of the same	15*s.* 2*d.*

Later on—in the year 1485—a curious entry reads thus:—

To John Hewe for repairing the organ at the altar of B.V.M. in the Cathedral Church, and for carrying the same to the House of the Minorite Brethren, and for bringing back the same to the Cathedral Church	13*s.* 9*d.*

This is probably the earliest recorded instance of one church *lending* another its organ. In July, 1632, a fine of £1,000 was demanded from

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one Edward Paylor for a misdeed, and the Dean and Chapter successfully petitioned the King for the appropriation of that amount. They thereupon entered into an agreement with 'Robert Dallam, citizen and blacksmith (*sic*), of London, touchinge the makeinge of a great organ.' In May, 1633, King Charles visited York and directed that the new organ should be placed on the North side of the Choir opposite the Archbishop's Throne, in order that the view from West to East should not be obstructed. This was done, but in 1690 it was removed to the Choir screen. 'A most excellent, large, plump, lusty, full-speaking organ,' was the verdict of Thomas Mace upon the Dallam instrument; and a trio of military visitors to the Minster in 1634 have recorded in their diary the following opinion under the heading 'York,' of the music in the Minster: 'There we saw, and heard a faire large high Organ, newly built, richly gilt, carved and painted; and deep, and sweet snowy crew of Quiristers.'

Exactly one hundred years ago the Dallam organ was rebuilt by Green, and in 1823, John Ward, organ-builder of York, further repaired and enlarged the instrument. During the night of February 1, 1829, Jonathan Martin, a lunatic, set fire to the Choir of the Minster, with results most lamentable, including the destruction of the organ and the magnificent stall work. Martin attended the afternoon service on the day of his dire deed, and then and there determined to destroy the organ. He said: 'While I was at prayers that afternoon, I thought it was merely deceiving the people, that the organ made such a noise of buzz, buzz. Says I to myself, I'll have thee down to-night. Thou shalt buzz no more.' He thereupon secreted himself and carried out his destructive intent during the silent watches of the night. In this conflagration connection it may be interesting to recall that a short time previously thereto Vincent Novello had copied with his own hand, rather than wait the pleasure of a dilatory copyist, four of Purcell's anthems and the evening service in G minor, unique possessions of the Minster Library, and which perished in the flames. The Choir must have been in ruins when Mendelssohn visited York on July 23, 1829; his sketch-book contains a pencil-drawing of the Minster and its surroundings.

The organ erected after the fire was an imposing instrument, designed by Dr. Camidge and built by Elliott and Hill, and first used in May, 1832. The cost was almost entirely provided by the Earl of Scarborough, one of the Prebendaries, known as 'Black Jack' from the colour of his hunting coat. The scheme included a C C C manual compass and four 'double' stops of thirty-two feet on the pedal, the first 'thirty-two's' ever produced in this country. It was stated that the largest pedal-pipe would hold a glass of ale for every man, woman and child then residing within the walls of the city of York!

The wear-and-tear of daily use through long years wrought its inevitable effect upon the mechanism of this fine old instrument, and two years ago the Dean and Chapter had to 'face the music'—in other words to consider a thorough renovation which should, to all intents and purposes, be a new organ worthy of the edifice committed to their charge. Liberal-minded counsels prevailed, and a comprehensive scheme was prepared by Mr. Tertius Noble, with Sir Walter Parratt as referee, and the work was placed in the experienced hands of Messrs. J. W. Walker and Sons, with results that have fully sustained the reputation of the firm as organ-builders of high rank.

Wednesday in Easter week (the 15th ult.) proved to be a red-letter day in the annals of York Minster, in that the renovated organ was solemnly dedicated to the service of the church. The music at Morning Prayer included Stanford in B flat (Te Deum and Jubilate) and Goss's anthem 'Stand up and bless the Lord your God,' sung by the Cathedral choir and accompanied on the temporary organ by Mr. Noble. Immediately after prayers of dedication had been said by the Dean, the chord of F minor reverberated throughout the vast pile. It came from the new organ controlled by the skilful hands of Sir Walter Parratt, and formed the initial sounds of Mozart's imposing Fantasia in F minor, played, it need scarcely be said, in a manner eminently befitting the occasion, and the service was closed with the solemn dedication of the instrument by the Archbishop of York.

In the afternoon and evening Sir Walter Parratt gave two recitals, of which we append the programmes:—

CONCERTO in G minor	*Handel*
TWO SKETCHES, C minor and major ..	*Schumann*
CHORAL VORSPIELE	*Brahms*
(*a*) O wie selig seid ihr doch, ihr Frommen.	
(*b*) Es ist ein Ros' entsprungen.	
CHACONNE	.. *Purcell*
SONATE PASCALE	*Lemmens*
PRELUDE in B minor	*Chopin*
PRELUDE and FUGUE in G major	*J. S. Bach*
BASSO OSTINATO	*Artusky*
FANTASIA and TOCCATA	*C. V. Stanford*
OVERTURE, C minor and major ..	*Thomas Adams*
RHAPSODIE SUR CANTIQUES BRETONS ..	*Saint-Saëns*
ARIA in E major	*Paradies*
PÆAN (unpublished)	*Harwood*
PRÆLUDIUM PASTORALE, super gamut descendens	*Stainer*
CHORAL VORSPIELE	*J. S. Bach*
(*a*) Valet will Ich dir geben.	
(*b*) Ein' feste Burg ist unser Gott.	
SONATA in C minor, No. 3	*Guilmant*
SCHILLER MARCH	*Meyerbeer*

Attention may be directed to the cosmopolitan character of this selection—English, Irish, German, Polish, Belgian, Russian, French and Italian—five of the composers drawn upon being

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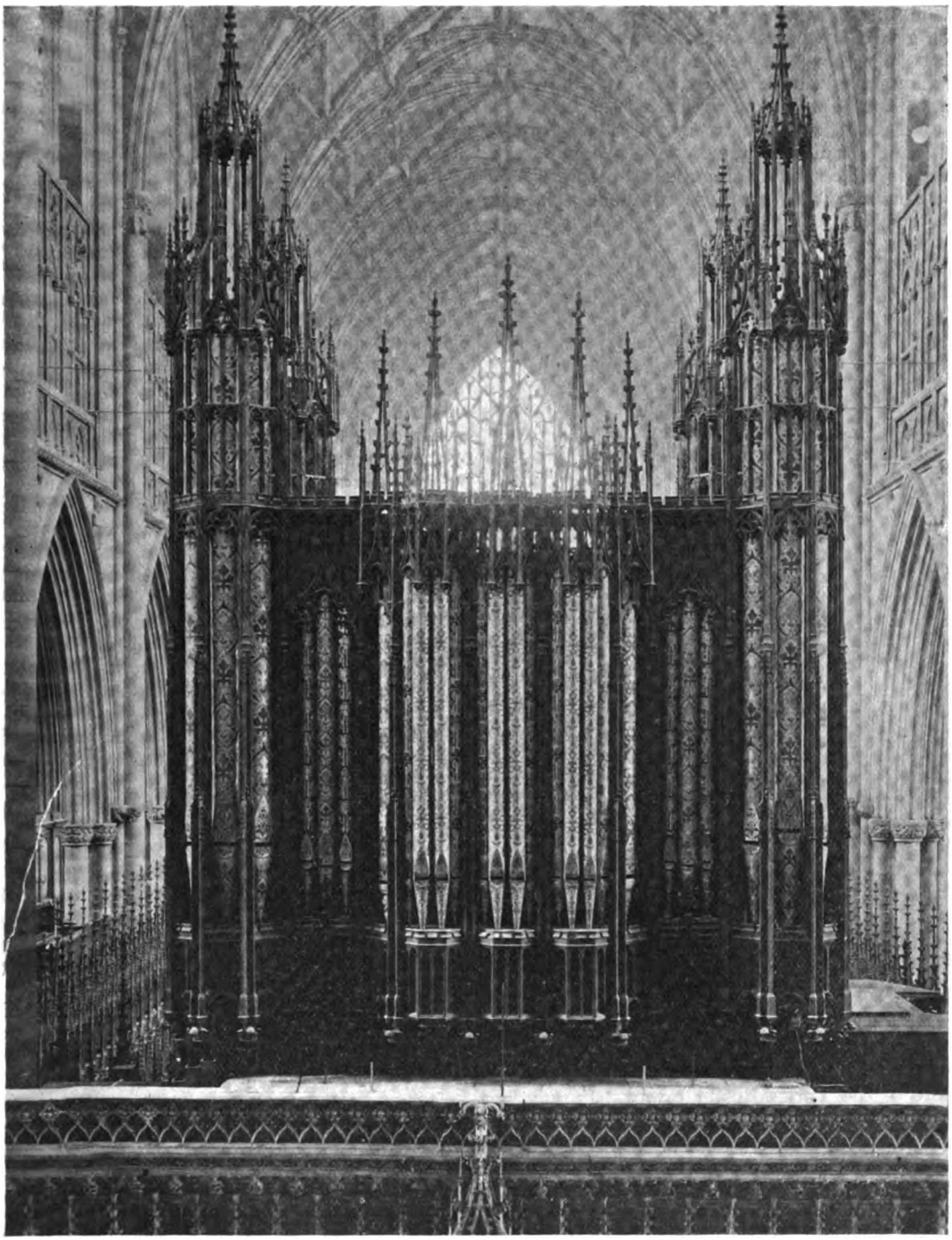

THE WEST FRONT OF THE ORGAN, YORK MINSTER.

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native musicians. All the above pieces were interpreted with that artistry which is naturally associated with the technique and, we may add, reverent interpretations by the King's Master of Musick upon the king of instruments.

The new organ is entirely satisfactory. (We give a complete specification and photograph of the console on page 315.) The mechanism is above reproach, and the wind supply both ample and steady. In regard to tone, it is as it ought to be, a *church* organ, and not one of the concert-room type. Messrs. Walker have long been noted for their diapasons, and this most important characteristic

MONK BAR, YORK.
(*Photo by Messrs. Duncan and Lewin, York.*)

—the true organ tone—is a commendable feature of the York Minster organ. It may be said that this instrument lacks the glamour of some others similarly placed. So much the better for the purposes for which it is intended. Reeds on heavy pressures of wind, diapasons of gamba quality, meretricious fancy stops, and mere noise in the 'full organ,' detract from the dignity of the instrument as an aid to devotion. The organ opened the other day by Sir Walter Parratt is one upon which the builders, the Dean and Chapter of York, and their excellent organist may be heartily congratulated.

DOTTED CROTCHET.

THE SPRINGTIDE OF MUSIC.

When Mythology, going backwards as it were to the dayspring of things, found that—under the parable of the Goddess springing fully-armed from the head of Jupiter—there were certain matters which in the origin could be understood less by much study than by a sort of natural instinct, music must surely have been of the very essence of that suggestion. Certain arts (there is no doubt about it) come, as one may say in Ionic speech, 'of themselves.' And since speech is the primary expression of intellect, it follows that the writing down of speech, if it is to be considered also among the early arts, takes its place in what may be ranked as the secondary education of the ancients. Thus it is that the Iliad has become the chief battle-ground between those who believe that the art of writing was known to Homer's generation and those who believe that Homer was a mere summary, made by poets of a later date, of the ballads which had accumulated in the celebration of the first greatly known war, outside biblical history, of modern civilization. In any case the composition of the ballad went first; and seeing that the ballads were chanted among the fields and in the vineyards of Greece, music, as we all know, must have existed more or less as the art of chant long before the art of writing began to be known. For music was a sort of anterior voice; it expressed emotions of a general kind; it was the vehicle of intimacies, sad, merry, or commonplace, without any reference to artistic or classified development. Thus it may be said that by degrees there came to be a sort of rivalry between speech and music, until they separated slowly into two distinct arts, each heavy with future possibilities. They separated gradually; and as friends that look back over the shoulder in parting; for there is no doubt whatever concerning the truth of the theory which maintains that rhythm—that is to say, verse, in highly-developed forms—was the predecessor of prose. Verse existed as in Homer, so in Hesiod, so too in Pindar, long before Herodotus wrote his exquisitely beautiful history.

From Herodotus one makes a natural passage to Thucydides, in whose person the art of prose so far as the Greek nation was concerned, came to its climacteric. One can but trust that this historically suggestive parable will account to some extent for the suggestions which I now propose to make concerning the development of music, not right down to its later sources, but down to the point when those latest sources began to put on the full pride of their modernity. Music, of course, has had its period of barbarism—shall one say its Cave period, when it was looked upon as the means of emotional expression in the rough, when no laws governed it, when it was merely the outcome of an individual scene in early comedy or early tragedy—when in fact it had no binding or loosing, when to it were not entrusted those keys which belong to every

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fulfilled art—the keys of the kingdom either of Hell or of Heaven?

In other words music has had a spring of its own; a spring like that of literature, to which I have already referred; a spring gay, fresh, and like the sweetest morning of all the springs that the world had ever seen. Sudden, unexpected, and yet the fulfilment seemingly of a natural law, the leaves and the young flowers of the early buds of our Western music came upon us with a quickness that might have seemed almost unnatural save for the summer development which has come since. The long-separated companion of the ballad had come back from her wanderings. Out of the deadness of winter there seemed to come the cry: 'The rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land.' The preparations, like the sap in the trees, had been made in secret; Plain-Song, followed by those natural developments that led to the complex music of Palestrina, had done its best in the way of preparation, and out of a congeries of scales (which included, by-the-way, as details, the major and minor scales which we use at the present day) there issued a body of musicians who, taking the tide at the flood, inaugurated in full spring weather that future which is only at this moment being passed on to another future by the great musicians of recent times. For it is impossible not to think that the present time contains the making of a true and complete summer of music, now that the day is over of the nonentities who in the early part of last century held fashionable sway in Opera House and in Concert Room. Yet the modern musician takes his opportunity from those spring-tide writers who, awakening to the warmth and the beauty of art, contributed to its fulfilment, even as the young primroses by their own perfect beauty, though forerunning the prouder blossoms of summertide, contain in their promise and in their own symmetry the fulfilment of the time which gave them birth.

Take a man like Stradella. With scarcely an artistic ancestor, his being clamoured for expression through the pipes of Pan; whatever should come to him came as it were with music resounding in his ears; and he was wise enough to learn all that he might of the technique of his art before he fell a victim to the common assassin. Corelli, too, a musician of this springtime of the West, peered into futurity rather than assumed the position of one who considered that his lifetime had been an absolute fulfilment; his beautiful work indeed was there to proclaim how completely he had assimilated every law and every teaching of the past; but one cannot help but think that it—such is the inexorable law—is just a trifle pathetic to find how that with all his knowledge, with all his study, with all his genius, his leaf was still of the spring and not of the summer after which he had dreamed. Nor can aught else be said of that distinguished harbinger of modern times, Christopher Gluck. Gluck, true, was a reformer: was one who emphatically understood the essence of dramatic art so far as it applied to music. His study of the Greek drama had straitly shown him to a large extent how opera might be written which should not only possess beauty of musical expression, but should also make for dramatic verisimilitude. But despite all theory, the truth remains that Gluck did not contrive to evade the melodic spirit of his time; magnificent as his musical inspiration was, confident and perfectly true as was his dramatic theory, it nevertheless remains an absolute fact that in accomplishment, though his work is exquisitely beautiful, it in reality contained far less of the spirit of futurity than might have been expected from the man's musical or dramatic attitude. Gluck indeed seems to me to be quite the last so far as our present reckoning goes of the spring musicians. Mozart led the way into the summer; Beethoven set the trees calling with the note of birds; Wagner drove his wain through the fields for the harvest, and, as one may think, to-day is the time of full fruitage and of ripe corn. But it will need a resurrection to bring us back to the days of the musical spring when composers had not learnt the necessity (and mind you, now, but not in their time, a most stern necessity) of avoiding an unused simplicity.

The sifting of that which is really important in musical art from that which is utterly ephemeral, and of the earth earthy, is a task which I for my part would not care to undertake; but it is a matter of interest to observe that later times, by reason of their accumulations of mere material, have distinctly lowered the average of the earlier days which saw the rise of music in its springtime. In the old days no man would dream of perpetuating a musical air unless it were of definite and genuine value; means were not at his disposal so to do. At the present time, as it would seem, a man has only to conceive a melody of the utmost unimportance and it is in his power to burden the public with it, too often to the utter disadvantage of those who care about musical phrase and musical thought. This is only an enforcement of the parable. One is perfectly convinced of the privileges which are entailed in knowing, appreciating, and enjoying the works of the later masters in musical art. Nevertheless, it is impossible not to feel a certain lingering envy for those who heard music that was composed only by enthusiasts, that was played only by the gentle artist, and that was circulated among those to whom music was a sacred name requiring sacred treatment. Have I wandered from the idea of a musical spring? I think not. These early inspirations were surely the daffodils of music; they came before the swallow dared, and they took the winds of March with beauty. The dew of the day-spring was upon this work: and

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though spring is the Angel of summer, it is of itself complete in beauty. Often have I seen orchids of most elaborately trained groups, perfect in their own symmetry and most curious in their own complexity; they are exceedingly beautiful, and one has certain moods in which they represent as it were symbolically the complicated thoughts and emotions of modern times. Yet in another mood it may be that 'the meanest flower that grows' inspires more native and more intimate thoughts. So do I find the difference between our great modern giants and my musicians of the springtide; and for the moment I am rather for Edmund Spenser's 'clean cut fields and flowery banks' than for the gilded barque of Cleopatra. Civilization and ethical development are curious matters, and I fear that it is still possible for the modern man now and then to lament modern complexity in the reminiscence of historical simplicity. Yet to-morrow there will certainly be another change; and he who out-vies our present modernity itself will be thrice welcome in our midst, and will be set off as an easy foil not only against those simple-minded men who crowded the days of Western music in its springtime, but also against the men of mighty scores whom we honour to-day because they seem to do for us the work of pioneers. So every spring turns to summer; and so even in the wild fields the harebell yields to the clover. And the centre of all speculation is found to have but a relative quality, when it is finally justified.

Vernon Blackburn.

WILLIAM STERNDALE BENNETT

(1816—1875).

Have not the conditions of modern life—in its unrest, its complexity—made their way into our music? Even the intellectuality of the age engenders artificiality. And does not mechanical invention—the strident pianoforte, or full-blown organ, to wit—play its part in the general trend of this up-to-date domination? There is only one answer to these questions, and it may be received in silence for all the good a protest, or even a warning, may do. But just as the weary wayfarer in a busy city finds refreshment in the tranquillity of some fair scene, so may we, at this springtide of the year, when nature is assuming her 'radiant loveliness,' turn to an English master whose music charms by its gentle grace, its refreshing influence, and natural beauty.

William Sterndale Bennett was born on April 13, 1816, at Sheffield. The exact location of the house in which he first saw the light has very nearly been determined through the patient investigations of Mr. W. T. Freemantle, of Rotherham, who has traced it down to one of two habitations. In so doing he has proved that 8, Norfolk Row, as given in more than one biography, is not the birth-house. Sterndale Bennett—so named after his father's friend, William Sterndale, a versifier of Sheffield—came of a musical stock. His grandfather, John Bennett (born at Ashford, Derbyshire, in 1750), became a Lay Clerk of King's, St. John's, and Trinity Colleges, Cambridge, and the devoted guardian of his gifted grandson. His father, Robert Bennett, was organist of Sheffield Parish Church from 1811 till his death in 1819. This Robert Bennett, a pupil of Dr. Clarke-Whitfeld, was a musician of repute in Sheffield, and on April 13, 1812—exactly four years before his gifted son was born—he gave a concert in the Assembly Rooms, at which tea and a ball were 'thrown in' to the purchasers of tickets. Sterndale was a babe of two when his mother died. His father soon afterwards married again, but in a few months he also died, at the age of thirty-three. The stepmother took little interest in the Bennett bairns, and in December, 1819, a month after his father's death, the four-year-old boy was taken to Cambridge to be lovingly nurtured by his kindhearted grandfather. The child was not baptized until after he had arrived at Cambridge: the ceremony took place on March 19, 1820, at St. Edward's church. On February 17, 1824, Master Bennett, then nearly nine years old, became a chorister of King's College, Cambridge.

The organist of King's, John Pratt, did not long retain the services of the little chorister. It so happened that the Rev. F. Hamilton, chaplain to Lord Melbourne and superintendent of the Royal Academy of Music—not to be confused with the Principal of that Institution—paid a visit to Cambridge and heard the boy play, in other words he discovered young Bennett. The Academy had then been in existence only three years, and the foresight of the Reverend gentleman who watched over its domestic interests—for it was then a resident school of music — is in the highest degree commendable. The boy, aged ten, entered the 'old place' in Tenterden Street in March, 1826, and remained a student there till June, 1836, a period of ten years. According to his grandfather's wish he took the violin as his principal study, his teachers being Oury and Spagnoletti. His theory professors were first Charles Lucas, and afterwards Cipriani Potter and Dr. Crotch, all of whom, including their genius pupil, were at one time or another Principals of the Institution. He took the pianoforte as a second study under W. H. Holmes, but his lovely touch—we sigh for it nowadays—soon pointed the way to devoting his chief attention to the keyboard instrument. His fellow-students remembered him as an amiable and affectionate boy who endeared himself to everyone with whom he came into contact. Of a quiet disposition, his remarks on music, even at that early age, were original and worthy of note. To the lasting honour of the Academy, Sterndale Bennett was admitted a free student.

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During the earliest years of his studentship he seems to have been rather a dilatory youth. (One wonders how, when and where he obtained his general education!) He doubtless joined in the boyish pranks indulged in by those young gentlemen at Tenterden Street. From Mr. Corder's entertaining 'History' of the Academy we learn that: 'The students had an equal allowance of candles served out every Saturday, the same in summer as in winter. Consequently in the summer they accumulated a stock which the prudent found means of selling, while the more reckless used them as missiles wherewith to assail dogs, cats, or even human passers-by in Tenterden Street. Oh, they were nice boys in those days! When "the Reverend" was out of the way they used to go to the front windows with all the trombones and "loud bassoons" they could get hold of and hold a Dutch Concert for the edification of the Oriental Club opposite; and when the long-suffering members sent over to complain, these lambs would sit idle till the return of the Superintendent and meekly remark that "it was very hard they couldn't be allowed to practise."'

Candles or no candles, this bright young light placed under 'the Reverend's' care must have found time to practise, in that he was sufficiently advanced to play the solo part in a Pianoforte concerto by Dussek at a students' concert given in the Hanover Square Rooms, September 6, 1828. A composition—a Fairy chorus—belongs to this year: it is scored for drums, flutes, oboes, horns and strings, this being the order in which the instruments are set down in the autograph.

He does not seem to have given up his singing, as we find Masters Phillips and Bennett taking the soprano part in glees at a meeting of The Harmonists, held at London Tavern, in December 1829. The *Spectator*, in a notice of the event, said: 'Seldom have we heard more correct intonation and more finished expression than their singing discovered,' this specific reference being to the two boys. He sometimes sang in the choir of St. Paul's Cathedral, during the organistship of 'dear old Attwood,' but his only appearance in opera was not altogether a success. He was cast for the part of *Cherubino* in Mozart's 'Nozze di Figaro,' performed by the Academy students at the King's Theatre, December 11, 1830—he was then fourteen. The *Harmonicon*, in recording the representation, mercifully withheld the little fellow's name, but it appeared in the word-book and in the newspaper advertisements. This is the severe verdict of the *Harmonicon*:—

> *Cherubino*, presented by a little boy, was in every way a blot in the piece. Had the memory of the audience not supplied the deficiency, the dramatic effect of the opera must have been utterly demolished.

This adverse criticism of his histrionic-vocal powers by no means deterred him from his true vocation—that of a composer. It may be convenient, as showing his remarkable productivity, to summarize his creative output between the years 1832 and 1835, aged sixteen to twenty:—

1832. 1st and 2nd Symphonies, 1st Pianoforte Concerto in D minor, and 'Tempest' Overture.
1833. Overture in D minor, and 2nd Pianoforte Concerto in E flat.
1834. Overture 'Merry Wives of Windsor,' and 3rd Pianoforte Concerto in C minor.
1835. 'Parisina' Overture, Symphony in G minor, and Sestet, for pianoforte and strings.

The records of the Royal Academy of Music contain, under date November 15, 1832, the following Minute:—

> Bennett, having applied to the Rev. Mr. Hamilton for the assistance of some of the Pupils at a Concert to be given on the 28th November, at Cambridge, he has in consideration of Bennett being a very deserving student of the Institution, granted such permission.

This concert of the clever youth was duly given in the Town Hall, Cambridge, 'by permission of the Right Worshipful the Vice-Chancellor and the Worshipful the Mayor,' and with 'the sanction of the Noble the Directors of the Royal Academy of Music.' A Cambridge newspaper, in a notice of 'Master W. S. Bennett's Miscellaneous Concert,' said:—

> It must have been very gratifying to Master Bennett to find his Concert attended by so numerous and respectable an audience; and we trust that the receipts will prove that his merits have not been neglected. . . . . The Concerto composed by Master Bennett, and so admirably performed by him, evinced all that genuine talent we had been led to expect; and we think that the audience must have been highly pleased with the very spirited and accurate manner in which all the pieces were performed.

The fame of young Bennett began to spread in London. The programme of the Academy concert—Hanover Square Rooms, March 30, 1833—included—

> Concerto (MS.) Grand Piano-Forte, composed and played by Master Bennett, Pupil of Mr. Potter .. .. Bennett

The *Harmonicon*, in its criticism of the concert, was no less cordial than prophetic. Here it is:

> . . . . but the most complete and gratifying performance was that of young Bennett, whose composition would have conferred honour on any established master, and his execution of it was really surprising, not merely for its correctness and brilliancy, but for the feeling he manifested, which, if he proceed as he has begun, must in a few years place him very high in his profession.

To the further honour of the Royal Academy of Music, the Committee of Management published this Concerto at the expense (£10) of the Institution, according to the following Minute:—

> April 4, 1833.—Lord Burghersh has directed Mr. Hamilton to inform Master Bennett that the Committee propose publishing the Concerto he composed and performed with so much credit to himself and to the Institution, at the Expense of the Academy.

The sequel to the production of this Opus 1 proved to be exceedingly interesting and far-reaching in its results. The Concerto was

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repeated at the Academy Prize Concert in June of the same year. According to Mr. Arthur O'Leary,* there chanced to be present on that occasion Felix Mendelssohn-Bartholdy. 'When the young performer appeared in his Academy uniform,' says Mr. O'Leary, 'Mendelssohn rose from his seat in order to have a good look at him. He was much struck by the promise displayed in the composition, and singled out that slow movement for special commendation. He invited the youthful writer to Germany, and in reply to Bennett's modest rejoinder, said, "No; not as a pupil, but as a friend."' Thus began a life-long friendship.

At the Royal Musical Festival held in Westminster Abbey in 1834, the name of W. S. Bennett appeared among the viola players. On the same occasion H. Smart, then of Blackburn, was an alto chorus-singer, and Mr. Hullah lent his vocal aid to the basses of the choir, which included three members of the Novello family and one Macfarren (doubtless Sir George), all basses. In the same year (1834) Bennett became organist of Wandsworth Church. The Society of British Musicians, founded in 1834, but now almost forgotten, rendered splendid service to young musicians in bringing forward their orchestral works. Bennett was the bright particular star in that firmament of native talent, and the Society produced his 'Merry Wives of Windsor' and 'Parisina' overtures (the latter twice scored by him), his third Symphony and other works. Thus it will be seen that the British composer was quite as much looked after and encouraged seventy years ago as he is now, if not indeed a great deal more than in the present day. Bennett made his first appearance at the Philharmonic Society's concerts on May 11, 1835, when he played his Pianoforte Concerto in E flat. 'It was very flattering,' records a contemporary notice, 'to so young a musician to be placed in so honourable a situation . . . . . and the directors are entitled to the praise of discrimination for the selection they made.'

The year 1836 was one of the most eventful in the life of the young musician. Mendelssohn's invitation to visit Germany will be remembered. The Lower Rhine Music Festival was about to be held, at which 'St. Paul' was to be produced. 'What a pity,' remarked a professor of the first rank, 'that young Bennett's finances will not allow of his being present at the approaching festival at Düsseldorf.' 'Don't let the expense be an obstacle to his improving himself by such an excursion,' remarked the then head of the firm of Broadwood, 'I shall be happy to bear the whole of it, and to enable the young genius to remain in Germany as long as he may wish.' So kind and spontaneous an offer was not to be lightly regarded. Mr. Broadwood's generous aid was gratefully accepted, and in company with his friends Carl Klingemann and James William Davison, young Bennett—just turned twenty, light-hearted and free from care and in the flush of his early manhood—started on a trip that proved to be of untold enjoyment to him, and a further development of his artistic career. The journey up the Rhine suggested the overture 'The Naïades'—an inspiration as lovely as the environment which called it forth. The trio of travellers from London seem to have had a good time at that Düsseldorf Festival; Klingemann refers to the performance of 'St. Paul' as 'a great musical field-day, full of soul and song.'*

Bennett must have made a good impression on Mendelssohn. The composer of 'St. Paul' wrote a long letter about the Festival to his friend Thomas Attwood, of which, through the kindness of Professor Case, we give the portion relating to the English composer. The letter, written in English, begins about Bennett, which shows that he was uppermost in Mendelssohn's mind in spite of the distractions of the Festival:—

> My Dear Sir,—I avail myself of Mr. Bennett's departure for London to send you these lines, and to tell you how grateful I am to you for having procured me his acquaintance. I know it is owing to your advice that he went to visit the Festival, and therefore it is to you I ought to address my thanks for all the pleasure he gave me by his compositions and his playing. I think him the most promising young musician I know, not only in your country, but also here, and I am convinced if he does not become a very great musician it is not God's will, but his own. His Concerto and Symphony are so well written, the thoughts so well developed and so natural, that I was highly gratified when I looked over them yesterday; but when he played this morning his six studies and the sketches I was quite delighted, and so were all my musical friends who heard him. He told me that you wanted him to stay for some time on the Continent, and with me; I really do think it impossible to give him—advanced as he is in his art—any advice which he was not able to give to himself as well, and I am sure if he goes on the same way as he did till now, without losing his modesty and his zeal, he will always be perfectly right, and develop his talents as his friends and all the friends of music may desire; if, however, he should like to live on the Continent for a while, and if he should stay at Leipzig, I need not say that I should feel most happy to spend some time with such a musician as he is, and that at all events I shall always consider it as my duty to do everything in my power to assist him in his musical projects, and in the course of his career, which promises to be a happy and blissful one. Have once more my thanks for the treat, which I owe to your urging him to visit this country, and I only hope that it might have given him also some pleasure to assist to the Festival here. . . . .
>
> Your true friend,
>
> Felix Mendelssohn.
>
> Düsseldorf, 28th of May, 1836.

On his return to London Bennett left (in June, 1836) the Royal Academy of Music, of which he had been a student ten years. An interesting side-light on those early days of the Academy is recorded by his fellow student, the

*'Sir William Sterndale Bennett: a brief review of his Life and Works.' Musical Association Proceedings, viii., 123. A very valuable paper, contributed by Mr. Arthur O'Leary on the career of his master.

* See a most interesting account of this Festival contributed by Carl Klingemann to the *Musical World* of June 17, 1836.

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late Mr. Henry C. Lunn, in THE MUSICAL TIMES of March, 1875. It merits quotation:—

At this time there were evening orchestral rehearsals at the Academy, which were directed by Sterndale Bennett. Here the students were trained to the contemplation of good music; and never would the young conductor, I well recollect, allow any pupil to remain in ignorance of the composition being performed. 'Listen,' he said to me, on the first evening of my entrance; 'this is a Symphony by Beethoven; try to comprehend the symmetrical construction of the work, and carry away as much as you can with you to think upon afterwards.'

The Broadwood generosity was not exhausted by the Düsseldorf trip, as in October of the same year Bennett again visited Germany, Leipzig being his destination. Here Mendelssohn received him with open arms, and introduced him to Schumann. Temperamentally very different, these two musicians — Mendelssohn and Schumann—fell in love with the young Englishman. The references to Bennett in the letters of Schumann are no less charming than Mendelssohn's letter already quoted. To his sister-in-law, Schumann writes (Leipzig, November 15, 1836):—'There is a young Englishman here whom we meet every day, William Bennett—a thorough Englishman, a glorious artist, and a beautiful and poetical soul.' In another letter he refers to him as 'a perfect angel of a composer.' Again: 'Mind you send me back Bennett's letter. Bennett is a rascal, and does not write to a soul. I should not have thought it of him.' 'You will delight in him' writes Schumann to another correspondent, and so on. But this was not all. Schumann publicly proclaimed his opinion of and belief in Bennett as a composer of high rank in the articles he wrote in the *Neue Zeitschrift für Musik*, the journal which he (Schumann) founded and edited. Here is a specimen—one of several similar 'appreciations':—

WILLIAM STERNDALE BENNETT.

After much thought as to what we could best present to our readers at the beginning of the year 1837, nothing better struck us than the idea of placing before them (with many good wishes besides) a very delightful individuality. It is not a Beethovenian one, drawing years of strife after it, no Berlioz, preaching revolution with heroic voice, and spreading destruction and fear around, but rather a gentle, quiet spirit, that labours on high, no matter how storms gather below him, like an observer of the stars, following their course and remarking the nature of their peculiarities. His name may be found above; as his fatherland is that of Shakespeare, his Christian name is that of the poet. Are the arts of poesy and tone so foreign to each other that the famous land which has already given us Shakespeare and Byron cannot bring forth a great musician? An old prejudice already begins to waver by means of the names of Field, Onslow, Potter, Bishop and others; much more will be done towards abolishing it by this artist, whose very cradle was watched by a kind Providence.

Schumann, after referring to his friend's Three Musical Sketches (The Lake, the Millstream, and the Fountain), which he calls 'most lovely pictures,' concludes his article in the following genial strain:—

I should like to tell my readers a great deal more about him; for these are only short poems compared to Bennett's greater works,—six symphonies, three pianoforte concertos, overtures to 'Parisina,' the 'Naïades,' &c.—and how he plays all Mozart's operas at the piano until we fancy we see the living master before us. But I cannot drive him away; he peeps over my shoulder, and twice has asked me, 'Now, what are you writing?'—'My dear friend, if you only knew!'

(To be continued.) [F. G. E.]

Occasional Notes.

MANY HAPPY RETURNS OF THE DAY TO—

Charles Lee Williams	May 1.
Frederic Cliffe	,, 2.
Edmund Hart Turpin	,, 4.
George J. Bennett	,, 5.
Thomas Tertius Noble	,, 5.
Edward H. Thorne	,, 9.
Charles Macpherson	,, 10.
Jules Emile Frédéric Massenet	,, 12.
Albert Visetti	,, 13.
Arthur H. Mann	,, 16.
Eaton Faning	,, 20.
Emile Sauret	,, 21.
George F. Huntley	,, 31.
Fritz Hartvigson	,, 31.
Mark Hambourg	,, 31.

Sir Alexander Mackenzie sends us the first of his promised letters, giving an account of his Canadian experiences as conductor of the Cycle of Musical Festivals in the Dominion. This letter—received while these pages are passing through the press—will be found on page 317. Sir Alexander received the honorary degree of LL.D. from Trinity University, Toronto, on the 11th ult. Congratulations to the University and to the Principal of the Royal Academy of Music.

To the good work done for the art of music out of London we have often called attention. It is really quite surprising to find not only earnest endeavour, but to hear of results that call for unstinted commendation. So at York. Attempts to form a local orchestra in that city had failed; but when Mr. Tertius Noble was appointed organist to the Minster in 1898, he at once founded the York Symphony Orchestra, and it is now in a flourishing condition. At the first concert (given in April, 1899) nothing more exacting than a Haydn symphony was performed. Then followed the 'Reformation,' Unfinished, and 'Jupiter' Symphonies, in addition to the 'Hebrides' and 'Britannia' Overtures, Suites, &c. Here is the list of orchestral pieces played at the last concert:—

Overture, Rosamunde	Schubert.
Suite for Strings	Purcell.
Overture, Figaro	Mozart.
Nutcracker Suite	Tschaikovsky.
Introduction to 3rd Act of Lohengrin	Wagner.
Overture, William Tell	Rossini.
Coronation March	Meyerbeer.

The history of the 'Y.S.O.' may be told in Mr. Noble's own words: 'We began with about thirty members and have grown to half-a-hundred. In the early days the "reading" power of the band was very bad, but now we are able to take a new overture and really do it quite well "at sight." I must add that I am most loyally supported by some of our best local professionals, who attend the rehearsals

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and give their services at the concerts. I must specially mention Miss Knocker, the leader of the band and a pupil of Joachim, also five members of the Groves family, well known in York for many years as being keen supporters of music. I have a lady in the orchestra who four years ago asked me what instrument she should take up. I suggested the bassoon! She bought one and has now become so efficient a performer that she is able to play the second bassoon parts at all the concerts. I am also encouraging old choir boys to take up instruments. We cleared about one shilling on the first two concerts, and have lost sums from £2 to £12 on the last four; but I have kind friends who are keen in supporting my efforts, so round goes the hat and into it fall the golden boys! At our last concert—held in the Exhibition—we opened the back of the huge room to working men at a charge of one penny for admission, including a programme. We had 1,000 chairs ready for them—500 sons of toil came and went away full of joy. At the approaching concert—on May 5—we shall have a great many more.' This plain, unvarnished tale speaks for itself and volumes for the musicianship and magnetic influence of Mr. Noble and the enthusiasm he imparts to his zealous players. A man of broad-minded views, he takes pains to make his programmes interesting to a general audience, without lowering his artistic standard. There is a great deal in this, as there is in the personality of a conductor like Mr. Noble. While we have much pleasure in instancing the doings of the Yorkists as another factor in the spread of music in this country, we wish them well and trust others may be encouraged to follow their good example.

Mr. H. G. Wells, who has contributed so much to the gaiety and alarm of nations by his anticipations of the drift of things, is giving in the *Fortnightly Review* his views on 'Mankind in the Making.' In the April number he deals with school education, and indulges in a diatribe against pianoforte instruction in the school. He says:—

> The eighteenth-century young lady was taught dancing, deportment, several instruments of music, how to pretend to sketch, how to pretend to know Italian, and so on. The dancing still survives,—a comical mitigation of high school austerities—and there is also a considerable interruption of school work achieved by the music master. If there is one thing that I would say with certainty has no business whatever in schools, it is piano teaching. The elementary justification of the school is its organization for class teaching and work in unison, and there is probably no subject of instruction that requires individual tuition quite so imperatively as piano playing; there is no subject so disadvantageously introduced where children are gathered together. But to every preparatory and girls' school in England—I do not know if the same thing happens in America—the music master comes once or twice a week, and with a fine disregard of the elementary necessities of teaching, children are called one by one, out of whatever class they happen to be attending, to have their music lesson. Either the whole of the rest of the class must mark time at some unnecessary exercise until the missing member returns, or one child must miss some stage, some explanation that will involve a weakness, a lameness for the rest of the course of instruction. . . . Not only is the actual music lesson a nuisance in this way, but all day the school air is loaded with the oppressing tinkling of racked and rackety pianos. Nothing, I think, could be more indicative of the real value the English school proprietor sets on school teaching than this easy admission of the music master to hack and riddle the curriculum into disconnected rags.

Mr. Wells would have all teaching of the pianoforte relegated to the 'private home province.' No doubt there is much to be said for this arrangement so far as regards day schools, but in the boarding schools there is no escape from the toils unless indeed the study of pianoforte playing is entirely abandoned. But the disturbance of ordinary class work occasioned by pianoforte lessons is really not so general as Mr. Wells would have us believe. In many schools, and more particularly in high schools for girls, the pianoforte lessons are given at times when no other class lessons are being given. Mr. Wells becomes more interesting and practical when he says:—

> But it is probable that a different sort of music-teaching altogether—a teaching that would aim, not at instrumentalisation, but at intelligent appreciation—might find a place in a complete educational scheme. The general ignorance that pervades, and in part inspires these papers, does, in the matter of music, become special, profound, and distinguished. It seems to me, however, that what the cultivated man or woman requires is the ability to read a score intelligently rather than to play it—to distinguish the threads, the values, of a musical composition, to have a quickened ear rather than a disciplined hand.

These very sensible remarks lead us to wonder why Mr. Wells ignores the singing classes that are at work in tens of thousands of schools. In these classes much of what Mr. Wells pleads for is being daily accomplished—the great anticipator in fact is anticipated. There is no better training for the ear than a systematic course of sight-singing. More good listeners are made in this way than by any other mode of studying music.

The world was less merry last year by reason of the fact that Mr. Bosville, of Bridlington Festival fame, was High Sheriff of his county. The important duties of that office were doubtless of the 'no joke' order, but now that they have been satisfactorily discharged, Mr. Bosville is free to resume the conductorship of his interesting music-makings, and to provide 'lots of fun' in his analytical programme notes. The Bridlington Festival was announced to take place on the 28th ult., too late in the month for notice in the present issue; but with a due consideration for the enlightenment, not to say the humour, of his patrons, the versatile Squire issues his programme-book in advance, a copy of which he has, according to his usual custom, been kind enough to send us. The book is as full of plums as a Christmas pudding and the flavour is of the most delicious kind. We extract three as samples. The first refers to Mr. Arthur Hervey's Overture 'Youth,' so successfully performed at the Norwich Festival and at a recent Philharmonic Concert. Mr. Bosville tells us that:—

> The overture 'Youth' is certainly descriptive music with a story, but it is quite a nice story. It is much too clean and healthy to suggest a 'problem.' So one can safely recommend this 'youth' as a well-washed, nice-minded boy who was not doomed to an early demise through præternatural smuggishness; one who was alternately the pride and terror of his maiden aunts, and one for whom the pedagogic schoolmaster would prophesy a bad end, drawing his unwarranted conclusions solely from a traditional antipathy to catapults, live cockchafers, and chocolate cigarettes. But there is no real harm in the boy. The sun shines upon him and he radiantly reflects the light. He walks the earth, happy in merely living. He is filled with a great enthusiasm, and the clouds of life seem only a deeper tint of gold in the glorious, lovely vision of Youth.

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The Menuetto of Beethoven's Fourth Symphony shows the conductor-analyst in his best vein—'twould be vain to attempt to imitate him. (The example consists of the opening bars of the Menuetto.)

Notice in the example how the old world grace of the triple measure is outraged by the capers of the modern bounder in common time, and please observe the aristocratic elevation of the eyebrows on the part of the clarinet in the last bars of the example, in a sort of 'Not what *we* were accustomed to, my dear!' manner. It will be noticed that this sniff of outraged etiquette is emphasized by the employment of the minor mode to freeze the bounding parvenu who has dared to trifle with a minuet.

Lastly, in regard to the final *Allegro* of the Symphony:—

The last movement dashes off at a speed which would delight the pneumatic bosom of one of those musical sausage machines which feed upon perforated cardboard.

Mr. Bosville's parting shot at this No. 4 of Beethoven is quite in his usual 'form':—

But at last, when the whole of the delightful romp is over, and when the inexorable hour of nursery bed-time has arrived, the principal subject is for the moment toned down into the comparative calm of quavers. Very gently then does this fascinating subject say 'Good-night' to the assembled company. Three little pauses momentarily delay the ceremony (perhaps they represent the reluctance displayed in kissing a 'strange gentleman' or a bearded aunt), then the good little subject dashes upstairs to the nursery in one final burst of juvenile exuberance.

A correspondent writes to us from Moscow giving the following particulars of recent musical doings in that city:—

The concert season here has been this year an exceedingly busy one. Both the Symphonic and Philharmonic Societies have shown considerable enterprise in bringing out new works and introducing famous artists to the Moscow public. The principal novelties were a Symphony in E flat, by Glier, a rising young Russian composer of considerable talent from whom may be expected great things in the future, and Scriàbine's second Symphony, a long and tedious example of the ultra-modern school. Remembering how several great works in the past were at first unfavourably received, it would be rash to predict the estimation in which this Symphony of Scriàbine's will be held in the future; but it may be mentioned that Kashkin, one of the ablest of Russian critics, wrote a very scathing criticism of it in the *Moscow Review* (*Moskowski Viedomosti*).

Exceptional interest was attached to the last of the Philharmonic Concerts by the engagement of Miss Muriel Foster. This was the first occasion on which an English vocalist has appeared on a concert platform in Moscow, Madame Ella Russell's visit some years ago being to one of the opera houses. 'Chè faro' was sung by Miss Foster in that perfectly-finished style for which she is so justly famous, and her rendering of songs by Rachmaninoff, Cui, Lefebre, and Grieg, showed the elasticity of her voice and her emotional capabilities. Miss Kate Eadie's excellent accompaniments served to enhance the effect of the songs. It is interesting to note that Rachmaninoff entered the artists' room after the concert and expressed himself both satisfied and delighted with Miss Foster's interpretation of his composition. The directors of the Philharmonic Society have already published Miss Foster's name in the list of soloists invited for next season.

Lee Williams's cantata 'Bethany' was given at the English Church here on Palm Sunday, under the direction of the organist, Mr. B. Ramsey, with the assistance of Miss Muriel Foster and Herr Bertheau.

Through the energy of Herr Brüschweiler, director of the Moskauer Liedertafel, a series of five sacred concerts has been given in the Reformirte Kirche under his direction, Mr. Ramsey acting as accompanist. The most important works performed were Brahms's 'Requiem,' Mendelssohn's 'Athalie,' and Rheinberger's 'Der Stern von Bethlehem.' Oratorios and sacred music generally, other than Russian, are very little known here. Last year the Symphonic Society advertised the first performance of Handel's 'Messiah'!

The first performance in America of Dr. Elgar's 'Dream of Gerontius' was given by the Apollo Musical Club of Chicago, on March 23, with every indication of success. The President of the Club, Mr. Clarence P. Van Inwegen, in a private letter to an English friend, thus refers to the event:—

I thought you would be interested in learning how 'The Dream of Gerontius' was received by a representative American audience . . . . . We had more than four thousand people present—hardly a vacant seat in the vast auditorium. It was an audience made up of musical people of the city and for a hundred miles around Chicago, some enthusiasts coming five hundred miles to hear the work presented by the Apollo Club.

Speaking from my own standpoint it was the greatest and most satisfactory concert the Club has ever given. The work was studied on-and-off for upwards of five months, and though it was not given so well as it will be next season (for we are to repeat it), it was a great triumph. All through the first part you could literally have heard a pin drop, and so intense was the feeling that many sat as in a trance.

We understand that Mr. Theodore Thomas directed three rehearsals of his famous orchestra in order to familiarize his players with the music; thus he showed his interest in a performance and a work which he himself did not conduct! There were *three* full rehearsals of band and chorus.

Mr. Frank Damrosch, who conducted the first performance of the work at its first presentation in New York three days after the Chicago performance, writes in these words:—

'The Dream of Gerontius' has been heard in New York, and has made a deep impression. No work of recent years has created such profound interest, both during its preparation and at the performance, and the general sentiment is one of joy and gratitude that at last there has appeared a composer who has original ideas and is able to express them sincerely in his own way and language.

The work is announced to be performed, for the first time in London, at Westminster Cathedral on June 6, when the chorus will consist of the North Staffordshire Choral Society. Dr. Ludwig Wüllner and Mr. Ffrangcon Davies are already engaged to sing, and the composer will conduct.

The outline programme of the Hereford Musical Festival—September 6 to 11—has been issued. The scheme includes 'Elijah,' the 'Messiah,' 'Hymn of Praise,' 'Israel in Egypt' (selection), 'The Dream of Gerontius,' 'A Christmas Mystery' (Wolfrum), &c. The novelties of the Festival will be a sacred work by Mr. Coleridge-Taylor, entitled 'Calvary,' and a short composition by Sir Hubert Parry. Dr. Sinclair will occupy his accustomed post as conductor.

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'Wisdom while you wait, being a foretaste of the glories of the Insidecompleteuar Britanniaware' is a most amusing brochure published by Messrs. Isbister and compiled by Messrs. E. V. Lucas and C. L. Graves, both past masters of fun literature in its most amusing form. As the title implies, the book is a skit upon certain advertising methods not unknown in Printing House Square. Music, as may be expected from Mr. C. L. Graves, finds more than one place in this uncommonplace compilation. For instance, among the 'departmental editors' we find: 'For obituaries —Professor Algernon Ashton.'

A choice sample of the 'Insidecompleteuar Britanniaware' may be given in full:—

INFANT MORTALITY IN MUSIC.

From the Special Article (71 pages) by Mr. HENRY BIRD, Accompanist at the 'Pops,' and the St. James's Ballad Concerts; Organist at St. Mary Abbot's, Kensington, &c.:

Ballad Concerts.— . . . . A long and arduous experience of this class of entertainment has convinced me of the immense difficulty of prolonging the life of children beyond the second verse of a sentimental ballad. Once the chords in the accompaniment are grouped in threes nothing can save them from the celestial regions. Here we may note the great superiority of Music over the other arts. Literature gives us the grand conception of the Heavenly Twins, but Music presents us with the still grander achievement of the Angelic Triplets. . . . .

[*The New Volumes also contain Articles on MADAME CLARA BUTT, WHOOPING COUGH, and the Works of F. E. WEATHERLY.*]

Under the letter 'W.' we find this cross reference:—

WAGNER, THE LATE RICHARD. *See* RICHARD STRAUSS.

and among the testimonials from all sorts and conditions of men is this:—

M. PADEREWSKI writes: 'Ten volumes of your harmonious work make the most perfect pianoforte stool imaginable.'

If we may quote a non-musical extract from a shilling book that is sure to have thousands of readers, the following specimen may be selected. We are told (in regard to restaurants) that 'Every house should be connected to a good restaurant by a souptureenean passage.'

'Where there's a will there's a way,' says the old proverb. This 'occasional note' is the way and the following is the will—of Dr. Pepusch:—

Abstract of the Will of John Christopher Pepusch, Doctor in Musick, of the Charterhouse, 9 July 1752.

To Benjamin Cooke, George Berg, and Miss Thomas, five guineas each.

To John Travers my gold medal presented to me by the Musick Academy.

To John Helot my watch.

To Mrs. Needler, wife of Mr. Needler of the Excise Office, my gold snuff-box.

To my servant Elizabeth Goudge two guineas, besides what is due to her.

To Elizabeth Sheppard, who has attended me lately, three guineas.

All my moveables, books of musick &c. to be equally divided between John Travers and Ephraim Kellner, except such musick printed or written in parts ready to be performed, which may be useful to the Academy of Antient Musick meeting at the Crown and Anchor Tavern in the Strand, which musick I give to the said Academy.

To George Shelvocke Esq. of the Post Office my own portrait in my glass scrutore.

To John Warecher all my wearing apparel.

The residue of estate to be equally divided between John Travers and Ephraim Kellner.

Nicholas Mann Esq. Master of the Charterhouse, to be exor.

Tho. Melmoth } witnesses.
J. S. Colepeper }

Proved in the Prerogative Court of Canterbury May 21, 1753, by J. Travers & E. Kellner, the residuary legatees; the exor. N. Mann having renounced probate.

An Italian musical contemporary furnishes the following misspelt information regarding the novelties and quasi-novelties of the Philharmonic Society during the present season:—

l'ouverture *Yout* di *Kervey*
la ballata *Tyra Tree* di *Reginald Sommerock*.

The first explains itself, but the '*Tyra Tree* di *Reginald Sommerock*' is a curious perversion of 'Thyra Lee,' by Reginald Somerville.

The following type-written document was found under the door of a house in a certain suburb of London:—

VIOLIN TUITION.

Mr. —— (GUILDHALL SCHOOL OF MUSIC) desires to bring to your notice that he is open for a few pupils who wish to have a thorough good professional tuition which will enable them to handle this instrument to advantage.

Terms are 1/- per lesson,—exceedingly cheap in view of the way in which pupils will be brought out.

All desirous of taking advantage of this splendid opportunity should communicate at once with Mr. ——.

SIR HUBERT PARRY'S NEW CHORAL WORK.

Sir Hubert Parry has been nobly courageous in becoming his own librettist in his new Symphonic Ode, 'War and Peace' (for soli, chorus, and orchestra). Moreover, in many respects his libretto is vigorous, significant and emotional; more than all this, it is emphatically suited and fit for music. There is a strong tendency at times on Sir Hubert Parry's part to follow in the line of Mr. W. E. Henley, from the poetical standpoint:—

Ride now! Fall now!
Bleeding yet unsubdued,
Biting at earth,
Clutching at wounds,
Speechless with sobbing breath,
Dizzy with agony.

Of its kind, let us say that this is good work; but only when its limitation is observed and marked, with a future of music before it that is most necessary for its fulfilment. Take an example from Mr. Henley:—

Hark how the Trumpet,
The mistress of mistresses,
Calls, silver-throated
And stern where the tables
Are spread, and the meal
Of the Lord is in hand!

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The poet completes his emotion through the mere triumph of his own writing. Sir Hubert Parry completes his somewhat less ripe lines, however, with his music. That music is eminently one in idea, one in sentiment, one in enthusiasm with the libretto. A distinction has been made in modern times between poetical poetry and rhetorical poetry. Keeping that distinction well in mind, we may say that Sir Hubert has, in this instance, rightly elected to stand in with rhetorical music, to make 'clear the clarion of his song,' and to leave to some large extent on one side the softer and more intimate things of music. The introduction is pure realism—a clatter and mingling of emotions, not clarified into any true melody, but resounding in rhythm and ceasing finally among mysterious half-silences. The bass solo, 'Deep in the dark abyss'—the poetic suggestion being here clearly taken from 'Paradise Lost'—which opens the vocal portion of the work is, if a trifle grim, significant and suggestive; it leads into a vigorous male chorus, 'Strike now,' which is distinguished by a peculiarly personal note. The music is here in flight and utterly full of vitality; it is also most ingeniously contrived; moreover it is warlike, it almost avoids beauty until the section is reached entitled 'Recompense.' The contralto solo, 'There is a gracious flow'r' intrudes here however with a sense of contrast that is wholly agreeable, although perhaps a little more definiteness of simplicity would have heightened that contrast; again the phrase here, 'Death is the end of all,' is admirable in its manliness and courage. Throughout, too, one observes so far that there is not a note of weakness in the scoring, and that Sir Hubert has carefully massed his effects, if not always gratefully to the ear, at all events always most intelligently.

The section entitled 'Comradeship' is sound writing with quite excellently graded pages of dramatic effect, such as the mezzo-forte passage 'The hill-tops bristle with foes,' leading to the utter quietude of 'Silent from rock to rock they steal'—a very imaginative page indeed. The dirge, 'Blow trumpets'—the rhythm of the book here is of a homelier kind—is mournful, but never maudlin, with a set bass rhythm, the vocal phrases not without majesty, and throughout controlled by a ripeness of inner orchestral writing that one always appreciates, however natural the expectation may be. From this point forth, Sir Hubert Parry frankly surrenders himself to the rhetorical sentiment of triumph, and of keen, brisk pleasure. 'Home-coming' is a vigorous and sounding page, and even the section 'Peace' is instinct with suppressed animation; so we come through some capital writing, 'Sing the glories of peace'—in which he shows quite the limit of his ambition, so far as this work is concerned — to a triumphal march 'Forward, brothers!'

The whole concludes with an 'Aspiration,' very calmly written at the outset, but with growing animation, the volume of sound increasing until for a brief while the emotion is suspended in interludes, only to gather itself again together into a penultimate page of excitement, the whole ending with the utmost quietude on the common chord of C major.

A musical Festival will be held at Duisburg, Rhenish Prussia, on the 23rd and 24th inst. The programme includes the 'Messiah,' Bruckner's Ninth Symphony, Parry's 'Blest Pair of Sirens,' and R. Strauss's 'Tod und Verklärung.' The conductor will be Dr. Walther Josephson, and the committee hope to induce Sir Hubert Parry to be present at the first performance abroad of his famous Ode.

Church and Organ Music.

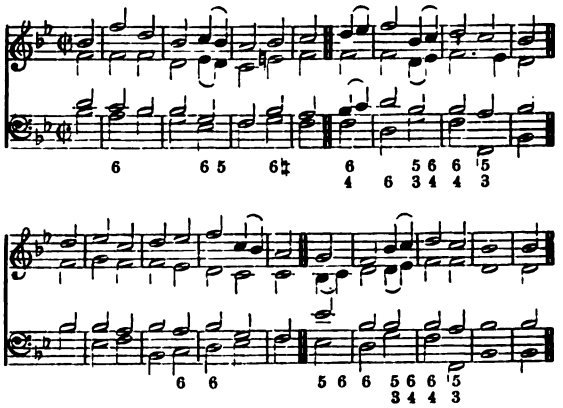
THE TUNE 'ST. STEPHEN'S.'

The finger of scorn is often pointed at the clerical composer; but in regard to the smaller forms of church music — the hymn-tune and chant — the reproach is not always justified. No one can deny that despite his limitations and short-comings, the amateur has often succeeded, at least melodically, where the skilled musician has failed. Examples not a few could be given in proof thereof, but it may suffice to- instance the hymn-tune known as 'St. Stephen's,' composed by the Rev. William Jones, of Nayland, more than a hundred years ago.

The tune first appeared at the end of a publication entitled:—

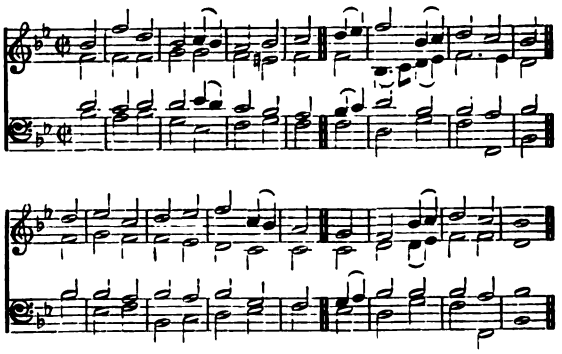
> Ten Church Pieces for the | Organ | with four Anthems in score | composed for the use of the Church | of Nayland in Suffolk | and published for its benefit | By WILLIAM JONES, M.A., F.R.S. | author of a treatise on the Art of Music, &c., &c. | Opera II. | London [1789].

It stands thus, including the repetition of the final chord:—



set to this version of Psalm xxiii.:—

> My Shepherd is the living Lord,
> Nothing therefore I need,
> In pastures fair near pleasant streams
> He setteth me to feed.

The following version of the tune is found in 'A morning and evening service performed at St. George's Chapel, Windsor, &c.,' by the same author, dated 1795:—

It will be observed that while Mr. Jones retained his original bass, he improved the progressions of the inner parts both grammatically and melodically.

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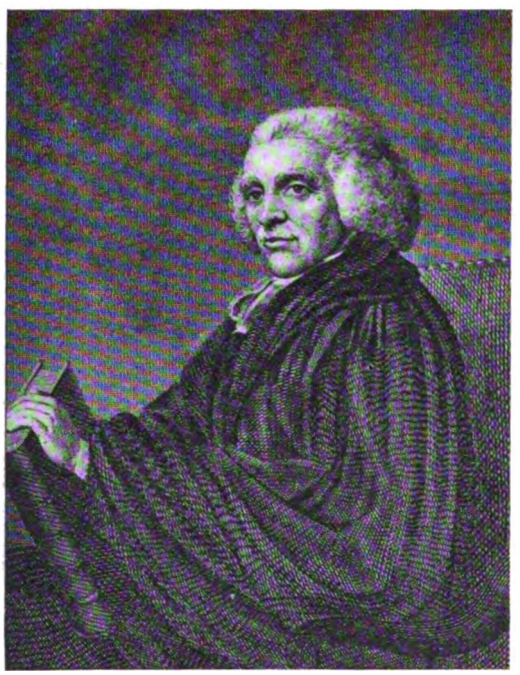
In this later publication the name of the tune is changed to 'Nayland'; in Scotland it is known as 'Newington.' By the retention of the original designation, 'St. Stephen's'—so named by the composer after his favourite saint—the tune would avoid confusion.

The Rev. William Jones—born at Lowick, Northamptonshire, July 30, 1726—was a descendant of Colonel John Jones, the regicide, and he always kept January 30 as a day of humiliation for the sins of his ancestor! Educated at the Charterhouse and University College, Oxford, he held in succession curacies at Finedon, Wadenhoe (both in Northamptonshire) and the vicarages of Bethersden, Pluckley (both in Kent) and Paston, Northamptonshire. In 1777 he was appointed perpetual curate of Nayland, but his name does not appear in the registers till 1784. Jones was one of the most prominent churchmen of his day. He was a zealous student of music and of natural science, as well as of theology. Nayland vicarage became the centre of a little circle which afterwards expanded into the



THE REV. WILLIAM JONES, M.A., F.R.S.
COMPOSER OF THE TUNE 'ST. STEPHEN'S.'

high-church party of the early part of the 19th century. In 1775 he was elected a Fellow of the Royal Society, and his collected works, published in twelve volumes (1801), comprise many philosophical and theological contributions to literature. 'A man of quick penetration, extensive learning, and the soundest piety,' Jones died at Nayland, January 6, 1800, aged seventy-three, and was buried in the vestry of the church.

In regard to his musical attainments, he was the author of—

> A treatise on the Art of Musick, in which the elements of harmony and air are practically considered and illustrated by 150 examples in notes . . . the whole intended as a course of lectures preparatory to the practice of Thorough-Bass and Musical Composition. Colchester, 1784. (Second edition, Sudbury, 1827.)

The 'Ten Church Pieces' in which 'St. Stephen's' first appeared were dedicated to Lady Rushout, 'who assisted him so generously in the design of placing a good Organ in the beautiful Church of Nayland; from which,' Jones adds, 'some of the best of our Cathedral services and anthems are occasionally heard; and our Psalmody, so assisted, is to my ear more affecting than any I ever met with of the kind, from such a number of tuneful children singing the old plain Psalms in *different* parts.' An extract from the Preface may be quoted as bearing upon present-day tendencies in the demoralization of the organ by a superabundance of 'oboe with tremulant' and similar perversions of the nature and dignity of the instrument:—

> I use the Organ chiefly in the Diapasons, the Swell, and the Chorus, as best accommodated to the Music of the Church. A stop approaching to vocality, such as the Bassoon, Cremona, or Vox-humana, has a very agreeable effect, and may well be admitted when used with discretion; but I must confess myself much less affected with the noise and levity of the Cornet and Trumpet than I used to be.

Nayland, about six miles from Colchester, is a village on the northern bank of the River Stour; thus it is just inside Suffolk. It is untouched by railways, and contains several old houses and—unfortunately from a picturesque point of view—a huge modern mill planted in the middle of the village. The word Nayland has nothing to do with 'no land.' In early days the place was an island, surrounded by the Stour—Nayland being a corruption of Eyland (Ealand), the land in the water, Ey (or Ea) being the old English word for 'water.' The 15th century church has been much restored, though some curious pews of horse-box type still exist under the gallery. Some chained Latin bibles are kept in a cupboard in the vestry. The organ, originally built by Green, was opened on July 29, 1787, when Jones preached a sermon on 'The nature and excellence of music,' taking his text from Psalm xcviii., 6. This sermon is included among his printed works. The swell-box of Green's organ was suspended from the west wall of the church by hooks!

The glory of Nayland church is, however, its altar-piece, from the brush of Constable, who loved the neighbourhood which furnished him so many subjects for the exercise of his genius. The former altar-piece was a representation of Moses and Aaron, but this so disgusted Constable's nephew, a resident in the village, that he persuaded his uncle to paint the present adornment, its subject being 'Christ blessing the wine at the last Supper.' The hand of the master is apparent in this beautiful feature of Nayland church, the birthplace of the tune 'St. Stephen's.'

'ALL SORTS AND CONDITIONS OF MEN.'

Organists are very familiar with the collect 'for all sorts and conditions of men,' but few of them probably know that it was composed by Peter Gunning, Bishop of Ely from 1675 to 1684. In this connection an amusing story was told to the present writer the other day by the Dean of Ely. One of the hobbies of the Dean is to conduct parties round his beautiful Cathedral. On one occasion he was showing his visitors the tomb of Bishop Gunning, and telling them that he wrote the collect 'for all sorts and conditions of men.' An American tourist, who had overheard the Dean's observation, came up to him and said: 'I beg your pardon, but that was written by Walter Besant'!

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THE YORK MINSTER ORGAN.

We give the specification of this fine instrument which has been entirely rebuilt and enlarged by Messrs. J. W. Walker and Sons. (See p. 302 for an account of the opening of the organ by Sir Walter Parratt):—

Great Organ (20 Stops).

	Feet.		Feet.
Double Open Diapason	16	Octave	4
Bourdon	16	Harmonic Flute	4
Open Diapason	8	Twelfth	2⅔
Open Diapason	8	Fifteenth	2
Open Diapason	8	Full Mixture (4 ranks)	—
Open Diapason	8	Sharp Mixture (3 ranks)	—
Gamba	8	Double Trumpet	16
Wald Flute	8	Posaune	8
Stopped Diapason	8	Trumpet	8
Octave	4	Clarion	4

Swell Organ (16 Stops).

Bourdon	16	Fifteenth	2
Open Diapason	8	Dulciana Mixture (3 ranks)	—
Horn Diapason	8	Full Mixture (3 ranks)	—
Stopped Diapason	8	Double Trumpet	16
Echo Gamba	8	Trumpet	8
Voix Celeste (Tenor C)	8	Horn	8
Octave	4	Oboe	8
Flute	4	Clarion	4

Tremulant to those Swell Stops that are on light-pressure wind.

Choir Organ (10 Stops).

Gedact	16	Gemshorn	4
Open Diapason	8	Stopped Flute	4
Gamba	8	Suabe Flute	4
Dulciana	8	Flautina	2
Stopped Diapason	8	Clarinet	8

Solo Organ (8 Stops).

Echo Dulciana	8	Bassoon	16
Harmonic Flute	8	Orchestral Oboe	8
Harmonic Flute	4	Vox Humana	8

Tremulant to the above six stops, which are enclosed in a swell box.

Tuba	16	Tuba	8

Pedal Organ (16 Stops).

Open Diapason (wood)	32	Octave	8
Open Diapason (metal)	32	Flute	8
Open Diapason (wood)	16	Contra Trombone (upper notes from Trombone)	18
Open Diapason (metal)	16		32
Violone (wood)	16	Trombone	16
Contra Gamba (metal)	16	Contra Fagotto	16
Sub-bass	16	Tromba	8
Bourdon	16	Clarion	4
Quint	10⅔		

Manual compass CC to A; Pedal compass CCC to F.

Couplers (13).

Swell to Great.	Solo Sub-Octave.
Swell to Choir.	Solo Unison off.
Solo to Great.	Great to Pedal.
Swell Octave.	Swell to Pedal.
Swell Sub-Octave.	Choir to Pedal.
Swell Unison off.	Solo to Pedal.
Solo Octave.	

Electro-Pneumatic combination Pistons and Pedals.

Eight to great organ stops.
Two controlling the great organ reeds.
Six to swell organ stops.
Four to solo organ stops.
Three to choir organ stops.
Eight (pedals) to pedal organ stops.
Six (pedals) duplicating swell pistons.

The combinations of stops upon the pistons and pedals are easily alterable by the organist, the mechanical arrangements being conveniently placed in the console.

Other Accessories.

(A.)—Double-acting pedal controlling great to pedal coupler.
(B.)—Coupler 'Great pistons to pedal combinations.'
(C.)—'Pedal basses to swell organ,' whereby the pedal organ may be controlled in suitable combinations (not necessarily the same as those associated with the great), by either the swell pistons or combination pedals.

There is also a Crescendo Pedal, bringing on the piston and pedal combinations from soft to full, affecting also the solo tubas, great to pedal, swell to great, and solo to great couplers, in appropriate order, thus enabling the player to increase his organ from soft to full or vice versâ, or to arrest the crescendo at any point, without touching a stop or piston, and so arranged as to leave all pistons, &c., free to work as usual directly the foot is removed from the pedal.

Stops.		Pipes.
Speaking	70	4,104.
Couplers, &c.	15	

ORGANISTS' SALARIES.

The remuneration of church organists has lately attracted some attention, and war has been waged against wages considered to be inadequate. It may therefore not be without interest to give the following examples of salaries paid about a century ago. The information is derived from the transcript of a book compiled by G. P. England, the organ builder, and kindly placed at our disposal by Mr. Burnham Horner. It contains many specifications of church organs, and

THE CONSOLE OF THE ORGAN IN YORK MINSTER.

gives in addition the names of the officiating organists at the churches enumerated, with in certain cases their emoluments:—

CHURCH.	ORGANIST.	SALARY
Chester Cathedral	Mr. Bailey	£50
Lincoln Cathedral	Mr. Skelton	50
York Minster	Mr. Camidge	50
Manchester Collegiate Church (now Cathedral)	Mr. Sudlow	80
Magdalen College, Oxford	Mr. Vicary	60
New College, Oxford	Mr. Woodcock	80
St. Marylebone Church	Mr. C. Wesley	110
St. Magnus, London Bridge	Mr. Cooke	50 (gs.)
St. Paul's, Deptford	Mr. T. Adams	50
St. Saviour's, Southwark	Mr. Cope	50
St. Mary, Rotherhithe	Mr. J. F. Reddie	50
St. Laurence, Shoreditch	Miss Gosford	40
St. Luke's, Old Street	Mr. Cranch	30
St. Paul's, Covent Garden	Mr. Walmisley	30
St. Stephen's, Coleman Street	Mr. Groombridge	30
Enfield Church	Mr. Levesque	40
Eltham Church	Mr. Nightingale	30
St. Laurence, Reading	Miss Binfield	30

It must be remembered that, except in cathedrals, the duties of a church organist a hundred years ago

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were much lighter than they are now. Moreover, pluralities were freely tolerated. In regard to the financial consideration of the subject a Windsor story may be re-told. It was the custom of a former Dean of Windsor to invite the Lay Clerks of St. George's Chapel to an annual supper at the Deanery. On one occasion the genial host, a man fond of his garden, in the course of conversation with one of his guests enthusiastically expatiated upon his success in raising celery, a vegetable which he pronounced *salary*. 'I wish, Mr. Dean,' replied the listener, 'you could see your way to raise *my* salary'!

The excellent use to which the Naves of so many Cathedrals are now being put received a further proof at Wells on the 1st ult., when Bach's 'St. Matthew' Passion was performed under the careful direction of the organist, the Rev. Dr. Davis. It was the first time that an orchestra has taken part in a service at Wells Cathedral. On this occasion the instrumentalists numbered forty-two, and the choruses were sung—and admirably sung—by the Cathedral choir and the Wells Choral Society. Mrs. Hodgkinson rendered excellent service at the organ, and Mr. H. J. Langley, an assistant of Dr. Davis's, gave a short recital of Bach's organ music before the oratorio. The service was so successful that it may become an annual event.

Easter Tuesday was the occasion of the presentation of a silver loving-cup to Dr. Keeton, organist of Peterborough Cathedral, by his articled pupils. It was a spontaneous expression of their loving esteem, in grateful recognition of their indebtedness to him. The presentation was made by Mr. Oliver O. Brooksbank, on behalf of his fellow-pupils; and Dr. Keeton, in accepting this token of regard, expressed with much feeling his appreciation of the kindness of the donors.

PURCELL'S 'O SING UNTO THE LORD.'

We are much obliged to Sir Frederick Bridge for his detailed, if in some places inaccurate, explanation of the charges he has made against Vincent Novello's edition of the above anthem. It is satisfactory to find that he practically withdraws three of the most important of the seven counts of his indictment, and that he 'yields to no one in appreciation of what Vincent Novello did.'

ORGAN RECITALS.

Dr. G. J. Bennett, Norwich Cathedral.—Melody ('Eventide'), G. J. Bennett.

Dr. A. L. Peace, Ferryhill U.F. Church, Aberdeen.—(Inauguration of new organ, built by Messrs. Brindley and Foster.) Magnificat for the Organ (No. 1), E. Lemaigre.

Dr. M. J. Monk, Truro Cathedral.—Finale alla Marcia, Stainer.

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh.—Prelude and Fugue in F, Ouseley.

Dr. Walford Davies, Crescent Chapel, Newton.—Voluntary in C, John Stanley.

Mr. Alfred Hollins, Streatham Congregational Church.—(Dedication of new organ, built by Messrs. Norman and Beard.) Andante in F sharp minor, S. S. Wesley.

Mr. James Tomlinson, New Public Hall, Preston.—Contemplation, Wheeldon.

Mr. R. H. Turner, Parish Church, Portsmouth.—Minuet, Wolstenholme.

Mr. Alfred Bentley, St. Lawrence, Jewry.—Fugue in G major, Krebs.

Mr. Arthur Lilly, St. Mary's, Mornington, Dunedin, New Zealand.—Cantilene Pastorale, Guilmant.

Mr. William Reed, Chalmers Church, Quebec.—Concert Fantasia, Stewart.

Mr. F. I. Plummer, Congregational Church, Hawkstead Street, Southport.—Sonata da Camera (No. 2), Peace.

Mr. R. Cecil Rodham, St. Michael and All Angels', Longtown.—Communion in F, Grison.

Mr. Munro Davison, Northern Polytechnic.—Toccata in G, Dubois.

Mr. Franklyn Mountford, St. James's, Handsworth, Birmingham.—Old Easter Melody (with variations), John E. West.

Mr. Roger Ascham, St. Cuthbert's, Port Elizabeth.—Andante in F, Smart.

Mr. H. T. Gilberthorpe, St. George's, Dunster.—Overture in D, Kinross.

Mr. W. H. Harris, St. John Baptist, Kensington.—Fantasia in F minor, Mozart.

Mr. David Mackenzie, St. Andrew's Presbyterian Church, Gravesend.—March in C, Hollins.

Mr. Louis H. Torr, Church of the Ascension, Southampton.—Lied in G, Wolstenholme.

Mr. H. J. Davis, Christ Church, Bath.—On a bass, Stainer.

Mr. H. R. White and Mr. G. Harrison, Clontarf Presbyterian Church.—Sonata in E minor, Ritter (Op. 19), and Fantasia in C minor, Hesse (Op. 35) for two performers.

Mr. F. Midgley, St. Stephen's United Free Church, Perth.—'Marche des Templiers,' Benedict.

Mr. C. H. Moody, Hart Memorial Church, Birmingham.—Finale in the French style, J. C. Bridge.

Mr. J. E. F. Martin (sub-organist), St. Mary's Cathedral, Edinburgh.—Sonata in A minor, Rheinberger.

Mr. Henry Riding, St. John-the-Baptist, Leytonstone.—Concerto in G, Camidge.

Mr. F. J. Livesey, Priory Church, St. Bees.—Overture, Smart.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Thomas B. Banks, Holy Trinity, Walton Breck, Liverpool.

Mr. F. C. Butcher, Birchington Parish Church.

Mr. E. F. Cottingham, Episcopal Church, Dunoon.

Mr. W. R. Hampson, Junr., West Kilbride Parish Church, N.B.

Mr. Theo. Keynes, Congregational Church, Sutton.

Mr. Frank Leader, St. Peter Parmentergate, Norwich.

Mr. R. Francis Lloyd, Sefton Park Presbyterian Church, Liverpool.

Mr. Stanley R. Marchant, Christ Church, Newgate Street.

Mr. William H. Speer, Parish Church, Bexhill-on-Sea.

Mrs. Taysen, Holy Trinity Church, Hatfield Heath.

Mr. Fred. Tovey, Christ Church, Weston-super-Mare.

Errata.—Page 241 of last issue, col. 2, line 21 from bottom, *for* 'Jones' *read* 'Janes'; and p. 242, line 38, *for* 'any' *read* 'many.'

THE BERLIOZ CENTENARY.

Choral societies and choirs not a few will doubtless be thinking of celebrating the centenary of Hector Berlioz during next season's operations. In cases where resources may not be adequate to the performance of one of the master's great works, we would direct attention to the charming chorus which forms the music pages of the present issue of THE MUSICAL TIMES, and for which that skilful versifier, Mr. Paul England, has specially written some very singable words.

The chorus is from Part II. of Berlioz's 'L'Enfance du Christ,' which treats of the flight of the Holy Family into Egypt. It originated thuswise. In the year 1850 a Philharmonic Society was started in Paris and Berlioz was appointed its conductor. At the concert of November 12, Berlioz played a trick—which he was quite capable of doing—upon the credulity of his friends and foes in the identical chorus which appears in our pages. The nature of the freak is best described by Berlioz himself in a

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letter he wrote to the late John Ella, to whom he dedicated this (the second) section of his 'L'Enfance du Christ.'

'My dear Ella,—You ask why the mystery, "La Fuite en Egypte," bears this indication: "attributed to Pierre Ducré, imaginary chapel-master." It is by consequence of a fault I committed—a grave fault for which I have been severely punished, and concerning which I always reproach myself. Here are the facts: I found myself one evening at the house of Baron de M., an intelligent and sincere friend of art, with one of my fellow-students of the Academy of Rome, the learned architect Duc. Everybody played at écarté, whist, or brelan, save myself. . . . I was bored in a manner sufficiently evident, when Duc said, turning to me, "Since thou dost nothing, why not write a piece of music for my album?" "Willingly." I took a piece of paper, and traced some lines, upon which soon appeared an andantino in four parts *for the organ*. Recognising in it a certain character of naïve mysticism, the idea struck me to apply words of the same kind. The organ piece disappeared and became the chorus in which the Shepherds at Bethlehem take farewell of the infant Jesus, at the moment when the Holy Family set out for Egypt. Whist and brelan were interrupted to hear my holy effusion, and the company were as much amused by the antique turn of the verse as of the music. "Now," said I to Duc, "I shall put thy name at the bottom. I mean to compromise thee." "What an idea! My friends very well know that I am entirely ignorant of composition." "Ah! that is a good reason, truly, for not composing; but, since thy vanity refuses to adopt my piece, I will create a name of which thine shall make part. It shall be Pierre Ducré, whom I institute music-master at the Sainte-Chapelle of Paris in the seventeenth century. That will give to my manuscript all the value of an archæological curiosity." . . . Some days after, I wrote, at home, the piece called "Repose of the Holy Family," beginning this time with the words, and a small overture for a small orchestra in a small innocent style, in F sharp minor without the leading-note. . . . A month later, when I thought no more about my retrospective score, a chorus was wanted for the programme of a concert I had to conduct, and it amused me to insert that of the shepherds from my Mystery, leaving it under the name of Pierre Ducré, Music-master at the Sainte-Chapelle of Paris (1679). The choristers at rehearsals conceived a lively affection for this ancestral music. "Where did you disinter it?" they said to me. "Disinter is nearly the word," I answered without hesitation, "it was found in an old walled-up chest during the recent restoration of the Sainte-Chapelle." The concert took place; Pierre Ducré's piece was well rendered and still better received, while the critics praised it the next day and congratulated me on my discovery. Only one expressed doubts concerning its authenticity and age. . . . On the following Sunday, Duc was at the house of a young and beautiful lady who greatly loved ancient music, and professed much contempt for modern productions of known date. "Well, madame, how did you find our last concert?" "Oh! very mixed, as usual." "And the piece of Pierre Ducré?" "Perfect! delicious! there is music! time has removed none of its freshness. It has true melody, of which contemporary composers force us to remark the rarity. It is not your M. Berlioz, in any case, who could even produce its equal." At these words Duc was compelled to laugh, and had the imprudence to answer, "Alas, madame, it was my M. Berlioz nevertheless, who composed the Shepherds' Adieu, and who did it in my presence, one evening, on the corner of a card-table." The lady bit her lip, the blush of confusion tinged her face, and turning her back on Duc, she threw out with temper the cruel phrase, "M. Berlioz is an impertinent." Judge of my shame, my dear Ella, when Duc repeated these words to me. I hastened to make atonement by humbly publishing in my own name that poor little work, retaining however under the title the words "Attributed to Pierre Ducré, imaginary chapel-master" to recall this my culpable freak.'

That Berlioz, the master of great effects, could write simple and melodious strains, our music pages unmistakably testify.

SIR ALEXANDER MACKENZIE ON HIS CANADIAN TOUR.

TO THE EDITOR OF THE MUSICAL TIMES.

Ottawa, April 10, 1903.

DEAR SIR,—Before commencing the fortnight's Festival Concerts which I now have before me, let me fulfil my promise to furnish you with a brief account of our musical doings during my Canadian tour.

I am writing from Ottawa, where I have been spending part of Holy Week, during which our operations have naturally been suspended, thereby affording me an opportunity of a short rest and a look round. To-night, however, my *dolce far niente* is over, and work begins at Toronto in the morning.

On my arrival at Halifax on March 28 I was glad to perceive the stalwart figure of the Director of the Festivals (Mr. Harriss) on the quay, although I was not too anxious to leave the good ship 'Bavarian,' upon whose decks I had enjoyed leisure, ozone, and excellent company, in spite of a roughish passage across the Atlantic. I was speedily informed that our plan of campaign in Nova Scotia and New Brunswick had been reversed, owing to local exigencies, and that the first concerts would be given at St. John instead of at Halifax. We therefore proceeded without delay to the capital of New Brunswick, where I met the Orchestra from Montreal, which had been placed at my disposal for the first week. A few hours after their arrival I commenced rehearsals of the orchestral numbers, and on the following day my choral experiences began. It will interest you to know that at the conclusion of my first rehearsal with the choir, I felt impelled to make the frank confession that the quality as well as the preliminary preparation of that body had considerably exceeded my expectations. I had all the greater pleasure in making this statement, as that choir had been formed expressly for the purposes of these Festivals, and had been admirably trained by the Associate-Conductor, Mr. J. S. Ford, who had done his share of the work in an excellent manner. Moreover, I am pleased to say that the two choral works, 'The Banner of St. George' (Elgar), and 'Hiawatha's Wedding Feast' (Coleridge-Taylor), were performed and received in a manner which would have gratified their composers. Certainly there was no lack either of vigour on the part of the choir or enthusiasm on the part of the audience. Indeed the good folks of St. John seemed to appreciate most cordially our instrumental and vocal efforts, and the Mayor honoured me by giving a reception, at which I made the acquaintance of the leading citizens.

On the morning of April 2, our company left at an early hour for Moncton. Although Moncton is a small place, I found an even larger chorus (again created for our purposes), which had been well trained by the local Conductor, Mr. G. H. Brown, and I have to record not only an intelligent and vigorous

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performance of 'The Banner of St. George,' but one of the most encouraging receptions in my experience. I am told that no choral work had ever been given here, and that this was the first occasion upon which an orchestra had performed! Certainly our efforts seemed to give the large audience great satisfaction, for I had the unique experience of having every item (both vocal and instrumental) in the programme encored. The cantata of course I could not repeat, but I daresay they would have listened to a repetition of it with great pleasure. For some reason or other my overture to 'The Little Minister' had to be repeated both at St. John and here, and we had to play it six times during the past three days. We then left for Halifax.

Halifax has been in possession of an excellent society, namely, the Orpheus Club, conducted by Mr. C. H. Porter, for the last twenty years, and it was but natural that the lion's share of choral work during this week should fall to it. At the three concerts I directed we gave four choral works: Cowen's 'Coronation Ode,' Stanford's 'Revenge,' a Festival Mass by Mr. Harriss, conducted by himself, and Elgar's 'The Banner of St. George,' conducted by the Associate-Conductor. All these works were given in fine style by this excellent choral society, which responded intelligently and enthusiastically to the Conductors. Although the balance of the choir was good and the sopranos particularly bright, I noticed that the tenors were of exceptionally good quality, and the defiant utterances of *Sir Richard Greville* were given with a vigour which would have delighted the composer of 'The Revenge.' I had an opportunity of augmenting the orchestra during these three concerts from various sources, notably the band of the Garrison, and the orchestral numbers were received in a most cordial manner. As I have already stated, Halifax has been musically active for some years, and can boast of a number of excellent resident musicians and teachers, whose successful educational work is quite evident. Let me not omit to record the complete success of the three young vocalists who accompanied me from London. Miss Ethel Wood, Mr. Wilfrid Virgo, and Mr. Reginald Davidson, on every occasion of their appearances during this week, have had to re-appear and repeat their numbers.

So far therefore the general results have been completely satisfactory, artistically even beyond my expectations. A very considerable strain has been put upon every one connected with this enterprise. The orchestral rehearsals have been long and frequent. I was compelled to hold a band rehearsal, after an evening concert, commencing at 11 o'clock at night (we had been at work from 10 o'clock in the morning), and although I have no cause to complain of want of willingness on the part of the members of the orchestra, I fancy they are not at all accustomed to the hard work attendant upon the preparation of a musical festival in England. However, my insistence and dogged endurance seemed to impress them, and in spite of protestations that the lips of some of the wind performers would not stand any more, I succeeded in getting what I wanted!

The weather has certainly not been in our favour, and the variations of temperature have been quite wonderful. Warm rain in the morning, frozen streets in the afternoon, with an occasional blizzard at Halifax, can hardly be called festival weather. Indeed, on the occasion of the first performance I had to make a carefully calculated sudden dart which landed me in at the stage door between two violent gusts of wind! The week's music concluded with a reception (given by the Orpheus Club), which was largely attended and enjoyed until a late hour by the numerous supporters of the festival and the most prominent inhabitants of Halifax. The cordial spirit in which we have been welcomed in the Lower Provinces is most gratifying and encouraging.

I am now in a better position to realize the magnitude of the work covered by the cycle of concerts, as well as the enterprising courage which has enabled Mr. Charles E. Harriss to cope with the innumerable difficulties of this huge scheme. Choral bodies have been formed where none existed previously. The active sympathies of the municipal authorities, as well as the hearty co-operation of the musical profession, have been enlisted everywhere. The financial responsibilities and endless details rest upon the shoulders of a man whose energies seem to command the respect and appreciation of all who are interested in a movement which cannot fail to benefit the future of music in this vast Dominion.

Holy Week, fortunately, brings with it a well-earned rest, before attempting the task of conducting eighteen concerts (and their attendant rehearsals) in fourteen days. The interest in our success is very keen and general; we are encouraged by the support of the leaders of the country. And I am as well aware of the responsibilities I have assumed as of the privilege which is mine in being entrusted with them.

On the 13th inst. we begin the next cycle in Hamilton, Brantford, Woodstock, and London. And the first of the four concerts in Toronto will be attended by their Excellencies the Governor-General, Lady Minto, and suite, who have very kindly expressed their intention of travelling from Ottawa for the express purpose.

We complete the cycle in Quebec, in which city we give two concerts (morning and evening) on Saturday, the 25th inst., previous to boarding 'the cars' for Winnipeg and the far West.

I must postpone further remarks for a future letter.

Yours faithfully,

A. C. MACKENZIE.

Reviews.

How to Sing. By Lili Lehmann. Translated from the German by Richard Aldrich.

[Macmillan and Company, Limited.]

This substantial book of 281 pages has an attractive title, and as it is written by so celebrated a singer as Madame Lili Lehmann, it deserves the best attention of the large audience interested in the art of singing. The authoress declares her purpose to be to discuss simply, intelligibly, yet from a scientific point of view, the sensations known to us in singing, and exactly ascertained in her experience by the expressions 'singing open,' 'covered,' 'dark,' 'nasal,' 'in the head' or 'in the neck,' 'forward,' or 'back.' Of course there is the regulation condemnation of other systems in vogue, without which no book on singing would be complete. 'So-called' conservatoires are denounced as factories, and the authoress considers that the issue of factory diplomas is a crime that the State should prohibit. The didactic portions of the book leave us much perplexed. Madame Lehmann explains in embarrassing detail what she considers to be her sensations in singing, and she over-sanguinely assumes that readers can reproduce the sensations, and therefore the tone, from her elaborate descriptions. One chapter on the 'Breath and whirling currents' is especially difficult to fathom. The breath having arrived in the mouth is said to make 'Whirling currents, which circulate in the elastic form surrounding it, and it must remain there till the tone is high enough, strong enough, and sustained enough to satisfy the judgment of the singer as well as the ear of the listener. Should there be lacking the least element of pitch, strength or duration, the tone is imperfect and does not meet the requirement.' This is a fair example of the style of the book. We cannot pretend to discuss the numerous

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problems raised—and, of course, settled—by the book. Much of it is exceedingly interesting because it gives so many of Madame Lehmann's personal experiences as a singer. The earnest tone and desire of the authoress to help others over a dark and difficult path are also points that deserve thankful acknowledgment.

VIOLIN MUSIC.

A Modern School for the Violin. By August Wilhelmj and James Brown. Nos. 19 and 29.

Kinderleben. Twenty-four pieces for the young. By Th. Kullak. Arranged for violin and pianoforte by A. Rosenkranz. In Four Books. Book I.

Six Pieces for Violin and Pianoforte. By Joseph L. Roeckel.

[Novello and Company, Limited.]

Souvenir sans Paroles pour Violon avec Piano. Par Johannes Wolff.

[London: Chappell and Company, Limited.]

Melody for Violin with Pianoforte Accompaniment. By Noel Johnson.

Two Violin Solos with Pianoforte Accompaniment. By Noel Johnson.

[London: Charles Woolhouse.]

The newest published numbers of *A Modern School for the Violin*, edited by Messrs. Wilhelmj and Brown, include two very famous works of strangely-contrasted styles. No. 19 contains Bach's Prelude and Fugue in G minor for violin solo without accompaniment; whilst No. 29 consists of the Ballade and Polonaise for violin and pianoforte, by Vieuxtemps. Mr. Wilhelmj has undertaken the sole editing of the 'Prelude and Fugue,' and has accomplished his evident labour of love in a manner worthy of this noble composition.

Kullak's 'Kinderleben' has already found a host of admirers among youthful pianists, and in its new garb, arrayed as duets for violin and pianoforte by Mr. Rosenkranz, it will doubtless find still further attraction for young players. There are some who look askance at adaptations in any form; but surely nothing but good can come of these bright, wholesome little pieces in this duet form. Book I. only is published so far, and the contents—'Once upon a time,' 'Grandfather's clock,' 'Sunday morning,' 'In the fields,' 'Cradle song,' 'Maypole song'—are well within the compass of the first position of the violin.

Mr. Joseph L. Roeckel's 'Six Pieces' have just been re-published in separate numbers. All six of the set are admirably written for the violin within the range of the first to third positions, and are particularly suitable for teaching and performing. No. 1, 'In Modo Antico,' is in the form of a Bourrée; No. 2, 'Preghiera,' is of a plaintive and, at times, somewhat more impassioned character; No. 3 is a sprightly 'Staccato Etude'; No. 4, a 'Souvenir de Valse'; No. 5, an excellent 'Tempo di Gavotta'; and No. 6, a pleasing 'Romanza' with a well-contrasted Intermezzo. The interesting accompaniments give good support to the solo instrument.

'The Souvenir sans Paroles,' by Johannes Wolff, is intended as a musical interpretation of a short poem by Miss Marie Corelli, the words of which face the first page. As befits the poem, the music is somewhat rhapsodical in its nature, and appears to suggest the line—'Such wild dreams as to my soul are given'—rather than those which follow—'Speak for me, golden notes that tremble from my bow, In a melody that floats tenderly, to and fro!' But when one comes to consider, it might be somewhat difficult for even such an accomplished fiddler as Mr. Johannes Wolff to musically (or otherwise!) define what 'golden notes trembling from a bow' really means! Anyhow, apart from its original conception, the 'Souvenir' may be recommended to soloists as a very suitable piece for public performance.

The 'Melody' by Noel Johnson is a pleasing solo, with an easy, somewhat syncopated pianoforte accompaniment. Although written for the first position it deserves a better fate than to be left entirely to the unskilled fingers of a beginner, and in the hands of a capable violinist it might be made very effective, especially if played throughout, as is quite possible, on the G string. The same composer's 'Two Violin Solos' with pianoforte accompaniment, are tuneful bagatelles in a lighter vein than the preceding. No. 1, 'A Song Without Words,' is very simple; but No. 2—'Scherzetto'—requires some nimbleness of fingering and bowing.

SONGS.

A Rêverie of the East. The poem by Owen Seaman. The music composed by Sir A. C. Mackenzie.

Three Songs for Soldiers. By Alicia A. Needham.

[Novello and Company, Limited.]

Sir Alexander Mackenzie's 'Rêverie of the East' was originally published in the 'Durbar' number of *Punch*, of which it formed one of the most distinctive features. It is not too much to say that the song is one of Sir Alexander's most original compositions, added to which it is peculiarly interesting by reason of the deft use made of intervals and idioms of southern India.

Mrs. Needham's 'Three Songs for Soldiers' are excellent examples of this lady's talent for inventing attractive and rhythmic melodies and allying them to suitable harmonies. The first song, entitled 'Might I march through life again,' has verses by E. Fitzball, in which is set forth with truculent vigour the willingness of the singer to 'fight his battles o'er again.' The second song is a setting of Malcolm Ramsay's inspiriting lines in memory of the charge of the Gordons at Dargai, October 20, 1897, and should certainly be possessed by every member of the valiant clan. The last of the series, entitled 'Bad luck to their marching,' is a rollicking setting of Charles Lever's humorous lines of the home-sick soldier, who fails to see the necessity to be 'pipe-clayed and starched' before he can be killed. After all he was right, for *nous avons changé tout cela*.

My Garden. Song Cycle. Words by Philip Bourke Marston. Music by Albert Mallinson.

An Album of Six Short Songs. Composed by R. Snowdon Thomas.

[Reynolds and Co.]

There is so much distinctiveness and originality in Mr. Mallinson's songs that they should be welcomed by all cultured vocalists capable of appreciating endeavours to break through petrified conventionalities in musical phrases. 'My Garden' may be described as a poetical and fanciful meditation in a sequestered and favourite nook where Flora holds her court, and the sentiments of the owner and the lover of the flowers are echoed in the music with an earnestness that convinces and charms. The distinctiveness of the music chiefly lies in the boldness of the harmonic scheme, resulting from the endeavour to use to the full the expressive power latent in harmony. This is perhaps most noticeable in the second song of the series entitled 'The Rose and the Wind,' in which the meaning of the words is enforced by deft harmonic transitions. Mr. Mallinson also writes gratefully for the voice and has the gift of inventing significant melody.

The six songs contained in the Album by Mr. Snowdon Thomas are unpretentious little ditties, but they attest to musical feeling and sympathy with modern methods. The composer it may be added is a professor of singing at Sydney, New South Wales.

But thou, O hope. By Frederick H. Cowen.

Praise to the Holiest. By Edward Elgar.

Sound asleep. By R. Vaughan Williams.

(*Novello's Trios, Quartets, &c., for female voices.*)

[Novello and Company, Limited.]

Only brief comment is required of the first two of the above, for they are respectively excerpts from Dr. Cowen's beautiful 'Ode to the Passions' and Dr. Elgar's noble setting of the 'Dream of Gerontius.' The former is not difficult, but the latter imperatively demands a numerous and well-trained body of intelligent singers. Any labour that the chorus may occasion, however, will be repaid a thousandfold. Mr. Vaughan Williams has selected words by Christina Rossetti. The sleep is that of death, and the music tenderly and reverentially echoes the gentle spirit underlying the text. Well sung, this part-song would be impressive.

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Correspondence.

DR. BRODSKY.

Dear Sir,—Every friend of Dr. Brodsky's must be grateful to you for your delightful biographical notice of him in this month's Musical Times; but there is one aspect of his present life which is probably known only to residents in Manchester, so, as one of those, I beg to be allowed to add a few lines to what has been so ably written in your columns.

I should like just to put on record his wonderful public spirit and his goodness to those less fortunate than himself. He has tried to help so many of our institutions for the benefit of others. At the Social Club, an excellent gathering-place for young clerks and shop-girls, he goes sometimes to play chess with the members, he being a very distinguished chess-player, and doing it only to help and stimulate the young people. Each winter he takes his celebrated Quartet to play gratuitously at a society for promoting recreation in the very poor part of Manchester.

He and Mrs. Brodsky are like protecting parents to the young students of the Royal Manchester College of Music, specially to those who find themselves 'in a strange land,' helping them with advice and sympathy unstinted. Dr. Brodsky's goodness to struggling musicians outside the College, too, has often come to my knowledge; though it is shown so privately that it is not known to many.

Yours, &c., A. B.

THE LATE WILLIAM REA.

Dear Sir,—Your interesting biography of the late Dr. William Rea, brings forcibly to my memory his conductorship of the Polyhymnian Choir, of which I was a member about forty-five years since. I can personally testify to the splendid work (quite gratuitous) that he did for that Society. Our meetings and earlier concerts were held at Crosby Hall, Bishopsgate Street, and the rehearsals were frequented by many musicians and others, such as G. A. Macfarren (whose 'King Canute' we frequently sang), and Elizabeth Stirling. No one can over-estimate Dr. Rea's labours in the furtherance of part-singing.

He gave what might be regarded as private lessons to half the choir at a time, by taking a solo from an opera and having it sung collectively by the thirty or more members present, just as it would be interpreted by an individual voice; thus he secured proper effect, in regard to time, tune and expression. I have never heard of the adoption of a similar method in training choirs.

I hope you may find room for the insertion of these remarks, and allow me to express the belief that no musician ever did more to encourage vocal part-music, and at the same time show so much unselfishness in the work, as the conductor of the late Polyhymnian Choir.

Yours, &c.,

W. J. Turnbull.

MICHAEL ARNE IN CORK IN 1770.

Dear Sir,—So little is known of the doings of Michael Arne from 1769 to 1776 that no apology is needed for the publication of the following extract, which goes to prove that the composer of 'Cymon' spent some months in the fair city of Cork during the autumn of the year 1770. From a rare file of the *Hibernian Chronicle*, printed by William Flynn, of Cork, in 1770, I extract a notice issued by Mr. Arne, dated September 24, 1770:—

> At the Assembly Room, on Wednesday, October 3rd, will be a select performance of Musick, to be conducted by Mr. Arne, and the gentlemen of the Musical Society. The vocal part by a young lady. To conclude with the Coronation Anthem composed by Mr. Handel.
>
> After the Concert there will be a Ball, to begin at seven o'clock. Tickets at three British Shillings each, to be had of Mr. Arne, at Mrs. Burnel's in Cook Street.

Yours, &c.,

Wm. H. Grattan Flood.

[Michael Arne should not be confused with his father, Dr. Arne, the composer of 'Rule, Britannia.'—Ed. *M.T.*]

ON MUSICAL LIBRARIES.

A paper on the above subject was read before the Musical Association on the 21st ult. by Mr. J. E. Matthew at his residence, 100, Fellows Road, South Hampstead, Mr. Prendergast in the chair. We believe this is the first time that the Association has deserted its usual meeting place, but the change gave the Members an opportunity of examining many interesting volumes which Mr. Matthew has in his collection.

The paper opened with a short reference to some of the most important musical libraries, past and present. The earliest libraries were undoubtedly collected by ecclesiastical foundations, and consisted exclusively of service books for use in Divine worship. Many of these were dispersed in troublous times, but not a few of our cathedrals still possess some of their old treasures, and some continental churches can show magnificent service books, although these masterpieces of penmanship have often suffered much from careless treatment.

The Vatican collection, which is rich in the works of Desprès, Lassus, Morales, Palestrina, Vittoria, and others of the Golden Age of 'a capella' music, is also fortunate in having been well catalogued by Fr. X. Haberl.

The earliest general collection that we know of was formed by John IV., king of Portugal (1640-1656). The first volume of a catalogue was printed in 1649, and a copy has been found in the National Library at Paris; this is the only record we have of this fine collection, which is supposed to have been swallowed up in the earthquake at Lisbon.

The Library of Padre Martini is described in Dr. Burney's 'Present State of Music,' and he estimated the number of volumes at seventeen thousand. This is an enormous collection, and there may probably be some mistake. Part of this large collection is in the Court Library at Vienna, and part in the Liceo Musicale of Bologna.

The Paris Conservatoire possesses an excellent library, but no catalogue is available, except of the 'Réserve' published by M. Weckerlin since he became librarian in 1872. The Opera library in Paris is also of great value in its own particular department. Allusion should also be made to the Mecklenburg-Schwerin Library, and more than one collection in Breslau, all well catalogued. The well-known publishers Peters have also founded an excellent library more especially for students' use, and which is constantly being added to.

A large collection of Catholic Church music in the strict style is to be found at Regensburg, formed under the influence of the late Karl Proske. The Monastery of St. Gall in Switzerland is worthy of note as possessing the famous Gradual said to have been copied from the autograph of St. Gregory. Brussels is peculiarly rich in musical collections; amongst others the famous library of the late M. Fétis, which is wonderfully strong in the Literature of music.

It is only possible just to allude to the many private collections. Otto Jahn's, mainly referring to Mozart; M. Martin's, of Marseilles, dispersed in 1885; Coussemaker's in 1877; the Borghese Library; Abbé Santini's, in Rome. All these are now scattered.

In our own British Museum we probably possess as fine a collection, both of Music and its Literature, as exists, but it is impossible, even with the excellent catalogue that is available, to form any idea of the number of works it contains. The Bodleian at Oxford and the University Library at Cambridge both contain many works of great value, and the Fitzwilliam Museum is of even greater interest. This last has been catalogued by Mr. Fuller Maitland and Dr. Mann. The Royal College of Music possesses the fine collection formerly belonging to the Sacred Harmonic Society, singularly strong in English madrigals.

The collections of Mr. Taphouse, of Oxford, of Dr. Cummings, rich in Purcell's works, can only be alluded to.

Mr. Matthew then called attention to some of the more noticeable volumes which were exhibited round the room, including 'Musices Opusculum,' Burtius, containing one of the earliest specimens of music-printing;

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'Flores Musice,' von Reutlingen, 1488; many of the works of Gafurius, Aron, Zarlino, Galilei, Cerone's 'El Melopeo,' &c., the whole edition of which last, with the exception of thirteen copies, was lost at sea; the works of Doni, Berardi, Bottrigari, Nassarre, and others. Copies were also shown of Virdung's 'Musica Getutscht,' Wollick's 'Opus Aureum' (1501 and 1505), the 'Isagoge' of Glareanus, Kircher's 'Musurgia' and 'Phonurgia,' Mersenne's works, Mattheson's works, &c. Of special interest was a copy of Prætorius's 'Syntagma.'

Of works published in England we may mention Dowland's translation of 'Ornithoparcus his Micrologus' (1609), Morley's 'Introduction' (1597, 1608), Simpson's 'Division Violist' (three editions), and Mace's 'Musick's Monument,' with in addition a curious advertisement announcing its publication.

The practical music shown included several of the large service books, masses and motets by Lassus, Vittoria, &c., the 'Magnum Opus' containing 516 motets by de Lassus, the 'Florilegium' of Bodenschatz, Eslava's collection of Spanish music, which, though modern, is unfortunately very rare, several sets of English madrigals, Ravenscroft's 'Deuteromelia' and 'Melismata,' Dowland's 'Musical Banquet,' &c., &c.

At the conclusion of Mr. Matthew's most interesting paper, Mr. Southgate made a few remarks on the discourse and on the specimens shown, and threw out a suggestion that we might well in this country follow the example of Germany and reprint, or facsimile, some of the works that are out of print and unobtainable, though still of considerable interest

MIDDLESBROUGH MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The Middlesbrough Musical Union, founded in 1882, has during the twenty-one years of its existence done some excellent work under the direction of that able and single-minded amateur, Mr. Kilburn, who has been its conductor from the first, and has prepared and directed each of the fifty-nine concerts given during that period. Under these circumstances, the Society naturally felt itself justified in celebrating with some state its coming of age, and accordingly a two-days' festival was planned and took place on the 22nd and 23rd ult. in the beautiful Town Hall. The programme of the three concerts was of quite remarkable interest, and in it one could not fail to recognise Mr. Kilburn's catholic taste and close knowledge of what is going on in the music of to-day.

There was no 'whole-programme' work, but the two important choral compositions were Sullivan's 'Golden Legend,' and Elgar's 'Dream of Gerontius,' the former a popular choice, the latter a plucky one, but justified in the result, for immense pains had evidently been taken by Mr. Kilburn in preparing the chorus, including the semi-chorus, which was supplied by members of his Bishop Auckland Society. There was also a novelty, so far as this country is concerned, in a cantata, 'The Page and the King's Daughter,' by Fritz Volbach, the well-known Mainz musician, whose symphonic poem, 'Easter,' has already been made welcome in our concert rooms. This cantata is a setting of a series of four ballads by Geibel, telling a romantic story which has furnished the occasion for some picturesque music in which love and anger, the chase, the dance, and the songs of the mermaidens are dealt with by the composer with an invention that never wearies. There are three solo parts for soprano (Miss Agnes Nicholls), tenor (Mr. W. Green), and baritone (Mr. Ffrangcon-Davies), but they are not very important, or indeed very effective, and the bulk of the work is given to the chorus and orchestra.

Bach's fine cantata, 'Sleepers, wake,' was the only remaining choral work in the programme, the orchestral portions of which were of quite unusual interest. Of antique music we had a most delightful example in Philipp Emanuel Bach's Symphony in D, the first of the set written in 1776, a bright, individual work, showing great vigour and variety in the first and last of its three continuous movements. The other things were examples of contemporary art. Two movements from Bruckner's 'Romantic' Symphony illustrated the work of a composer who is unduly neglected by us, and showed his undeniable power and picturesque charm. Of Richard Strauss we had two samples, from his earliest and latest work, the *Andante* and *Finale* of his F minor Symphony (Op. 12), in which the influence of Brahms is apparent, and the Liebesscene from his last opera, 'Feuersnot,' in which the brilliance and complexity of his mature and individual style are manifested. Dvorák's delightful suite in D (Op. 39) for a (comparatively) small orchestra, and some familiar Wagner pieces, completed this most interesting and representative programme.

Next to the exceedingly interesting nature of the programme, what most struck one in this Festival was the careful thought which was evidenced, both in artistic completeness and in the thousand and one practical details that help to make things go smoothly. For the very thorough preparation of the various compositions Mr. Kilburn was of course responsible, and in 'Gerontius' one could see plainly how he had realized his responsibility. In this difficult work the singers were never at fault, but were so obviously at home with their parts that Dr. Elgar, who conducted, had no trouble in making them follow his beat. The demoniacal fugue, taken at a tremendous pace, was not merely grotesque, but approached the terrific, and the sublime was touched in the Purgatorial final scene. The semi-chorus was most refined and artistic, and the emotional yet reverent singing of Miss Muriel Foster as the *Guardian Angel*, and of Mr. Ffrangcon-Davies as the *Angel of the Agony*, contributed materially to the success of a most sympathetic and intelligent performance. The sixty-five members of the Hallé Orchestra were quite at their best in this work, with which they are now familiar. Another notable performance was that of Bach's 'Sleepers, wake,' the spirit of which Mr. Kilburn realized admirably, while Miss Agnes Nicholls, Mr. William Green, and Mr. Ffrangcon-Davies were most artistic soloists. In the 'Golden Legend,' with which the Festival came to an end, Madame Albani, Madame Kirkby Lunn, Mr. Dickon Wilson and Mr. Andrew Black appeared. Altogether a very high level was reached and maintained throughout the Festival, which in every respect did honour to the Society which promoted it, and to its excellent conductor.

'ANDRÉ CHÉNIER.'

Umberto Giordano has composed several operas, two or three of which have travelled to Germany, Russia, and, we believe, even America. His 'André Chénier, originally produced at La Scala in 1896, is however the first of his works heard in England. It was recently performed for the first time at Manchester by the Carl Rosa Company, and afterwards on the 16th ult. at the Camden Town theatre. The work is termed a 'romantic' opera, and the story of the French poet who perished on the scaffold just before the close of the Reign of Terror is certainly not lacking in romance. As told however in the libretto by Luigi Illica, English version by Mr. Percy Pinkerton, it only really assumes dramatic interest in the last two of the four acts: in the trial of the hero before the Revolutionary Tribunal ending with the sentence of death passed on him, and in the final scene when, accompanied by *Madeleine* who, determined to die with him, has taken the place of the condemned *Legray*, they both sing of the immortal bond of love 'that binds us at the last.' There are some fine pages in the music, and yet on the whole it does not show signs of marked individuality. There is much Italian storm and stress, there are touches of Wagner both in the music and in the orchestration, and also natural reflections of various modern composers. Giordano is young, and time may very likely produce a stronger work; 'Fédora,' indeed, is mentioned as his best. The performance of 'André Chénier,' under the direction of Mr. Eugene Goossens, was good. Herr Julius Walther in the title-rôle, and Mr. Arthur Deane as *Gerard*, helped greatly towards the success of the piece—their parts, indeed, are the most prominent; and of Miss Lizzie Burgess as *Madeleine* favourable mention may be made.

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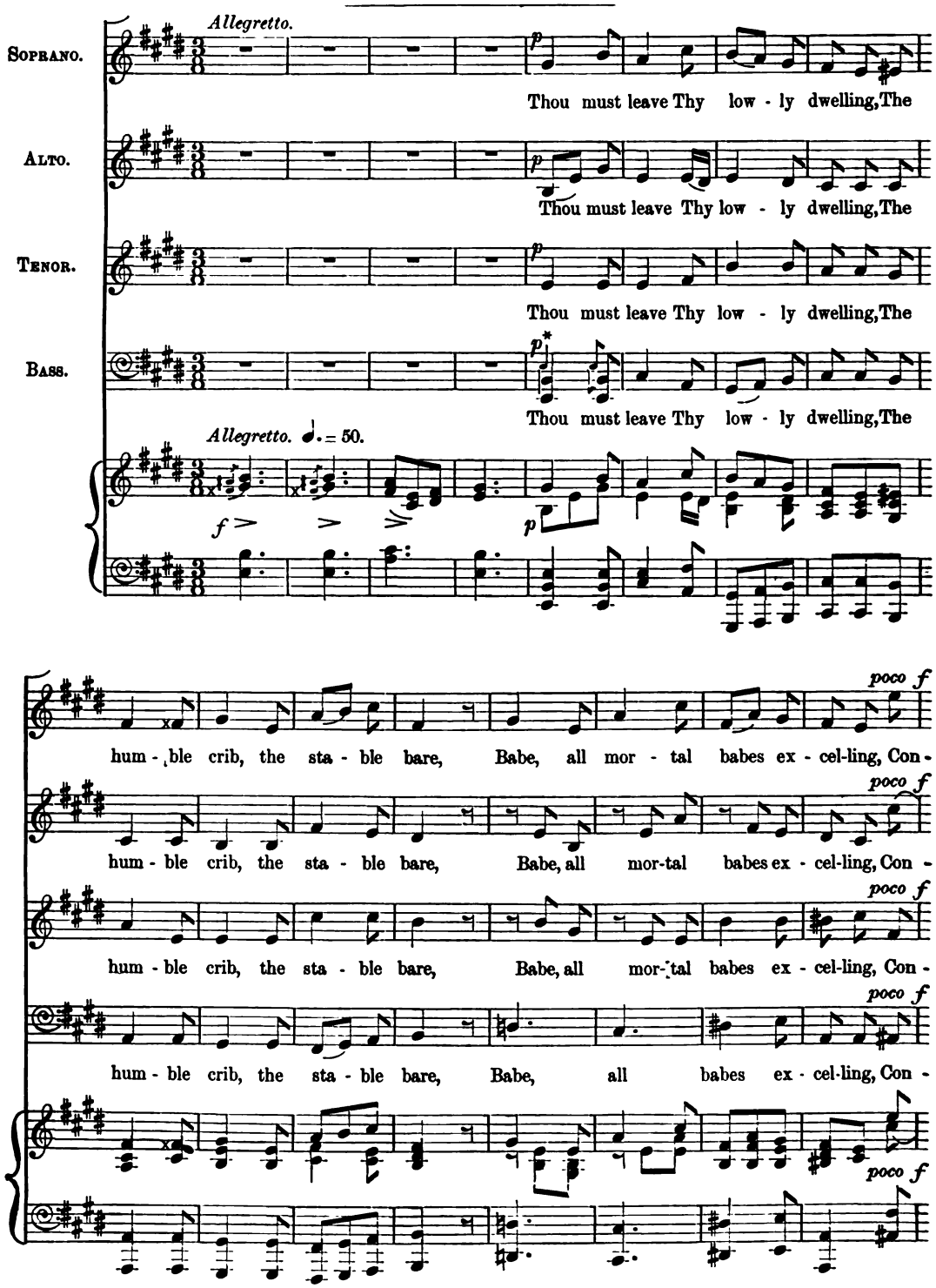
Thou must leave Thy lowly dwelling.

THE SHEPHERDS' FAREWELL TO THE HOLY FAMILY.

(CHORUS FROM "L'ENFANCE DU CHRIST." Op. 25.)

English words by Paul England. Composed by Hector Berlioz.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.

* In bar five and elsewhere, alternatives (always indicated by small notes) are given in the vocal Bass part.

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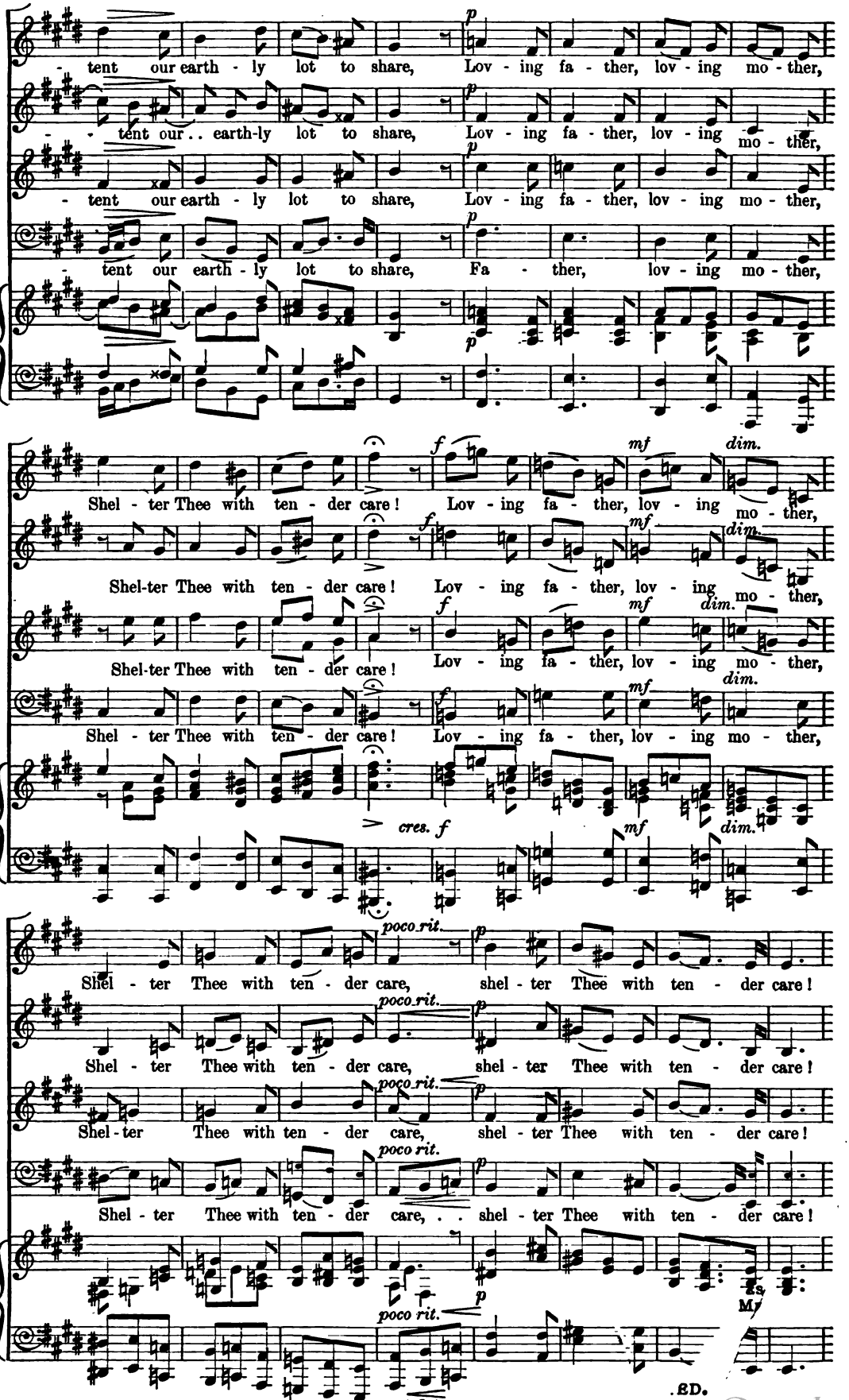
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Tempo 1mo.

Bless - ed Je - sus, we im-plore Thee With

Bless - ed Je - sus, we im-plore Thee With

Bless - ed Je - sus, we im-plore Thee With

Bless - ed Je - sus, we im-plore Thee With

Tempo 1mo.

hum - ble love and ho - ly fear, In the land that lies be - fore Thee, For -

hum - ble love and ho - ly fear, In the land that.. lies be - fore Thee, For -

hum - ble love and ho - ly fear, In the land that lies be - fore Thee, For -

hum - ble love and ho - ly fear, In the land that lies be - fore Thee, For -

- get not us who lin - ger here! May the shep - herd's low - ly call - ing,

- - get not.. us who lin - ger here! May the shep - herd's low - ly call - ing,

- get not us who lin - ger here! May the shepherd's low-ly call - ing,

- get.. not us.. who lin-ger here! May the shepherd's low-ly call - ing,

five times,

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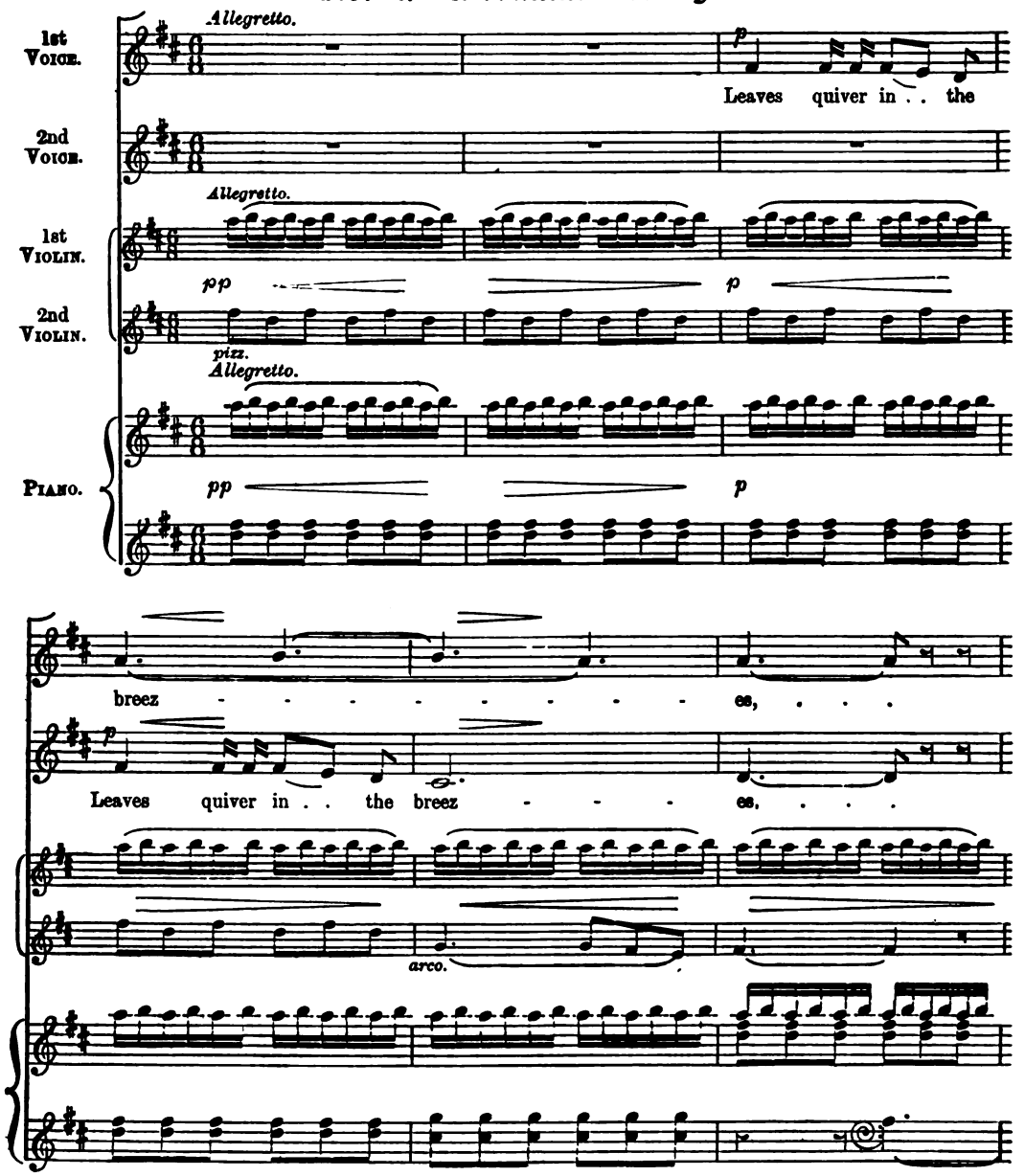

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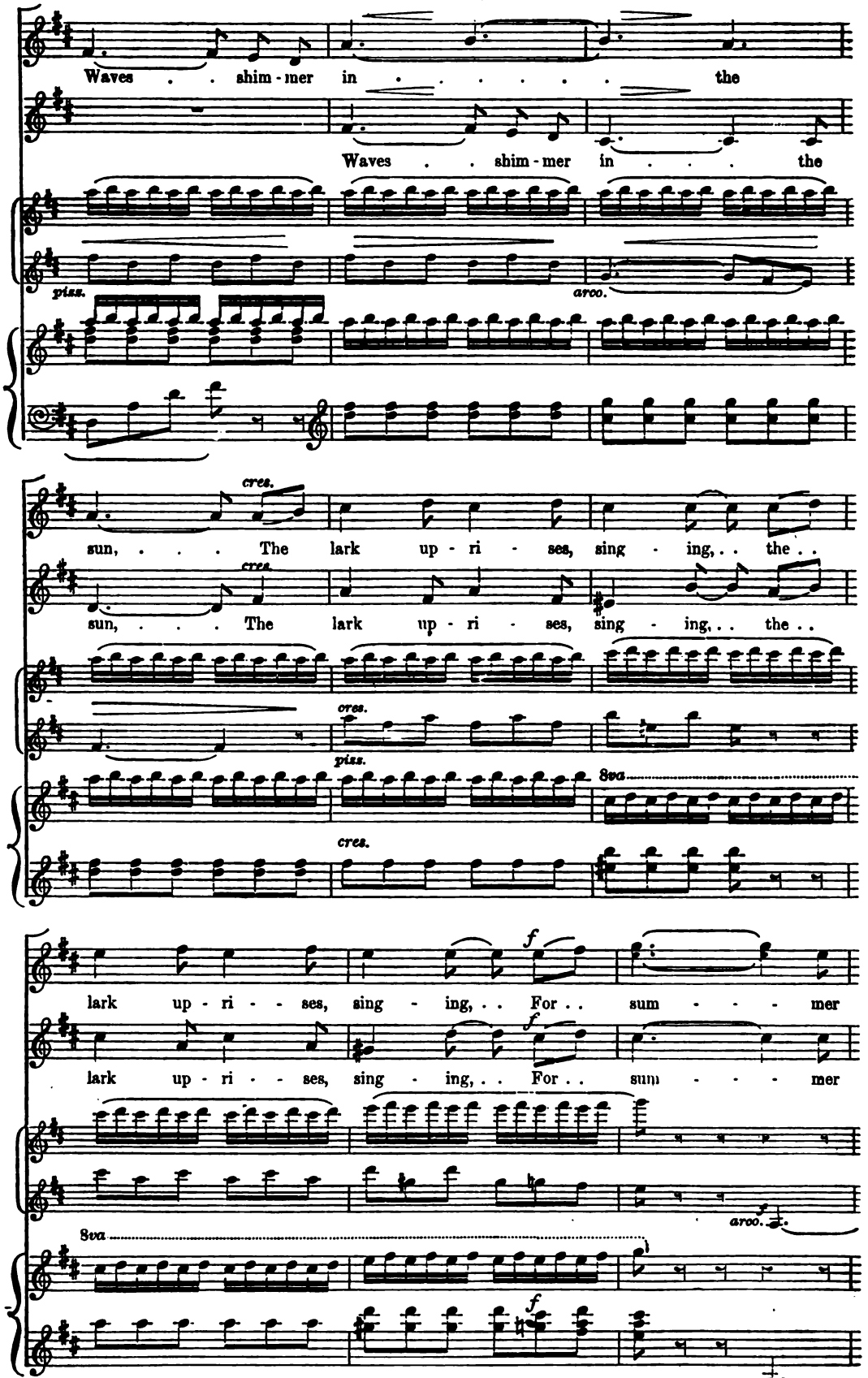
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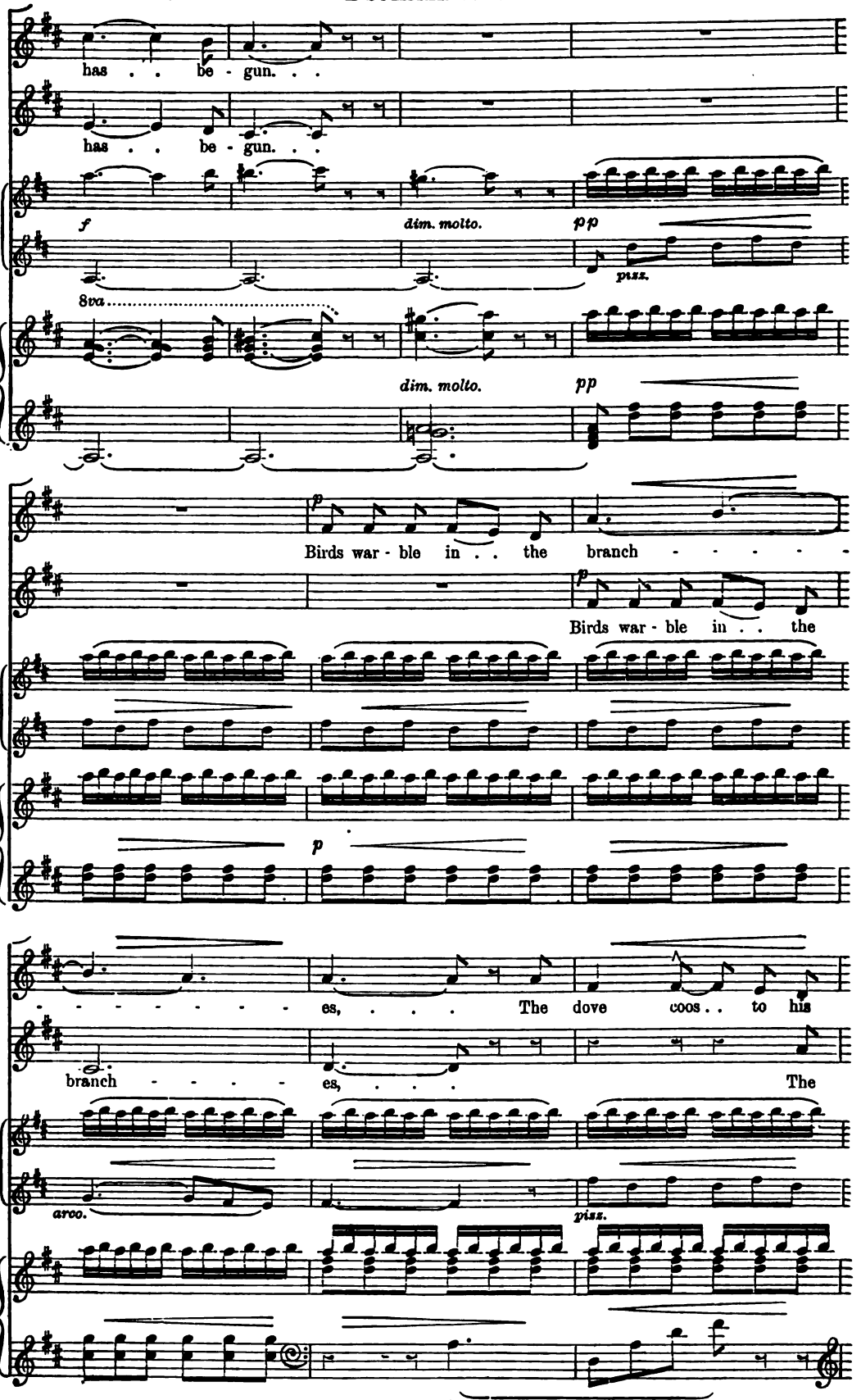
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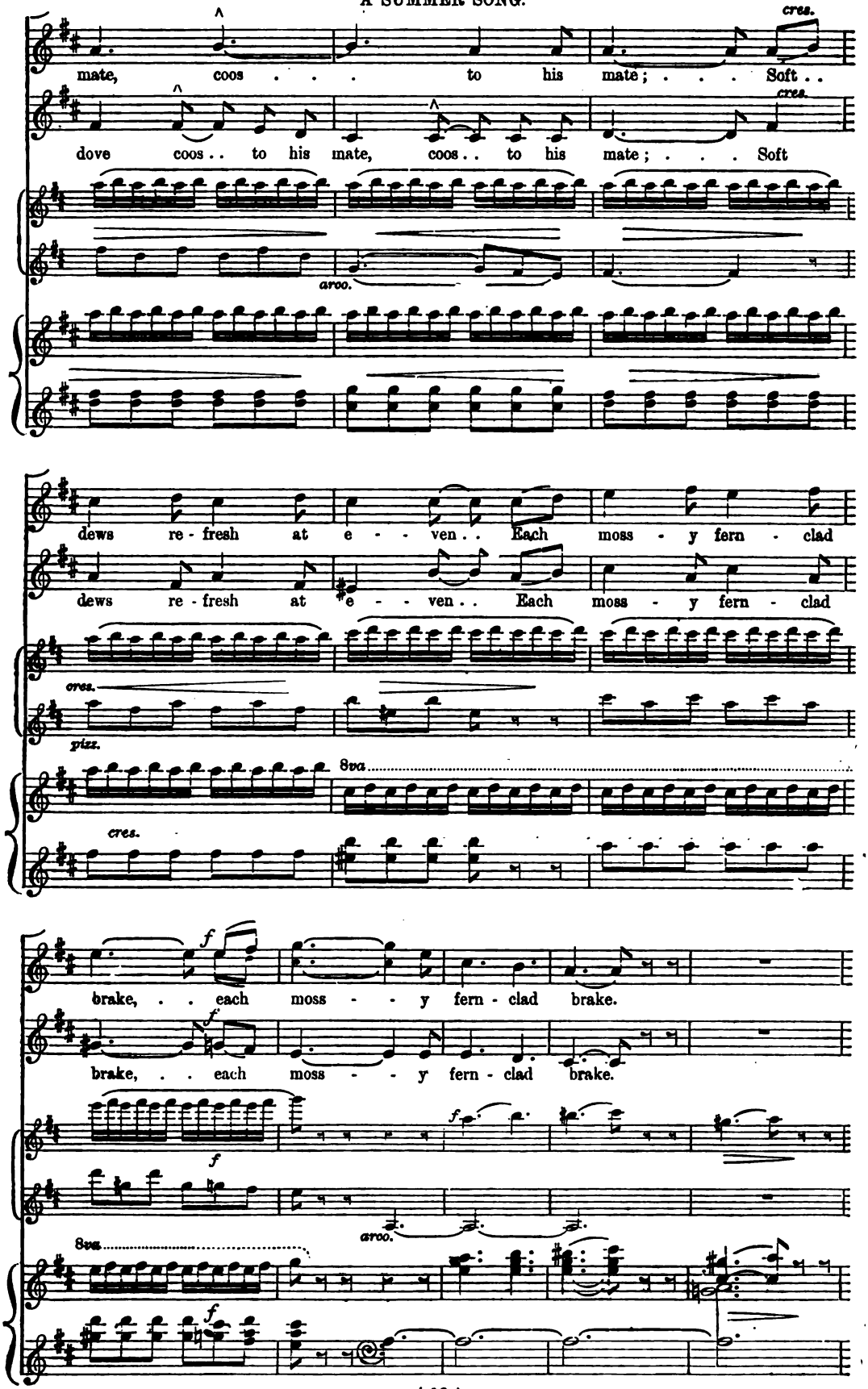
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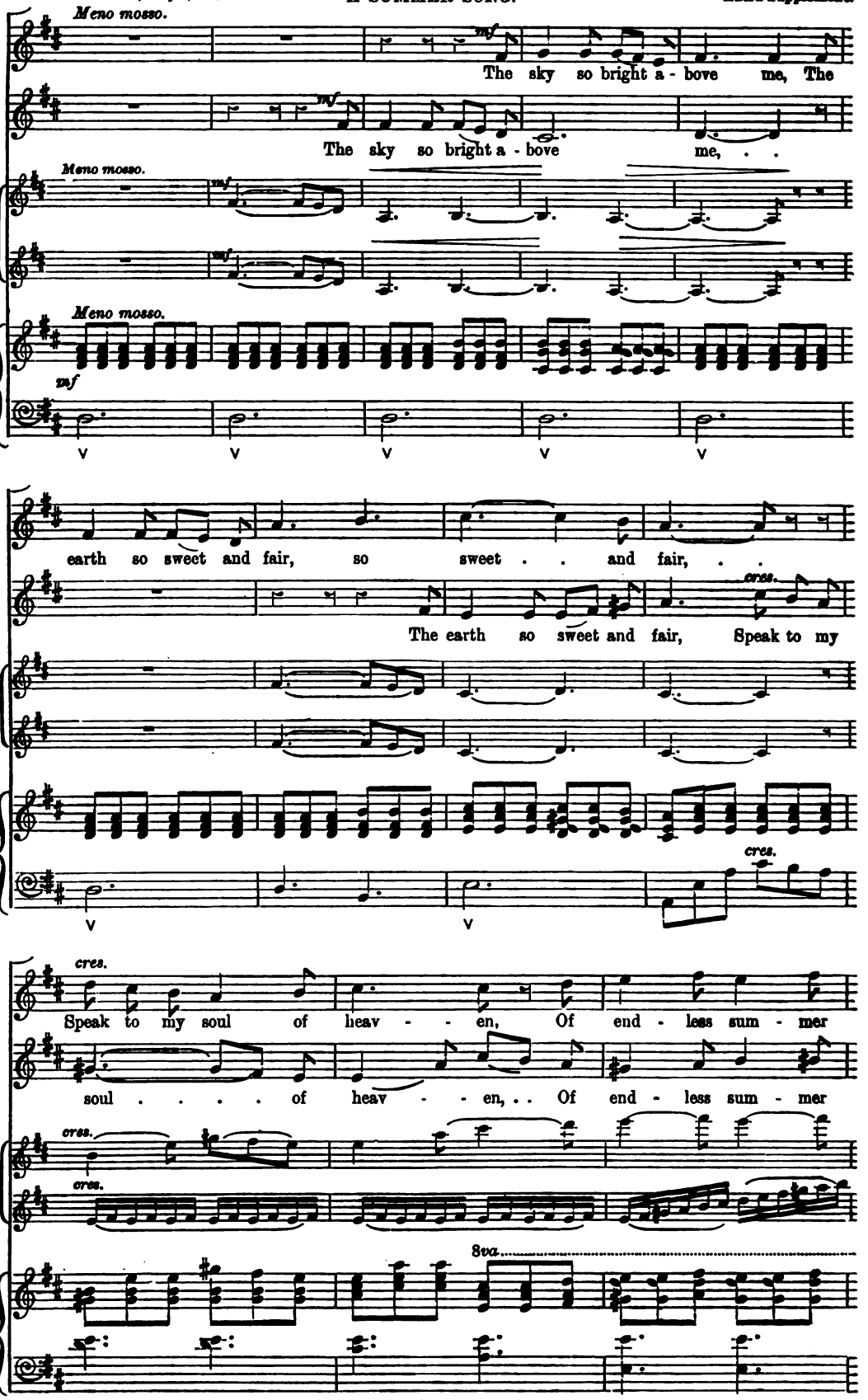
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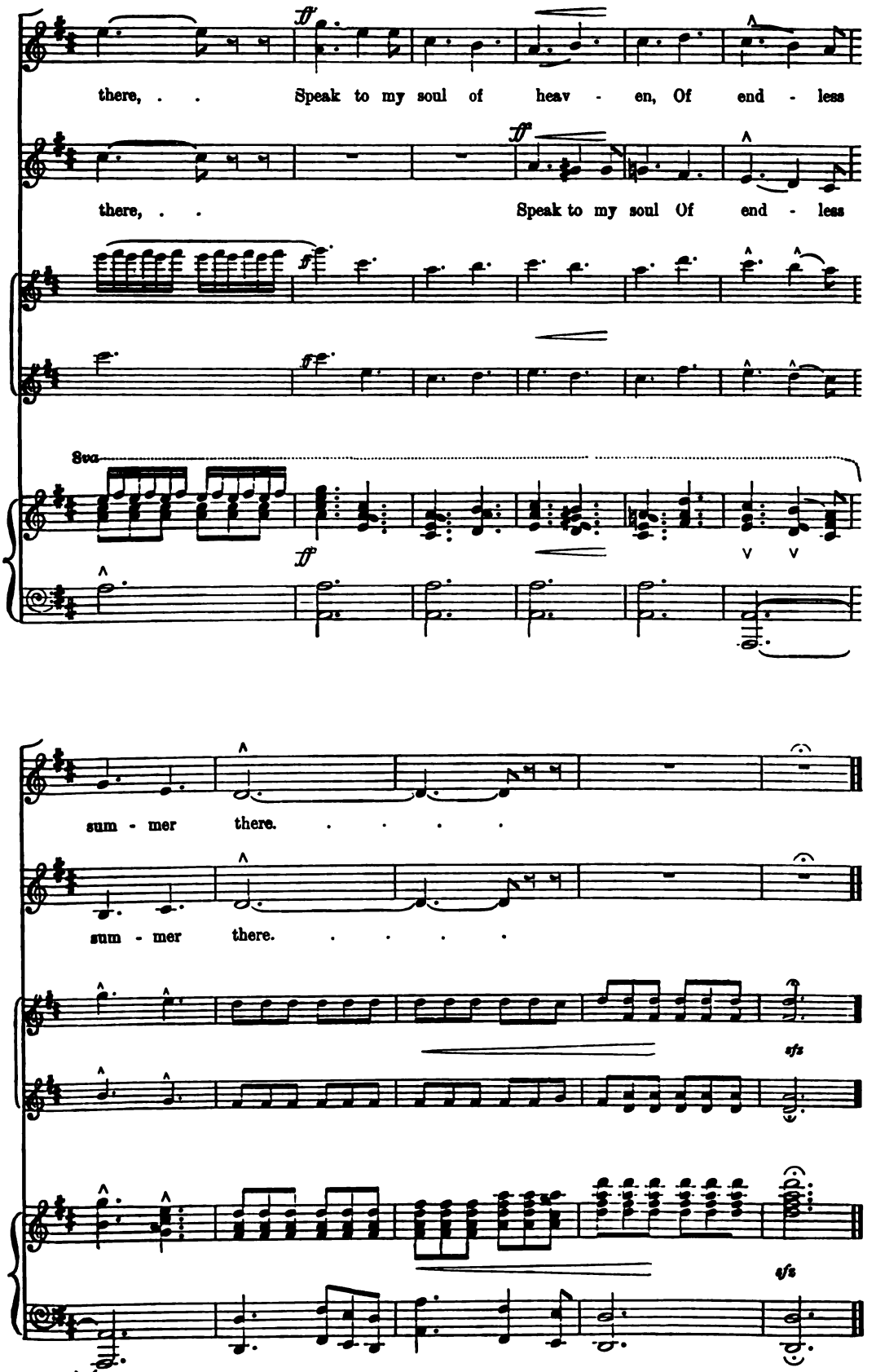
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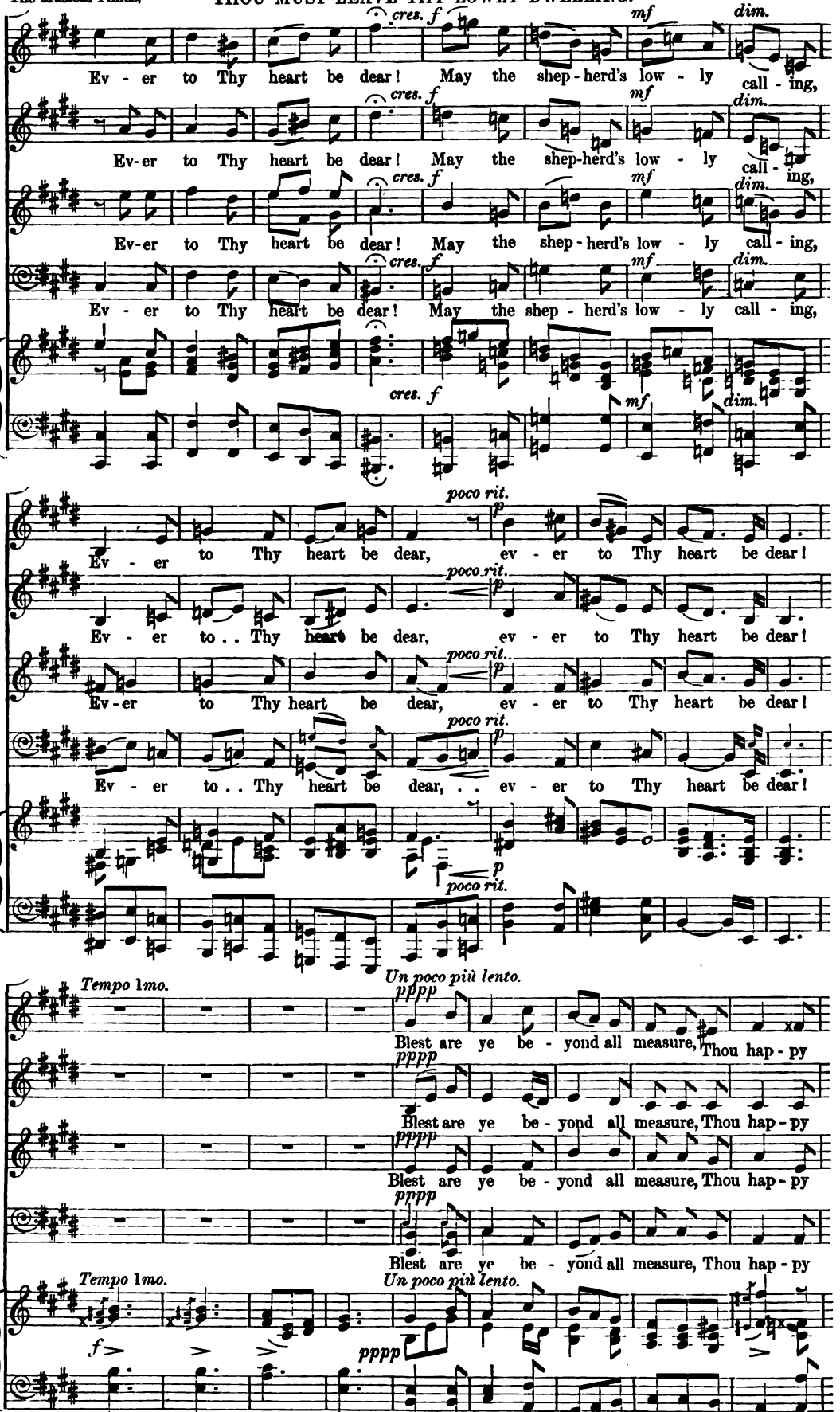
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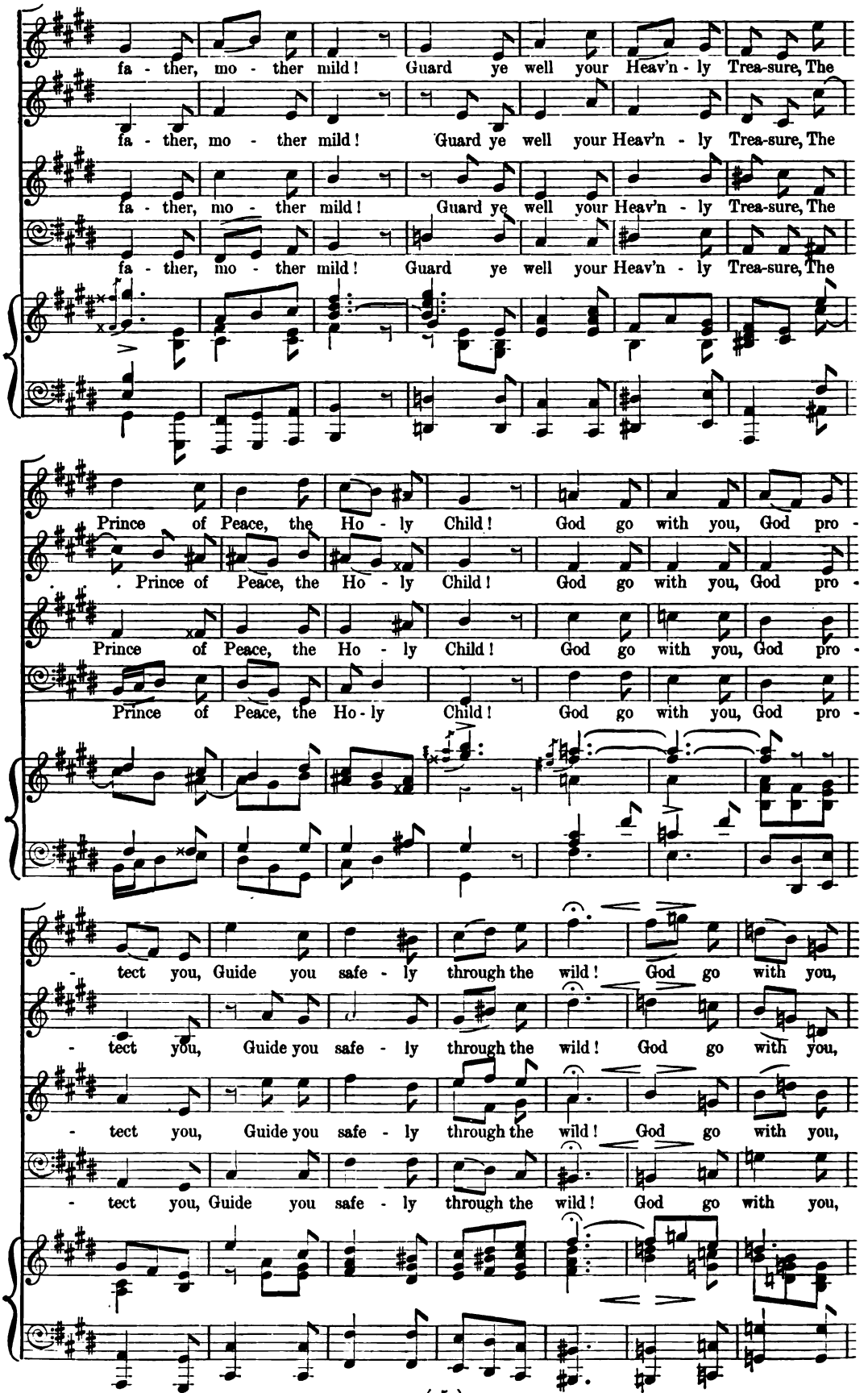
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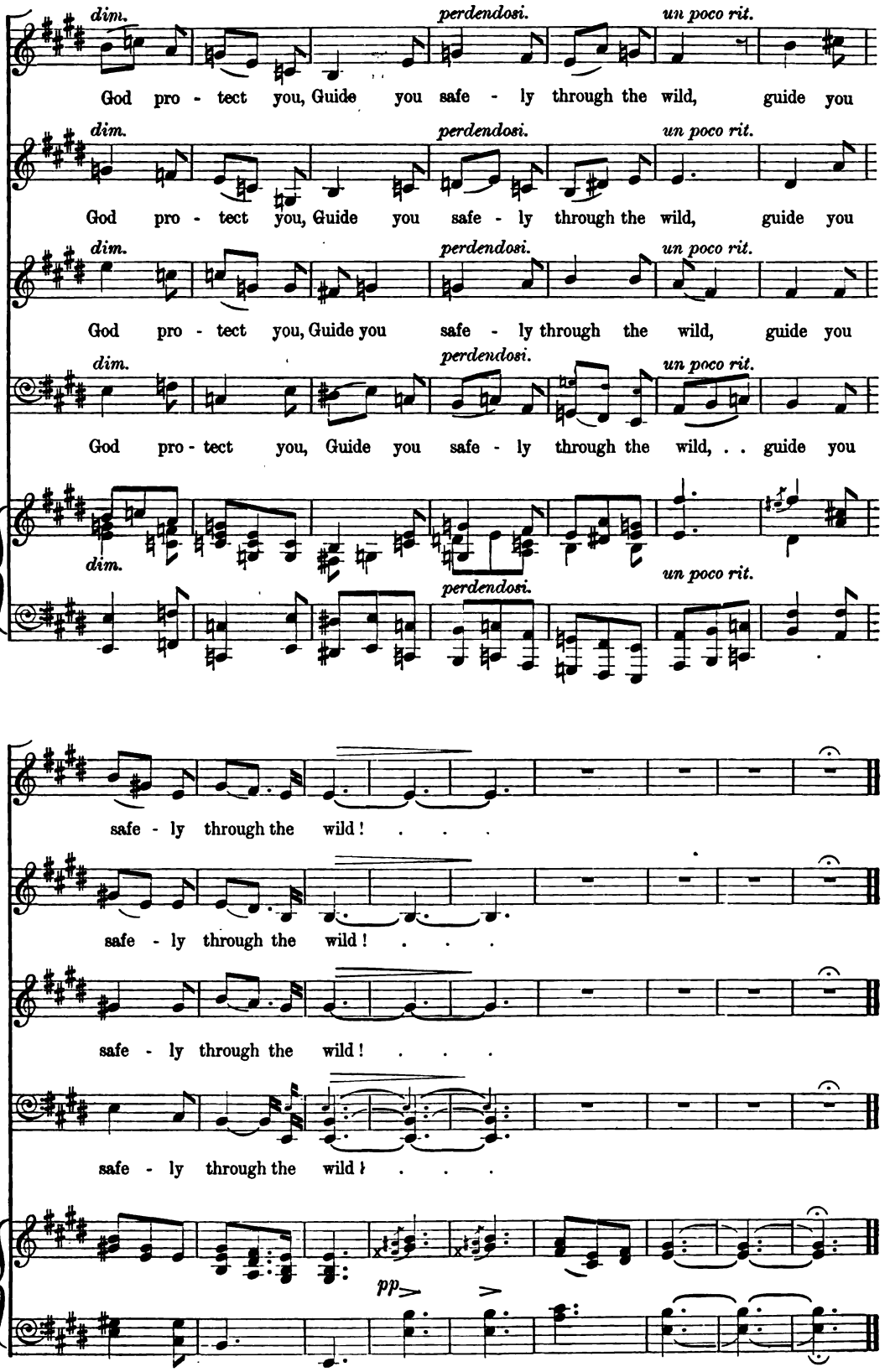
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COMPETITIONS.

NORTHAMPTON.

A choral competition, organized by the Hon. Mrs. C. R. Spencer, was held in the Town Hall and Corn Exchange, Northampton, on the 17th and 18th ult. The classes for children's choirs were not so successful as had been hoped from the number of entries, owing to some schools having to withdraw because of illness. In the adult classes there was a good number of entries and the singing showed progress compared with the performances of the previous year. Castle Ashby contributed a winning choir and Dallington (conducted by the Hon. Mrs. Spencer) also gained a first prize. A well-constituted choir from Kislingbury was successful in another section. Dr. McNaught adjudicated. A concert was given on the 18th ult. by the United Adult Choirs, assisted by Miss Agnes Nicholls, the Hon. Norah Dawnay, Mr. Haydn Wood (violin), and Mr. Plunket Greene. The programme included the part-song 'Lilian,' by Mr. S. P. Waddington, who conducted the concert. H.R.H. Princess Victoria of Schleswig-Holstein distributed the prizes. Earl Spencer and the Right. Hon. C. R. Spencer were present at the competition and concert.

STRATFORD.

The Stratford Musical Festival, now aged twenty-one, and held during the closing days of March, is more prosperous than ever. Not only were the entries in excess of last year—630 against 486—but they showed a marked improvement in the standard of attainment. A new feature this year was the competition for commercial choirs of from twenty-five to fifty voices, and although only one choir entered, this excellent idea will doubtless have more practical results as time goes on. It is estimated that 1,700 persons took part in the Festival—an unprecedented success. The educational advantages accruing therefrom—advantages which we have more than once commented upon—deserve the commendation of all well-wishers of the progress of popular music in the best sense of the term.

London and Suburban Concerts.

PHILHARMONIC SOCIETY.

The concert given on March 26 at Queen's Hall does not call for lengthy notice. To be sure, it included the first performance in England of Herr Emil Sauer's second Pianoforte Concerto in C minor, with the composer at the keyboard, but the work is not of great artistic importance. Its principal theme possesses a distinctive didactic character, and is well designed for the style of treatment (that known as metamorphosis) invented by Liszt, but the music is marred by too apparent effort to produce effects frequently resulting in exaggerations. The concert opened with the first performance in London of Mr. Arthur Hervey's overture 'Youth,' conducted by the composer. As this was described in our columns on the occasion of its original production at the Norwich Festival last autumn, it is unnecessary to comment on the work further, but it should be added that a re-hearing confirmed the impressions recorded of this vivacious and inspiriting music. The choice of Dvorák's Symphony (No. 4) in G is to be commended, and it was interpreted with fascinating crispness and finish under the able direction of Dr. Cowen. The engagement of Mr. Gordon Tanner to play the solo part of Beethoven's Violin Concerto was an error of judgment. Only artists of the first rank should be heard in such a masterpiece at the Philharmonic Society's concerts. The vocalist was Fräulein Rosa Olitzka, who sang very finely the aria 'Aus der Tiefe des Grames,' from Dr. Max Bruch's 'Achilleus.'

A pianoforte recital given on March 25 at Bechstein Hall by Mr. Frank Merrick, a native of Clifton and pupil of Professor Leschetitzky, deserves special mention. His interpretations of Beethoven's Sonata in A flat (Op. 26) and other classics justify the most sanguine expectations of his future, and the expression of the opinion that, intellectually and executively, young Mr. Merrick has in him the makings of a great artist. His future career will be watched with unusual interest.

Messrs. Broadwood concluded their first series of chamber concerts at St. James's Hall on the 2nd ult. The programme on this occasion does not call for comment, save that some excellent ensemble playing was heard from the 'Halir Quartet.' It is, however, most satisfactory to learn that these enjoyable concerts have been so greatly appreciated that a second series will be commenced on November 5.

Herr Wilhelm Backhaus gave his third concert at St. James's Hall on the 20th ult., when he played a good selection of pianoforte works intelligently and brilliantly, but also showed that he has yet much to acquire æsthetically before he can be reckoned amongst pianists of the first rank. He was assisted by Miss Alice Holländer and Mr. John Harrison, both gifted with exceptionally fine voices, the former a rich and powerful contralto, and the latter a tenor from whom much may be expected.

Herr Hegedüs, a Hungarian violinist, was heard last year, but to greater advantage on the 21st ult., when he gave an orchestral concert, admirably conducted by Mr. Landon Ronald Herr Hegedüs has great executive facility, and there was much that was excellent in his playing in Mozart's Concerto in D (Op. 121); but his future achievements will probably be greater. The orchestral works included Sir Charles Stanford's 'Irish Rhapsody,' No. 1.

Mr. Francis Harford presented a most praiseworthy programme at his fourth vocal recital at St. James's Hall on the 22nd ult., and his interpretations of Brahms's 'Verrath,' Schubert's 'Der Doppelgänger,' and a large number of songs by British composers, testified to advance in vocal skill and command of tone-colour. As usual, a feature of the scheme was the introduction of a number of new songs, the most notable of which were 'The Emigrant,' by Graham Peel, and 'Not eyes alone,' by Cecil Forsyth, both of which had to be sung twice.

It looks as if Dr. Elgar's 'Caractacus' were at last coming into its own. It is increasingly performed in the country, and now at last a metropolitan Society, brave and enterprising above its fellows, has offered Londoners this most Elgaresque of the Malvern wizard's creations. To Mr. Allen Gill and his Finsbury Choral Association do we owe thanks for a performance, at the Northern Polytechnic Institute, on the 24th ult., which, considering the means available, was as complete, and presented as many admirable features as any similar 'suburban' performance we have ever heard. Mr. Gill had trained his chorus into strict obedience to his wishes, thorough knowledge of its duties, and infecting enthusiasm for a remarkable work. The tone was good, the attack unfaltering, and the spirit of the whole excellent. The strings, largely consisting of lady amateurs, were lacking in tone (though not in intonation or intelligence); hence the orchestral balance was faulty. At times the percussion was deafening, and the brass seemed to have evil designs on the substantial roof of the handsome hall. But these blemishes may be put down to an excess of enthusiasm over a truly gorgeous piece of scoring. The soloists, Miss Agnes Nicholls, Messrs. Lloyd Chandos, Ivor Foster, and Robert Radford, were first-rate. Where the quartet was so good it seems almost inviduous to single out Mr. Ivor Foster for the great dignity (aided by splendid vocalization) which he imparted to the *rôle* of the hero. On the whole, an inspiriting evening, reflecting credit upon this enterprising Society and its gifted conductor.

The Ealing Philharmonic Society concluded its sixth season with a most successful concert on March 25, when Haydn's ever-delightful 'Spring' received a very creditable rendering. The soloists were Miss Florence Holderness, Mr. Arthur Parsons, and Mr. Arthur Masters. Mr. E. Victor Williams conducted.

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MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, April 8.

The opera is spending its last four weeks 'on the road,' as the theatrical phrase has it (we dare not say 'in the provinces' when the cities concerned are Boston, Chicago, Cincinnati, and Pittsburgh), and metropolitan folk are enjoying a rest and indulging in reminiscences. The season lasted seventeen weeks, but unfortunately it ended with some of the promises made in the prospectus unfulfilled through unavoidable causes; but only one failure seemed really deplorable. The projected Mozart cycle would have been a proud, because a really artistic, achievement; but it was frustrated by the illness of Madame Eames. I spare the readers of THE MUSICAL TIMES the names of all the operas given, but as a more-or-less correct indication of the tastes of the New York public I append a comparative list of composers: Wagner, with eight operas, had 27 performances; Verdi, with seven operas, 21; Gounod, with two, 29; Meyerbeer, with two, 8; Donizetti, with two, 7; Puccini, with two, 7; Leoncavallo, with one, 6; Mozart, with three, 4; Rossini, with one, 3; Bizet, with one, 3; Mancinelli, with one, 2; Miss Smyth, with one, 2; Mascagni, with one, 1. There were forty-five performances in Italian, twenty-nine in German, and twenty-six in French.

The metropolitan concert season has not been either as active or as interesting as its predecessors for several years. There were fewer visitors from abroad, and of these only Herr Hugo Heermann, the German violinist, proved to be of first-class attractiveness. His success was indubitable, however, especially in such centres of musical culture as New York and Boston. His best achievements were in the Beethoven and Brahms concertos; he also introduced Richard Strauss's concerto. New York has listened to a large number of concerts worthy of note since the beginning of last November. Of these forty-three were symphony concerts of the highest class, twenty-three concerts of chamber music (public, of course), sixteen choral concerts, twenty-three pianoforte recitals, twenty-nine song recitals, forty-three orchestral concerts of a popular character, and half-a-hundred or more entertainments that are difficult to classify. These figures are only approximately correct, since I am depending on the record in my own date-book and cannot tell how many affairs escaped record. Of choral works, performances of 'St. Paul,' 'Messiah' (Professor Prout's edition), and Elgar's 'Gerontius,' by the Oratorio Society, are to be noted.

Dr. Elgar's work made the most profound impression of any novelty of the last fifteen years, and for the first time in a longer period the Oratorio Society found reward in the attendance and appreciation bestowed upon a new work. The performance took place on March 26 under the direction of Mr. Frank Damrosch, with the solo parts in the hands of Miss Ada Crossley, Ellison Van Hoose and David Bispham, and a chorus of 350 voices and a small choir from the Musical Art Society—a body of professional singers. The orchestra numbered 80, and the performance was nothing short of brilliant in every respect. The public enthusiasm was so great after the performance that there was a wide expectation that the Society would repeat the work; but conservative counsels prevailed, and it was thought best to rest on the fragrant laurels garnered this season and revive the work next. Unless appearances are deceptive the Oratorio Society has added an attractive work to its permanent repertory. With a single exception the New York critics have placed Dr. Elgar in the forefront of living composers.

The first performance of 'The Dream of Gerontius' took place in Chicago three days earlier than the New York production, by the Apollo Club, under the direction of Harrison Wild.*

The only other choral novelty of the New York season was George Henschel's 'Requiem,' which was brought forward at the Metropolitan Opera House by the Brooklyn Oratorio Society on February 26, under the direction of the composer (after preparation by Mr. Walter Henry Hall), for the benefit of a popular charity. The charitable feature of the enterprise ensured a wide and kindly hearing for the work, and it is to be repeated under Mr. Hall's direction in Brooklyn to-morrow. Other features of the choral season have been 'Elijah,' 'The Seasons,' Rossini's 'Stabat Mater,' Verdi's 'Requiem,' Bruch's 'Fair Ellen,' Bach's 'Ein' feste Burg,' Brahms's 'Song of Destiny,' Berlioz's 'Sara, la Baigneuse,' Cherubini's a capella 'Credo,' Leonardo Leo's 'Miserere,' and Victoria's 'Pange lingua gloriosi.' The last six works were in the lists of the Musical Art Society, which has this season added another to its offsprings in Troy, N.Y. The first concert of the new Society devoted to unaccompanied vocal music gave its first concert on April 2, under the direction of James McLaughlin, and won immediate favour with the public. Its programme, modeled after that of the New York Society, contained Sweelinck's 'Psalm cxxxii.,' Eccard's 'Presentation of Christ,' the old hymn 'Alla Trinita' harmonized by Dr. Burney, Palestrina's 'Gloria Patri,' Tschaïkovsky's 'Pater noster,' Corsi's 'Adoramus te,' Bortniansky's 'Cherubim Song,' Schubert's 'Christ is arisen,' and Morley's madrigal 'My bonnie lass she smileth.' At the last service for this season of the Boston Society under Wallace Goodrich the principal numbers of the programme were Lotti's 'Crucifixus' (in ten parts), Lasso's 'Tristis est anima mea,' Bach's motet for double chorus 'Komm' Jesu, komm',' and George W. Chadwick's 'Stabat Mater speciosa' for women's voices. Apropos of these announcements in the most serious and lovely field of choral endeavour it is a pleasure to state that the Bach Choir of Bethlehem, Pa., of whose fine festival I wrote extensively two years ago, will next month give a festival of six days' duration, at which the 'Christmas Oratorio,' the 'St. Matthew Passion' and the Mass in B minor will be given in full, besides five of the church cantatas and the second Brandenburg concerto grosso.

I must postpone a review of the rather extraordinary activity in the orchestral field till my next letter, when I shall have all the facts before me. It may be, too, that something significant may then be said about the future of one or two of these public-spirited enterprises. It is not without the bounds of possibility, deplorable as such a thing would be, that the Chicago organization, which is under the direction of the veteran Theodore Thomas, will be abandoned. An effort is making to raise a fund of 750,000 dollars to ensure its continuance, but the conditions of the subscription do not meet with great popular favour, and considerably less than the required sum has been signed. In the eleven years of the Orchestra's existence its concerts have resulted in an average deficit of 35,000 dollars a year.

H. E. KREHBIEL.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

April 15.

Charpentier's much-famed 'Louise' has at last been given here. As a matter of fact there was more talk about it before the performance than there has been since that event; but this will not in any way affect its world-wide reputation. The composer eschews purely musical effects; he is manifestly in favour of reflective statements of prosaic character; moreover the story is too slight to furnish matter for a piece occupying a whole evening. Thus notwithstanding all the skill displayed by Charpentier, notwithstanding all his finely-cultivated feeling for word-painting, a sense of weariness is produced. The composer himself conducted an admirable performance, and yet the result was disappointing. The impersonation of *Louise* by Frau Schoder-Gutheil is especially worthy of mention.

Works by another French composer, César Franck, long since dead, are heard from time to time here, but without gaining firm footing in our concert life. The Bohemian Quartet has given his Pianoforte Quintet; the Brussels Quartet (Schörg, Daucher, Miry and Gaillard) his String Quartet in D, all the movements of which are based on the same theme; and the Concertverein his

* This performance is referred to on p. 311.

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symphonic poem, 'Les Éloides.' Then in former years the Gesellschaft der Musikfreunde gave 'Les Béatitudes,' and Rosé the Trio in F sharp minor—and yet all these without lasting result. The Brussels Quartet, which appeared here for the first time, is strong in the matter of technique, and their magnificent instruments attracted the notice of connoisseurs. They do not, however, interpret music with that spirituality which is so distinctive a characteristic of the Joachim or the Bohemian players.

The young and favourite vocalist, Fräulein Stägemann, daughter of the Leipzig theatre director, whose name is very well known throughout Germany, has achieved a brilliant success. Her voice is not powerful, but it is of extremely pleasant quality, and thoroughly well trained. She sings with taste, and is especially successful in rendering songs of a lyrical character. Dr. Wüllner, who is held in highest esteem in the German Empire, but as yet has not achieved great success in Vienna, offered a most marked contrast. In his two vocal recitals—of which one was devoted to Hugo Wolff, the other to Brahms—he sang in a too obvious, too disjunctive a style; there were many fine effects in detail, but on the whole the result was not satisfactory.

Of other vocalists I must just mention two; as yet they do not enjoy a great reputation, but both give good promise for the future. One is Frau Bricht-Pyllemann; the other, Fräulein Helene Durigo; the former, a native of this city, is an excellent lieder singer, but in Brahms's 'Requiem' and in Bach's 'St. Matthew' Passion, at the Singakademie and Gesellschaft der Musikfreunde concerts, she gave proof of higher gifts. Fräulein Helene Durigo sings with great earnestness and intelligence. She has a fine contralto voice, and in Brahms's 'Rhapsody,' sung at a concert of the vocal society of railway officials, she astonished her audience. The performance of the Bach 'Passion' (mentioned above) was under the direction of Herr Löwe. The other vocalists were Herr Fenten from Brunswick, and Miss Walker from the Court opera. Interesting was the revival in the orchestra of the *oboe d'amore*, an instrument which, on account of its softer tone, Bach especially preferred in the lyrical portions of his church music.

No monthly report would be complete without including a pianist; so a lady from Warsaw, Catherine Jaczynowska, may be named as having achieved marked success in concertos by Chopin and Schumann; she plays with intelligence and feeling, and her technique is excellent. Finally, the Conservatorium concert deserves mention. The performance, especially of the ensemble numbers, testified on the one hand to the talent of the pupils, and on the other to the ability of the director, Richard von Perger.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

Dr. Lawrence Walker closed his season of Chamber Concerts by the Seventh Concert on the 2nd ult. The performers were Mr. Montagu Nathan (violin), Miss W. Burnett (viola), Mr. Clyde Twelvetrees (violoncello), and Dr. Walker (pianoforte). The principal work performed was Dvorák's Quartet in E flat (Op. 87), which received an intelligent rendering.

Another musical event worth recording has been the inauguration, on the 16th ult., of a fine new three-manual concert organ presented by the family of the late Mr. William Charles Mitchell to the Queen's College. This instrument, built by Mr. Walker, of Bradford, contains forty-one speaking stops and is equipped with all modern improvements. Its capabilities were exhibited to the fullest extent by Mr. Alfred Hollins, the well-known organist of Edinburgh. Miss McKisack, an excellent local singer possessed of a very fine and well-trained alto voice, sang a few well-selected songs. In connection with this handsome gift, the Queen's College authorities have founded a lectureship of music, and appointed Dr. Lawrence Walker to be the first holder of it. The President, Dr. Hamilton, takes a deep interest in this new addition to the College curriculum, and hopes within no long time to have a fully-endowed chair of music in the flourishing College which is under his care. We wish him every success.

Dr. Ebenezer Prout gave, on the 17th ult., an interesting lecture on the Forty-eight Preludes and Fugues of John Sebastian Bach to a large and deeply-interested audience, invited by the local section of the Incorporated Society of Musicians.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The ninth Halford concert, on March 24, was an important function, for then was introduced for the first time in the provinces the 'Heldenleben' of Richard Strauss. The work had been long in rehearsal, and was admirably performed. The interest it excited was very great, but the music was not unanimously accepted as true art. At the same concert Mackenzie's Overture to 'The Cricket on the Hearth' was produced with success, and Dr. Brodsky gave a fine rendering of Bach's Violin Concerto in A minor. At the tenth concert, on the 7th ult., the 'Heldenleben' was repeated, and the audience was the largest of the season. The work again made a great impression. Elgar's beautiful Variations on an original theme for orchestra, and Beethoven's Concerto in G for pianoforte and orchestra, with Mr. Leonard Borwick as soloist, were the other features of a fine concert. The Halford Concerts Society still lacks adequate support, but they intend persevering, and with so able a conductor as Mr. Halford success must at last crown their efforts.

A concert given to the members of the Midland Institute by the Amateur Orchestral Society late in March deserves notice, inasmuch as it introduced a work by a composer hitherto unknown, I fancy, in England. This was a dramatic overture based on De Musset's poem 'Rolla,' a work of considerable merit, and the composer was Mr. C. E. Pritchard, born in France, and musically educated at the Paris Conservatoire. The performance was conducted by the composer, who was most cordially received. The remaining pieces in the programme—Svendsen's Second Symphony and Spohr's Overture to 'Jessonda'—went well under Mr. E. W. Priestley, acting for Mr. Granville Bantock, who was conducting a performance of Elgar's 'Gerontius' at Wolverhampton that evening.

Another notable event in our musical season was the performance of Elgar's 'Gerontius' by the Festival Choral Society on March 26. The work had been carefully prepared, and everything done to secure a successful and artistic rendering. A picked body of singers formed the semi-chorus and, placed in front of the band, the singers sustained the pitch, and the trying Kyrie went admirably. Throughout the chorus sang splendidly, amply redeeming any shortcomings at the Festival performance of 1900. The vocal principals were Miss Muriel Foster, Mr. William Green, and Mr. Andrew Black. While all did well, to Miss Muriel Foster must be awarded the palm. Dr. Sinclair conducted with consummate skill. The Town Hall was crowded in every part.

The Midland Musical Society gave their annual performance of Gounod's 'Redemption' in the Town Hall on the evening of Good Friday (the 10th ult.), when the building was packed with a most attentive and reverent audience. Of late years the performances had fallen off in quality, but Mr. A. J. Cotton on this occasion retrieved the reputation of the chorus. The principals were Messrs. W. Whitehouse and B. Sanders (narrators), and W. Bennett; Miss Rosina Buckmann, Miss Edythe Draper, and Miss Grace Ivell.

On Tuesday in Holy Week (the 7th ult.), Stainer's 'Crucifixion' was performed at St. Martin's Church under the direction of Dr. W. J. Reynolds, and on Good Friday the same work was given at Wretham Road Church, Handsworth. Other Good Friday performances were Gaul's 'Passion Service,' at St. Augustine's, Edgbaston, and St. James's, Handsworth; Lee Williams's 'Gethsemane,' at Moseley Parish Church; and Maunder's 'Penitence, Pardon, and Peace,' at Moseley Road Congregational Church.

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At the Midland Institute School of Music the second annual Wind Instruments Concert was given on the 18th ult. The performers were professors in the School, and the concert was an object-lesson to the students. The concerted pieces were Reinecke's Trio in A minor (Op. 188) for oboe, horn, and pianoforte, and Beethoven's Quintet in E flat (Op. 16) for pianoforte and wind instruments.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The last of the Clifton chamber concerts for the season was given at the Victoria Rooms on the 3rd ult., and attracted a large audience. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). The compositions executed were Haydn's Quartet in G (No. 5); Brahms's Sonata in E (Op. 99) for pianoforte and violoncello; and Christian Sinding's Quintet in E minor for pianoforte and strings. These works were effectively rendered and afforded much gratification. The vocalist was Mrs. Henry J. Wood, who was accorded a cordial reception, and sang charmingly to Mr. Henry J. Wood's masterful accompaniments.

In the second concert of the Bristol North Choral Society, given at the Victoria Rooms on the 4th ult., considerable variety was manifested. The principal works were Mendelssohn's 95th Psalm ('Come, let us sing') and Sir Hubert Parry's 'Blest pair of Sirens,' both of which were nicely interpreted under the direction of Mr. J. Bending. The principal vocalists in the former were Miss L. Gillespie, Mrs. Kenway (a member of the choir), and Mr. Harry Stubbs. Mr. F. S. Gardner was leader of the band, and Mr. C. W. Stear (of the Church of the Holy Nativity) was at the organ.

Rossini's 'Stabat Mater' was the chief feature of a concert given in the large hall of the Blind Asylum on the 10th ult. under the direction of Mr. Augustus Simmons (organist of St. Mary's Roman Catholic Church). The soloists were Madame Eva Hartshorne, Madame Gertrude Barton, Mr. Philip Mahoney, and Mr. Stuart Higgs. The band was led by Mr. E. Jacobs.

The series of Popular Concerts arranged by Mr. C. W. Stear terminated for the season on the 11th ult., when there was a large attendance at the Victoria Rooms. Mr. Harry Darbey (violinist) conducted a suite for strings, his own composition, which was well received, and another production which won favour was Romberg's 'Toy' Symphony. Mr. F. S. Gardner was the leader of the band. The vocalists were Miss Edith Evans and Mr. C. F. Hutchinson. Mr. Stear was conductor, and his pupil, Mr. Bertie Wright, was at the organ.

The Clevedon Philharmonic Society on the 15th ult. gave its Spring concert under the direction of Mr. E. Cook (of Bristol). In the first part Gade's 'Psyche' was rendered, the soloists being Miss Eveline Gerrish, Miss Gretchen Wickenden, Miss Bellew, Mr. Ernest Peel Law, and Mr. J. W. Davey. The orchestra, composed principally of Bristol players, was led by Mr. F. S. Gardner. The work was nicely interpreted and much appreciated.

The Bristol and Clifton Philharmonic Society gave a concert at the Victoria Rooms on the 18th ult., the first part being a performance of Sterndale Bennett's 'May Queen.' Miss Edith Evans, Miss May Wood, Mr. Henry Plevy, and Mr. Montague Worlock were the soloists. Mr. Ernest Lane was the leader of the band, and Mr. Edward Pavey directed the rendering, which was highly creditable.

A large audience assembled at the Victoria Rooms on the 22nd ult., when the Clifton Choral Society gave Sullivan's 'Golden Legend.' The soloists were Madame Conly, Miss Marion Battishill, Mr. T. Child, and Mr. Charles Knowles. Mr. F. S. Gardner was leader of the orchestra, who in the second part of the concert played Wagner's 'Ride of the Valkyries' and Liszt's second Hungarian Rhapsody. The conductor was Mr. F. W. Rootham.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On the 6th ult. the Dublin Orchestral Society gave their last concert. Grieg's 'Peer Gynt' Suite No. 1, Max Bruch's Violin Concerto in G minor (soloist, Herr Adolph Wilhelmj), Wagner's 'Siegfried Idyll,' and Beethoven's Fifth Symphony made up the programme. This Society was started some five seasons ago, and now, owing to lack of funds, has come to an end. An effort to reconstitute it is being made, which it is to be hoped will be successful. The admirable orchestra which Signor Esposito has trained is quite worthy of the support of our local amateurs.

The Orpheus Choral Society, under the conductorship of Dr. Culwick, gave on the 3rd ult. a concert of madrigals, glees, and part-songs. Miss Edith Marks (soprano), Mr. Redfern (flute), and Miss Annie Lord (pianoforte), were the soloists. Miss Constance Greene, a talented amateur, played the accompaniments.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Much that takes place during the waning of the musical season is of vital interest to the musician who justly recognises and values the great work performed by the various Church Choral Societies. Not fashion guides their steps, but love of music for music's sake; and in the growth of these choral bodies and the increased number of participants in their work—prepared for and backed-up by the great work done in the schools—lies the real hope of our becoming, in the true sense of the phrase, a musical people. And these societies are, happily, not lacking in encouragement and support. Their congregations and friends rally loyally on their occasions of public performance, and indeed in this respect they are more happily circumstanced than the larger choral organizations. To mention only a few—Grange Parish Church (conductor, Mr. C. H. Hazelhurst, gave Haydn's 'Passion Music' in excellent style; Cowgate United Free Church Choir, with orchestral accompaniment, performed Barnby's 'Rebekah' and the 'Festgesang' of Mendelssohn in most creditable fashion; and the choir of Mayfield Road Church gave a good rendering of 'Judas Maccabæus.' Mr. I. Grossett deserves the greatest credit for the good work he is doing in connection with Fountainbridge Mission Church, situated in one of the poorest districts. Considering the material of which his choir is composed, the rendering given to Pattison's 'Good Shepherd' and a miscellaneous programme was most praiseworthy. A similar labour in a like neighbourhood is that of Mr. James Dickson's in connection with Greyfriars Mission Church, Grassmarket. The work performed here was Bradbury's cantata 'Daniel'—by no means ambitious music, but quite creditably ambitious in the circumstances. The choir of Morningside Congregational Church showed the results of careful training in their performance of Stainer's 'Daughter of Jairus,' on March 19. An efficient orchestra played the accompaniments and contributed three pieces to the second part of the programme. Mr. Swan Watson was conductor. Another Morningside Church—North Morningside United Free—gave its annual recital on the 7th ult. The chief work was 'Hiawatha's Wedding Feast,' and there was a miscellaneous second part. The concert was given in the church itself—a remarkably fine building, which gave the voices every chance—and the result was an admirable and spirited performance, which reflected great credit on the conductor, Mr. Scott Jupp.

Most important of all the church performances was that of the choir of St. Mary's Cathedral in Haydn's 'Passion Music.' Mr. Collinson obtained a solemn and impressive reading of this beautiful work from both choir and orchestra, and the beautiful building intensified the devotional effect.

The annual concert of Mr. Millar Craig's choir took place on March 31. The choir worthily maintained their traditions by their excellent performance of Cherubini's 'Requiem,' Part II. of Max Bruch's 'Frithjof,' and

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Grieg's 'At the cloister gate.' The soloists were members of the choir, with the exception of Mr. Alfred Young, who sang 'O ruddier than the cherry' in spirited and finished fashion. A small orchestra, led by Mr. Waddell, effectively supplied the accompaniments. The Western Choral Society, of which Mr. Gavin Godfrey is conductor, gave Bennett's 'May Queen' and a selection of Scottish part-songs on the 11th ult. This is quite a young Society, but it already sings with much promise. Mr. Moonie's choir repeated their performance of 'The Creation' and 'Hiawatha's Wedding Feast' in the Central Halls on the 4th ult. The large audience seemed to be specially struck by Coleridge-Taylor's lovely work, which must have been a novelty to most of them.

An event of much local interest was the farewell concert, on the 2nd ult., of 'The Harmonists,' a quartet of male singers (modelled on the lines of the Meister Glee Singers) who have largely contributed to the enjoyment of Edinburgh audiences for some years past. It is with regret that we part with this artistic combination, of whose performances refinement and humour were ever conspicuous features. Aided by several local celebrities, they made their adieus in a programme of characteristic excellence. Miss Alice Bell's vocal recital aroused a good deal of interest, and she had the valuable aid of Messrs. Maurice Sons (violinist) and Robert Burnett (baritone). Her voice is a soprano, light but agreeable, and her method and insight are both good. Her songs, which covered a wide range of composers, were generally well sung.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The fourth and last of this season's Halstead-Verbrugghen Chamber Concerts took place on March 23 before a good audience of subscribers and the general public. The programme included Beethoven's String Quartet (Op. 59, No. 3), César Franck's Sonata for Pianoforte and Violin, and Sinding's Quintet in E minor. In the sonata, Messrs. Halstead and Verbrugghen made a distinguished appearance, and in the quartet the ensemble was irreproachable, especially in the slow movement, which was played with charming delicacy.

On March 24 the choir of Claremont Church (Mr. Hutton Malcolm, organist and choirmaster) performed Theodore Dubois's carefully-written but somewhat uninspiring oratorio, 'The seven last words of Christ.' The work, which is set for soprano, tenor, and baritone soloists and chorus, was produced in Paris in 1867, and although frequently performed in France during Lent, has not before been heard in this country. The solo music which forms a great part of the work was well given by Miss Macfarlane and Messrs. Adams and Malcolm, and the members of the choir sang the choruses quite creditably. The performance of the oratorio was preceded by an interesting organ recital which included Guilmant's seventh Organ Sonata.

The Amateur Orchestral Society's concert on March 26 was one of the best we have yet heard from this accomplished body of instrumentalists. The string section of the band, composed largely of young ladies who devote much time to practice, is excellent, and the brass and wood-wind (in which amateur combinations are often defective) are unusually good. The chief number on the programme was Max Bruch's Violin Concerto (No. 1) in G minor, in which the solo part was brilliantly played by Mr. Max Mossel, whose re-appearance in Glasgow was welcomed by a host of old friends. The overture to 'Der Freischütz' and Mackenzie's ballade 'La belle dame sans merci' were especially well played, and the whole performance reflected much credit on Mr. W. T. Hoeck, the able conductor of the Society.

The first concert of the newly-formed Hamilton Choral Union took place on March 30, when a very good rendering of the 'Messiah' (Prout's edition) was given under the experienced direction of Mr. T. S. Drummond. On the 7th ult. the Choral Institute in connection with the Young Men's Christian Association gave Mendelssohn's 'Elijah,' under the energetic direction of Mr. R. L. Reid. The chorus, numbering 450 voices, sang with praiseworthy accuracy and precision, and the accompaniments were effectively played by a capital orchestra supplemented by Mr. Thomas Berry at the organ. In the solo music Messrs. J. F. S. Adams and Charles Tree shared the honours.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Cheltenham Musical Festival Society gave on the 2nd ult. a fine performance of the 'Messiah' at the Winter Gardens. The soloists were Madame Siviter, Miss Susanne Palmer, Miss Bertha Salter, Mr. Charles Saunders, and Mr. R. Radford, the trumpet obbligato in the solo 'The trumpet shall sound' being finely played by Mr. J. Solomon. The band was led by Mr. E. G. Woodward and Mr. Lewis Hann, and under the able conductorship of Mr. Matthews, the rendering of the oratorio gave great pleasure to a very large and representative audience.

During the two years of its existence, the Gloucestershire Orchestral Society has made remarkable progress, both in numbers and in efficiency. Mr. A. Herbert Brewer, with the valued assistance of Mr. W. H. Reed as assistant conductor and instructor, has gathered together a band of amateurs which any man might be proud to direct. The second concert of the Society was given on the 15th ult. in the Shire Hall, Gloucester, before a large and most appreciative audience. The works performed were Schubert's 'Unfinished' Symphony, Sérénade for Strings (Elégie and Valse) by Tschaikovsky, Ambroise Thomas's 'Mignon' Gavotte, Beethoven's 'Egmont' Overture, Vorspiel from 'Hänsel und Gretel' by Humperdinck, and three Bavarian Dances (Op. 27) by Elgar. Mr. W. H. Reed contributed two violin solos, Nocturne (Chopin-Sarasate) and 'Canzonetta' (D'Ambrosio), and the solo vocalist on the occasion was Miss Alice Holländer, who made a very pleasant impression by her artistic singing Mr. A. W. Vine, organist of Tewkesbury Abbey, proved a careful and sympathetic accompanist.

Miss Edith Lavington, a promising soprano, gave a successful concert at Cheltenham on the 16th ult. at the Victoria Rooms. She sang several solos most intelligently and acceptably, and she was assisted by Miss Hilda Wilson, Mr. H. Lane Wilson, Mr. Herbert Grover (vocalists); Miss Isabel Hirschfeld (pianoforte); and Mr. J. E. R. Teague (violoncello); with Mr. James Capener as an efficient accompanist.

At the annual concert of the Cirencester Choral Society on the 14th ult., which is ably conducted by Mr. A. H. Gibbons, organist of the Abbey Church, good performances were given of Bennett's 'May Queen' and Stanford's 'The Revenge.' Mr. E. G. Woodward led an efficient band, and Miss Helen Jaxon, Mr. Eynon Morgan and Mr. H. Miller were the soloists.

The Dursley Choral Society is to be congratulated on the successful concert given at the Victoria Hall on the 15th ult. Mr. A. W. Keys conducted a capital performance of Mozart's Twelfth Mass and Handel's 'Acis and Galatea.' The chorus numbered seventy and there was a small but efficient band. The soloists were Miss Edith Evans, Miss Fanny Stephens, Mr. F. Norcup and Mr. Lightowler. Mr. Keys is encouraged by the result of the concert to continue the good work he is doing in this district.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The predominating feature of the past month has been the activity of the various choral societies. The Liverpool and District Methodist Choral Union on March 31 gave a performance of Mendelssohn's 'St. Paul,' a work which has not been heard here for several years. It is interesting to remember that the first English performance of 'St. Paul' was given in St. Peter's Church (now the Cathedral Church of Liverpool) in 1836, the conductor on that occasion being Sir George Smart. The Union, by its admirable revival at the Philharmonic Hall, added a new lustre to its already excellent reputation. The

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chorus work was distinguished by good attack, fine warmth of tone and marked regard and care for the nicenesses of modulation. Mr. Percival H. Ingram who directed deserves no measured praise for the excellently balanced performance. The principals were Miss Maggie Purvis, Madame Alice Lamb, Mr. Trevor Evans, and Mr. Fowler Burton; the leader was Mr. J. W. Collinson, and the organist was Mr. G. E. Coller, whilst the orchestra and chorus numbered 350. I may say that the splendid presentment of Mendelssohn's oratorio has had the effect of directing the attention of some other of our organizations to the work, and next season will probably see more than one Society at work upon it.

On the 4th ult. the Liverpool Welsh Choral Union at the Philharmonic Hall offered a most worthy performance of Handel's 'Samson,' the principals being Madame Bertha Rossow, Madame Juanita Jones, Mr. William Green, Mr. John Henry, and Mr. David Hughes, whilst the conductor was Mr. Harry Evans, of Dowlais. Vigour and brilliance of tone characterized the choral-singing, and the chief vocalists gave of their best. Mr. Vasco V. Akeroyd led the orchestra, and Mr. Robert Harvey was at the organ. The Liverpool and District Baptist Choral Society, which was formed less than six months ago, gave their first performance on March 26. They put forward Gade's 'The Erl-King's Daughter' and Stainer's 'The Daughter of Jairus.' The present numerical strength of the choir is 200, and the balance is nicely adjusted. Enthusiasm was the feature of this first concert, and when that excellent quality is held in a little firmer control the Baptist Society will do still better. Miss Maggie Cook, Miss Edith Randles, Mr. Tom Barlow, and Mr. W. H. Atkinson were the principals. The leader was Mr. J. W. Collinson, the organist Mr. Edward Watson, the accompanist Mr. H. Glynn-Wylie, and the conductor, who has worked industriously for the well-being of this new Society, was Mr. Thomas Rimmer.

On Good Friday the Liverpool Musical Society offered Gounod's 'Redemption,' at St. George's Hall, the artists being Madame Emily Squire, Miss Jessie Rutherford, Miss Edith Leslie, Mr. Henry Plevy and Mr. Charles Tree. The band and chorus numbered 350. Dr. A. L. Peace was at the organ, Mr. J. W. Collinson led the orchestra, and Mr. H. A. Branscombe conducted. A very large audience enjoyed the careful performance. The choir of St. Andrew's Church on March 29 rendered J. H. Maunder's singularly effective cantata 'Penitence, Pardon, and Peace.' Good work was done by all concerned, and Mr. Maunder's composition made a decided impression. The North Liverpool Choral Society, under the direction of Mr. F. J. Routledge, sang Macfarren's 'May Day' on March 26 at the Y.M.C.A. Hall, Foley Street.

The 129th concert of the Societa Armonica occurred on March 27, when, as usual, Mr. Vasco V. Akeroyd directed the orchestra. Richard Strauss's Symphony in F minor (Op. 12) was then played for the first time in Liverpool. The swiftly-changing features of this noteworthy composition were, under Mr. Akeroyd's studious care, done full justice to. Miss Pauline St. Angelo lent distinction to the solo part in Saint-Saëns's Pianoforte Concerto (No. 2) in G minor, and the programme also included the overture to the 'Die Meistersinger,' a number from Elgar's suite 'In the Bavarian Highlands,' and some songs, ably rendered by Mr. Webster Millar.

Mr. Frank Bertrand and Mr. Carl Fuchs put forward an interesting programme at their concert at the College of Music on the 2nd ult., and delighted a large audience therewith. Mr. F. C. Nicholls acted as accompanist. Under the auspices of the University Extension Society a concert devoted to Russian National Music was given on March 31 in the Croylands Street Schools—an interesting occasion which attracted a good audience. Mr. E. Rimbault Dibdin, whose name is doubtless familiar to readers of THE MUSICAL TIMES, has composed a modest but particularly effective School Cantata entitled 'The Revolt that Failed.' It is written for two-part chorus and soloists, and it was admirably performed on March 26 at the Manor Road Concert Hall, Liscard.

The annual festival of the Welsh Congregational Choir Union took place on March 26, with a vocal strength of 650, all the important Cymric places of worship in the district having supplied their quota. Mr. Hugh Ellis deserves warm praise for the festival choir's training, the singing being characterized by resolution, sharpness of attack, and markedly good modulation. Mr. Harry Evans (of Dowlais) conducted, and Mr. J. E. Roberts was at the organ, the venue being Chatham St. C. M. Church.

Mr. W. B. Brierly gave an interesting chamber concert in the West Kirby Public Hall on the 20th ult., when he was assisted by Mr. Theodore Lawson, Mrs. Brierly, and Mr. G. F. Collinson. Interest centred in the performance (for the first time) of a string quartet by the concert-giver. Mr. Brierly is a musician of no little scholarship, and his work has features of uncommon attractiveness. Miss Bertha Guthrie was the vocalist.

An interesting scheme concerning Irish music is in process of formation, under the auspices of the Liverpool Council of the United Irish League. It is proposed to hold a festival devoted to Irish music early this month, when items illustrating Hibernian harmony from the time of the 15th and 16th centuries to the present day will be put forward by prominent artists and by the new Irish Choir. The prospect is creating considerable interest amongst the large Irish population in and around this city and generally amongst our musical public.

MUSIC IN MANCHESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Though Manchester has had considerably better opportunities than London to make the acquaintance of Dr. Richter's versatile genius as cicerone among the byways of musical art, it was with some astonishment that we saw the announcement of the concert ending with a Strauss waltz, and consisting throughout of dance pieces, that he gave this year, after the close of the regular Hallé series, in aid of the Pension and Benevolent Fund. Weber's 'Invitation,' played according to the Berlioz arrangement, was the best piece in the first part, and the two Slavonic Dances by Dvorák given later were also admirable; but the programme on the whole sounded a little thin. As usual on this annual occasion, there was an immense audience in the gallery, while the so-called 'dress seats' revealed the sad fact that a considerable proportion of the subscribers fail to support the Pension Fund. With this concert the Manchester musical season proper may be said to have closed, though there have been a few later events of special interest, among which the opera recital by students of the Royal Manchester College on March 28 deserves special mention. In Nicolai's 'Merry Wives of Windsor' a very happy selection had been made, and except for the inevitable disparity between the wind and the insufficently numerous strings, the orchestral performance was good, and the young singers, all present or past students, acquitted themselves admirably. The chief honours fell to Messrs. Fowler Burton and Frank Barker (pupils of Mr. Acton), who as *Falstaff* and *Ford* respectively did full justice to their highly animated parts, which are among the very best examples of the buffo style. An excellent group of representatives for the three heroines was found in Miss Hilda de Angelis Johnson, Miss Ellen Sellars, and Mrs. Webb, who were fully equal to the nimble entries and intricate passage-work of the concerted pieces. An English version of the text had been specially prepared for the performance, which Dr. Brodsky conducted.

On March 27 the Moody-Manners Company revived Gounod's 'Romeo and Juliet' with good stage-craft as usual, and Mr. Manners sang effectively as the *Friar*. The most important event in the following week, when the Carl Rosa Company occupied the Queen's Theatre, was the first performance in England of Giordano's 'André Chénier'—an opera with a story of French Revolution times, pretty strongly resembling 'The Only Way' and other well-known dramas. The music has a certain bustling animation, homage being rendered to Wagner

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The best feature of the performance was the *Gérard* Mr. Arthur Deane, who rejoices in the possession of a fine baritone voice.

On the 1st ult. a concert was given in Bolton by the Amateur Orchestral Society that Mr. Andrew Morris founded some twelve years ago. The ambitious programme included the 'Tannhäuser' Overture and a Suite by Rimsky Korsakoff, and these difficult compositions were attacked in a spirited manner, the amateur character of the combination being suggested more by a certain weakness of tone in the strings than by any such faults as dragging and scamping. Another amateur orchestral concert took place at Southport on the 3rd ult. Here the programme, consisting exclusively of modern fanciful pieces, was highly interesting, and the performance under Mr. R. H. Aldridge seemed in some respects almost too good for amateurs, though it was less satisfactory in the two Elgar marches than in the same composer's 'Cockaigne,' Humperdinck's 'Dream Music' (from 'Hänsel und Gretel'), and Tschaïkovsky's Nutcracker' Suite. Vocal selections well in keeping with the rest of the fine programme were given by Miss Grainger Kerr, with orchestral accompaniment — an unusual feature of amateur concerts in this part of the world—and an audience completely filling the Cambridge Hall listened appreciatively.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

The performance in the Town Hall, Newcastle-on-Tyne, of Handel's 'Israel in Egypt' by the Newcastle and Gateshead Choral Union on March 25 was chiefly remarkable for its magnificent choral display. The sublime double-choruses, which are so prominent a feature of the work, were sung with that steadiness and precision only obtainable in the best trained choirs, whilst for quality of tone and purity of intonation the performance has seldom been equalled in the district. Following the precedent of the Handel Festival of 1894, the oratorio was preceded by the Funeral Anthem 'The ways of Zion do mourn.' The accompaniments were played by the Hallé Orchestra, and the soloists were Miss Jenny Taggart, Miss Rana Taggart, Miss Gertrude Lonsdale, Mr. Samuel Masters, Mr. Herbert Parker and Mr. Arthur Lambert. Mr. James M. Preston conducted with remarkable success. The work was repeated in popular form on the 1st ult., with organ accompaniment only, for which Mr. Preston was responsible, the soloists being Miss Esmé Etherden, Miss Bertha Salter, and Mr. Henry Brearley, and the conductor Mr. Thomas Wilkinson.

On the 3rd ult. the Hexham Choral Society gave a performance of Spohr's 'Last Judgment' with the assistance of a small orchestra led by Mr. J. H. Beers. The soloists were Miss Mary McDiarmid, Miss Mimi Beers, Mr. D. Gibson and Mr. W. Donaldson Spark. Mr. W. J. Robson presided at the organ, and Mr. R. Seaton conducted.

The Newcastle Postal Telegraph Choral Society gave Mr. S. Coleridge-Taylor's 'Meg Blane' and Spohr's 'God, Thou art great' in the Town Hall, Newcastle, on March 26. The solo portions of Spohr's cantata were sung by Miss Winifred Wynne, Miss Emily Hart, Mr. Edwin Kellett and Mr. William Thornton. Mr. J. E. Hutchinson conducted.

On the same date, in the Mechanics' Institute, Jarrow, the Jarrow Philharmonic Society performed Professor Prout's 'King Alfred,' with Miss Ethel Lovegrove, Mr. Iver McKay, and Mr. John Nutton in the solo parts. Mr. Alfred Wall led the orchestra, and Mr. John E. Jeffries conducted.

Jensen's 'Feast of Adonis' was performed by the Blyth Philharmonic Society in the Alexandra Hall, Blyth, on the 15th ult., under the direction of Mr. Joseph Firth. The soloists were Miss Florrie Roscoe, Miss Lakin, and Mr. Tom Child.

One of the most important musical events of the past month in this district was the performance in the Town Hall, Newcastle, by the Newcastle Vocal Society, on the 2nd ult., of a new sacred cantata, entitled 'The Annunciation,' by Mr. John E. Jeffries, organist of Newcastle Cathedral. The work contains much effective scoring for both voices and orchestra, and created a most favourable impression, several numbers being enthusiastically applauded. The solos were entrusted to Miss Perceval Allen, Mrs. Fisher Heath, Mr. Henry Brearley, and Mr. Hargreaves Hudson. Mr. J. H. Beers led the orchestra and Mr. Jeffries conducted. The rendering of the new work was in every respect most praiseworthy, and the composer is fully entitled to congratulation both upon the excellence of his composition and the effective manner in which it was produced.

On March 30 the Benwell Choral Society gave a performance of Sterndale Bennett's 'May Queen,' under Mr. J. E. Hutchinson. The soloists were Miss M. Gardner, Miss Jean Miller, Mr. Edwin Kellett, and Mr. N. Laycock. Mr. J. A. Rowell was the accompanist.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The annual performance of the 'Messiah' on Good Friday attracted, as usual, a large audience at St. Andrew's Hall. The principals were Miss Mabel Manson, Miss Edith Nutter, Mr. Henry Frankiss, and Mr. Charles Knowles. The band and chorus numbered 250 performers, and Dr. Bunnett conducted.

On Easter Monday a very interesting organ recital was given in Norwich Cathedral by Dr. G. J. Bennett, organist of Lincoln Cathedral. His programme included selections from Bach, Mendelssohn, Wagner, Meyerbeer, Guilmant, Widor, Callaerts, and Wolstenholme. Mrs. Wainwright and Mr. Albert Archdeacon contributed sacred songs.

On the 16th ult. two performances were given at the Cathedral before audiences which filled nave, aisles, and triforia. The Norwich Philharmonic Society and the Norwich Choral Society joined their forces for the occasion. The programme in the afternoon included Sullivan's 'In Memoriam' Overture, Schubert's 'Unfinished' Symphony and 'Song of Miriam,' Sir George Martin's 'Holiest, breathe an evening blessing,' sung unaccompanied with great refinement by the Cathedral choir, and Mendelssohn's 'Hear my prayer' (solo, Miss de Berna). In the evening 'The Creation' (parts 1 and 2) was given. Soloists, Miss de Berna, Mr. S. Hemmings, and Mr. Maitland. Dr. Bunnett presided at the organ, Dr. Bates conducted both performances, and Mr. F. W. B. Noverre led the band.

The Yarmouth Musical Society, under the direction of Mr. Haydon Hare, gave a good concert on the 16th ult., when Smart's oratorio 'Jacob' was performed. The principals engaged were Miss Agnes Nicholls, Miss Nellie Cockrill, Mr. J. Reed and Mr. Dan Price, and Mr. C. W. Moss was leader.

Mr. Richard Lowne conducted a very successful concert at St. Mary's Chapel Schoolroom on the 9th ult., when the principal item was F. Cunningham Woods' cantata 'King Harold,' and instrumental music was contributed by Mrs. Carter (pianoforte), Miss Carter (violin), and Mr. Oscar Carter (violoncello).

A well-deserved presentation was made on Easter Tuesday to Mr. Walter Lain, organist for the past twenty-one years of St. Stephen's Church, Norwich, which consisted of a purse of gold and illuminated address. The vicar of the parish, the Rev. Dundas Harford, presided and gave an interesting account of former organists of St. Stephen's. Miss Bignold, one of the lady parishioners, made the presentation in felicitous terms, and Mr. F. Oddin Taylor and Mr. F. W. B. Noverre testified to the great ability and zeal shown by Mr. Lain in the discharge of his duties as organist and choirmaster.

Mr. Herbert Walenn, who has been appointed to a professorship at the Royal Academy of Music, is relinquishing the position of violoncellist in the Kruse Quartet, with which he has been so worthily associated since its commencement four years ago.

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MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The West Bridgford Choral Society on March 26, concluded a successful season with a performance, very much above the average, of Coleridge-Taylor's 'Death of Minnehaha.' The solos were undertaken by Miss Edith Serpell and Mr. Haigh Jackson. The chorus and orchestra, in number over a hundred, gave a satisfactory account of themselves, under the direction of Mr. J. B. Lyddon.

The Stapleford Choral Society rendered Mendelssohn's 'St. Paul' on March 31. The artists were Miss Gertrude Crisp, Miss Eunice Paulson, Mr. Killingley and Mr. Harry Reynolds. Mr. Wyatt presided at the organ and Mr. George Spence conducted.

The last orchestral concert of the season in Nottingham was given by Mr. Arthur Richards on the 4th ult., when he was assisted by a group of some forty local performers. The programme was decidedly ambitious, containing Schubert's 'Unfinished' Symphony and Beethoven's C minor Pianoforte Concerto, with Miss Alice Hogg as soloist. The highest credit is due to Mr. Richards for the careful and artistic performance of a trying programme, and Madame Annie Norledge, the vocalist, rendered her songs, with orchestral accompaniment, with keen artistic feeling.

Within the last few weeks good musical work has been done in various Nottingham churches — 'St. Paul' (Mendelssohn) at the Tabernacle, 'Hymn of Praise' (Mendelssohn) at Shakespeare Street Free Church, 'Crucifixion' (Stainer) at St. John's Church, and the new 'Passion' (Varley Roberts) at St. Thomas's Church.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Mendelssohn's 'Christus' and Stainer's 'Crucifixion' furnished scope for Eastertide musical activities at St. John's Church, Ranmoor, where Mr. J. C. V. Stacey has for a number of years done much for the cause of music in that pleasant suburb. A performance of Handel's 'Judas Maccabæus' at Wycliffe Congregational Church on the 6th ult., furnished another instance of the popularity of oratorios in church. At Ecclesfield on the 14th ult., the concert given by the Instrumental Society under Mr. Thomas Brameld proved how earnest and intelligent musical effort can do valuable work in rural districts—Mozart's 'Parisian' Symphony, Weber's 'Der Freischütz' Overture, and works of similar calibre, indicate the musical progress out Ecclesfield way.

On the 20th ult. the Sheffield Male Glee and Madrigal Society gave a concert in the Montgomery Hall, under the direction of Mr. J. A. Rodgers. The programme included glees, madrigals, and part-songs by Netherclift, Carnall, Mackenzie, Schumann ('Battle Song'), and Percy Pitt ('Sunset'). Lane-Wilson's song cycle 'Flora's Holiday' was sung by Miss Margaret Cooper, Miss Ada Freeman, Messrs. W. Burrows and A. Muscroft. Miss Dorothy Peck (pianoforte) and Mr. John Peck (violin) performed Beethoven's 'Kreutzer' Sonata. On the same evening a wind instrument Chamber Concert was given in the Assembly Rooms, Rotherham, under the direction of Mr. Duffell, when Beethoven's Quintet (Op. 16) for pianoforte and wind instruments, Pauer's Quintet (Op. 44), Duncan's Quintet (Op. 38), and a Quintet by Barthe (flute, oboe, clarinet, horn, and bassoon) were performed.

The closing days of the month brought a pressure of musical fixtures. A 'Prout' programme, given in the Albert Hall by the Brincliffe Musical Society on the 21st ult., was one of the most interesting. The Professor conducted a long list of his compositions, chief among which were the Symphony (No. 3) in F major, Suite de Ballet (Op. 28), and the Triumphal March from 'Alfred.' The Pianoforte Quintet in G major, and a Romance in F major for pianoforte and violin (Professor Prout and Mr. J. H. Parkes) were also included in an excellent scheme. Miss Nellie Chisholm and Mr. J. Lycett were the vocalists.

Dr. Coward's 'King's Error,' by the Attercliffe Sunday School Union; 'Elijah,' by the Walkley Musical Society; Stanford's 'Voyage of Maeldune,' by the Sheffield Amateur Musical Society (conductor, Mr. F. Schollhammer); and the début of the St. Barnabas Choral Society (under the direction of Mr. C. Bruster) in Mendelssohn's 'As the hart pants,' were all events which took place too late in the month for detailed reference in this letter.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The Hanley Glee and Madrigal Society, under the skilled conductorship of Mr. S. Garner, produced on March 26 a new cantata by Mr. A. R. Gaul, Mus. Bac. (Cantab.), entitled 'The Prince of Peace.' The Victoria Hall was well filled by an audience who gave enthusiastic evidence of their approval of Mr. Gaul's music and the manner in which it was performed. The chorus and band numbered 350 performers, and Mr. A. R. Jackson presided at the organ. The opening section of the work proclaims the existence of the Almighty, but the usual prelude is dispensed with, avowedly from a deep sense of awe and reverence. After three strokes of the drum, two themes are announced standing respectively for 'Peace' and the 'Trinity Creed,' both of which weave themselves into the texture of the work. The Peace motif is melodious and suggestive, and the Creed theme consists of three notes of the diatonic ascending scale. The first section comprises baritone solos, with succeeding choruses representative of 'Jehovah,' 'The Word,' and 'The Spirit,' and closes with a soprano air of prophetic allusion. Following this, Jesus is depicted on the Mount, and the Divine Sermon is the subject of succeeding numbers. Then the choir have a chorus of reverential beauty, 'Never man spake like this man,' and a further number 'Lo! this is our God,' which in perfection of enunciation and nicety of expression showed the choir at a very high level indeed. The scene is now changed, and 'Jesus sitting by the sea-side' is a beautiful contralto solo, with an orchestral accompaniment designed to convey the impression of the ripple of a calm sea. The work proceeds with the parable of 'The Prodigal Son,' and when the Prodigal's distress is complete, an invitation to 'Return, O Wanderer' is dimly heard from an invisible quartet, and on his return and reception the chorus assert that 'They began to be merry.' A striking feature follows in the form of a delightfully instrumented Eastern dance, which in itself is sufficient to enhance Mr. Gaul's reputation. The first part closes with a soul-stirring chorus 'Thou art the King of Glory.' 'The Good Shepherd' is the theme of the second part, introduced by a pastoral *intermezzo*, followed by a duet for soprano and contralto 'The Lord is my Shepherd,' which is one of the gems of the cantata. The following numbers, including the final chorus 'Praise and extol,' are musicianly and full of interest. Throughout, the singing was characterized by brilliant attack, perfect accuracy and complete control. The sopranos must be awarded the palm for a splendid night's work. The instrumental parts received an excellent rendering. The principals were Madame Sobrino, Miss Edna Thornton, Mr. C. Saunders, and Mr. Ffrangcon Davies, and all acquitted themselves admirably. The outstanding feature of the performance, however, was the superb choral singing, and the choir and conductor received a very high compliment from the composer, who came forward to acknowledge the plaudits of the audience.

The Stafford Choral Union, under the conductorship of Mr. Drury, gave a good performance of Handel's 'Judas Maccabæus,' with orchestral accompaniment, on March 31.——On Wednesday in Holy Week, the 8th ult., the choir of St. Mary's Collegiate Church, Stafford, gave an excellent rendering of Stainer's 'Crucifixion,' under the conductorship of Dr. E. W. Taylor, the organist and choirmaster of the church. Mr. A. Heath presided at the organ, which was supplemented by a string band.

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MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

YORK.

The doings of the York Musical Society furnish one of the many phases of musical activity in the city which owe so much to the well-directed enthusiasm of Mr. Noble, the organist of the Cathedral. Though it was a work as hackneyed as 'Elijah' which was given on March 31, it afforded an exceedingly good illustration of what Mr. Noble can accomplish. His chorus is, of course, entirely amateur, his orchestra very largely so; but he has the indefinable power of communicating his enthusiasm to all who perform under his direction, and one is constantly possessed by the notion that they are playing or singing not only their best, but a great deal better than one has any reason to expect of them. The *Elijah* was Mr. Ffrangcon Davies, whose reading of the part is so highly individual and dramatic that to accompany him is no mere hum-drum task, and the difficulty was heightened since he was too unwell to appear at rehearsal. The closeness and sympathy with which he was accompanied was therefore all the more worthy of praise, and afforded abundant proof of Mr. Noble's practical musicianship. The materials at his command are generally speaking not equal to those available in the large manufacturing towns of the West Riding, so that it means much when one is able to style this performance a really brilliant one. The other principal parts were taken, in all cases very efficiently, by Miss Atherden, Miss Lakin and Mr. Saunders. It is a common complaint that English conductors, owing to their few chances of practice in orchestral music, show far less sympathy with and power over the band than the chorus, but Mr. Noble, who has had some experience with his 'York Symphony Orchestra,' seems able to make the most of both. The freedom and expressiveness of his conducting, the care with which he attends to every detail, and the presence of mind with which he wards off the chance of disaster, are the chief elements in his success. He has the limitations of his temperament, and one feels them most in music sombre or plaintive in character, for he is most at home in what demands briskness and vigour of expression; but he is so genuine a musician that objections to his interpretations can rarely, if ever, go beyond the expression of a personal feeling. He only wants the opportunity to go much farther in this difficult and important sphere of his many-sided labours. If I have dwelt at some length on this performance it is because the good work being done by Mr. Noble at York justifies a somewhat extended notice of a praiseworthy achievement.

The opening of the organ in York Minster is recorded on p. 302.

LEEDS.

The most interesting thing that has happened at Leeds is the introduction of Handel's Passion Music—the later one, written in 1716—at a Holy Week service at St. Chad's Church, Headingley, on the 7th ult. The abridged version was of course used, and the performance by the choir of the church, accompanied only by the organ, was interesting, and, in spite of awkward comparisons with the undoubtedly finer and more sincerely felt music of Bach, proved to be distinctly effective. The organist of St. Chad's, Mr. H. P. Richardson, was chiefly responsible for the performance, and it is worthy of note that to him we have owed during the past season two revivals of seldom-heard Handelian works, the former, Handel's 'St. Cecilia Ode,' having been recorded in the March number of THE MUSICAL TIMES. It is only fair to add that he has the encouragement of an erudite musician in the vicar, the Rev. W. H. Stables, who is a graduate in music as well as in arts. On the preceding evening the 'St. Matthew' Passion music was given at the Leeds Parish Church, where it has been made familiar by many years' use. Under the direction of Mr. Alfred Benton, who was at the organ, it was given with admirable effect, with a precision remarkable in the absence of a conductor, and with a genuine feeling of reverent earnestness quite in keeping with the music and its theme. On March 25 the Leeds Choral Union, also under Mr. Benton's direction, gave a performance of Parry's 'Song of Darkness and Light,' which since the last Leeds Festival has been as much in vogue as so beautiful and thoughtful a work deserves. As at the Festival, and at a recent performance at Halifax recorded last month, Miss Agnes Nicholls was the soloist, and gave intense pleasure by her highly sympathetic singing, while the powerful chorus, which has just been honoured by two invitations to sing in London, was heard to advantage.

On the 4th ult. the Philharmonic Society gave an extra concert, at which 'Elijah' was performed. Much of the interest lay in the fact that only local resources were 'tapped'; band, chorus, and principals being alike derived from the immediate district. The soloists were Mrs. James Wilson, Miss Enid Grimshaw, Mr. T. Coates, and Mr. H. Parker, a generally efficient quartet. The chorus was excellent, and the orchestra, though quite inadequate in numbers to balance so powerful a chorus, was otherwise more than equal to its work. Mr. H. A. Fricker conducted with capital spirit and good effect.

DEWSBURY.

Mr. Fricker also conducts the Dewsbury Choral Society, which gave on March 24, under his direction, a remarkably fine performance of the 'Triumphlied' of Brahms, a work that taxes the powers of the best choruses. It was sung with just the spirit of jubilation and the sustained power demanded by the music, and made a very marked effect. Beethoven's Second Symphony and Mr. Arthur Hervey's bright 'Youth' Overture were also included in a generally interesting programme.

At Harrogate, on March 27, the Choral Society gave an artistic performance of Dvorák's 'Stabat Mater,' well conducted by Mr. C. L. Naylor, who gave a sympathetic reading of the beautiful music.

Foreign Notes.

BERLIN.

October 1 is the competition day for the two Mendelssohn scholarships of 1,500 marks each: one for composition, the other for executive artists. At the same time the interest on the capital sum of 30,000 marks,—the gift of Herr Ernst von Mendelssohn-Bartholdy, and the bankers Robert and Franz von Mendelssohn—also certain accumulations of interest, will be divided. The scholarships and the interest grants will be bestowed on deserving pupils of training institutions throughout Germany subsidized by the State, irrespective of age, sex, religion and nationality.

The programme of the Ninth Symphony Concert included only two works: Beethoven's 'Pastoral' and Liszt's 'Faust' Symphony, admirable performances being given under the direction of Felix Weingartner. Up to now Berlin has not been favourable to Liszt the composer, but in addition to 'Faust' the 'Dante' Symphony has recently been given, while the B minor Sonata and the 'Dante Fantasie-Sonate' have also been heard, the former several times. It seems as if there were a reaction in Liszt's favour. A writer in the *Allgemeniene Musik Zeitung* recalls the composer's prophecy, 'My time will come.'

COLOGNE.

Herr Steinbach commenced his duties as director of the Conservatorium on March 1, but owing to previous arrangements two Gürzenich concerts subsequent to that date were conducted by Felix Mottl and Richard Strauss respectively. At one of the two Richter concerts Dr. Elgar's Orchestral 'Variations' were performed with marked success.

GRENOBLE.

M. J. de Beylié, president of the executive committee for the centenary of Hector Berlioz, states that the scheme is not fully settled. Anyhow there will be the

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inauguration of the Berlioz statue, the work of the sculptor M. Urbain Basset, a native of this city, and performances of works by Berlioz on August 16 and 17. It has been further decided to publish an album containing special articles on the composer, his life and works, by distinguished musicians, musicographers and critics.

LILLE.

The municipal Grand-Théâtre was destroyed by fire on the 5th ult. The performance—the last of the season—ended about midnight, and within half-an-hour the building was enveloped in flames. There was no loss of life, but the director, M. Bourdette, is said to have sustained a loss of 60,000 francs for costumes and decorations hired by him and not insured. Among the ruins was found the broken bust of Lalo which was inaugurated last year.

MARSEILLES.

Beethoven's Nine Symphonies have been given here under the able direction of M. Viardot. The soloists in No. 9 were Mlles. Charlotte Lormont and Charlotte Melno and MM. Challet and Dantu of the Chevillard Concerts. Richard Strauss paid a visit here in March with his Berlin Orchestra, on which occasion the programme included two of his works: 'Aus Italien' and 'Tod und Verklärung.'

PARIS.

M. Gailhard, after a hearing of M. Vincent d'Indy's 'L'Etranger' at Brussels, has decided to give the work at the opera house next season. M. Ernst Reyer remained in Paris longer than he intended in the hopes of hearing Jean de Reszke in 'Sigurd.' The Fates however proved unpropitious, and as it was doubtful whether even under favourable circumstances the eminent tenor would be sufficiently recovered from his attack of influenza to appear in that opera at Easter, the veteran composer returned to his estate near Marseilles.

The *Neue Zeitschrift für Musik* in an article on the thirtieth anniversary of the foundation of the Colonne concerts states that at the 808 concerts which had been given up to that time, 267 composers were represented: 129 French, and 138 foreign. The following comparative list of performances is interesting:—Berlioz, 448; Beethoven, 374; Wagner, 366; Saint-Saëns, 338; Mendelssohn, 169; Massenet, 166; Schumann, 136; but Mozart only 108!

Eduard Grieg, who has been concert-touring, conducted the Colonne Concert at the Châtelet on the 19th ult. The programme included his Overture 'Autumn,' the Pianoforte Concerto (with M. Raoul Pugno as soloist), the 'Peer Gynt' suite, 'Vor der Klosterpforte' for soli, female chorus, and orchestra, also songs rendered by Madame Gulbranson.

VERSAILLES.

The body of Augusta Holmès has been moved to its last resting place in her father's vault. There was a service at the Saint-Louis church, Dr. Saint-Saëns presiding at the organ. The composer has bequeathed six portraits of herself to the Versailles Museum; three (in pencil, pastel, oil) by Huet; two (in pastel) by Foureau; and a large one, *en pied*, by Jacquot.

WEIMAR.

An interesting Bach festival was held at Weimar on the 16th ult. in the Stadtkirche to commemorate April 8, 1703, the day on which Bach entered upon his duties here as Hofmusicus. The programme commenced with the organ 'Passacaglia.' Professor Joachim played the Violin Concerto in A minor in a masterly manner. The Orchestral Suite in D major was performed by the Court Theatre band, under the direction of Capellmeister Krzyzanowsky, and choruses were also sung.

Royal Academy of Music.—The following awards have been made: The Sterndale Bennett Prize and the Louisa Hopkins Memorial Prize to Rosamond Ley (of London); the Charles Mortimer Prize to Felix Swinstead (of London).

Obituary.

We regret to record the sudden death, on Easter Eve (the 11th ult.) of a musician well known to many of our readers—Frederick Alexander Mann. He was the eldest son of a prominent musician of Norwich, Mr. Henry James Mann, and was born in that city, March 23, 1844. Very early in life he made for himself a reputation as a violinist, having been taught by his father, and so great was his ability that he was spoken of as a Norwich Paganini. He became a Cathedral chorister at ten years of age, under the famous Dr. Buck, and thenceforth gave his attention wholly to vocal work. When his voice broke he was accepted as an articled pupil by Dr. Buck, and assisted in the active work of the Cathedral. About 1865 he left Norwich to undertake the duties of organist, &c., of the parish church of Wisbech. He subsequently became organist of the parish church, Lowestoft; he threw his whole heart into the development of musical ability in that district, and led an extremely active life as a teacher, organist, and conductor, doing excellent work in all capacities. About fifteen years ago he accepted the position of director of the music at Dr. Stephenson's Home, Bonner Road, London, and it is quite impossible to over-estimate the importance and extent of his work in that splendid institution. He was beloved by all who knew him, particularly so by the members—past and present—of his own choir, and it must have been deeply gratifying to those he has left behind to witness the sincere sympathy and grief of the many loving friends who assembled around his coffin in the beautiful chapel he loved so much and in which he had laboured so long. It would be impossible to hear or to assist at a more impressive service than that of Thursday afternoon, April 16, and nothing more fitting could have been devised as the last token of respect to one who had worked so earnestly in the sacred cause of all that is good in music. The late Mr. F. A. Mann was a brother of Dr. Mann, organist of King's College, Cambridge.

The seventh Feis Ceoil, or Irish Musical Festival, will be held in Dublin on the 18th, 19th, 20th, 21st, 22nd, and 23rd of this month, in the Antient Concert Rooms, and, by kind permission of the Senate, in the Royal University. Of the six previous Festivals, four have taken place in Dublin and two in Belfast. Amongst a wide assortment of competitions there is that for Commercial Choirs, amongst whose ranks 'sleeping partners or shareholders are not eligible to compete'; one for 'a full orchestra of not less than twenty-five players'; and several particularly interesting special competitions in National music, amongst which are playings on the small Irish harp, the pipes, &c.

The Lower Rhine Music Festival will be held this year at Aachen on the 31st inst., and the 1st and 2nd prox., under the direction of Professor Eberhard Schwickerath and Hofkapellmeister Felix Weingartner. The programmes include Beethoven's Mass in D and Seventh Symphony (first day), and Berlioz's 'Symphonie Fantastique' and 'Faust' (second day). For the last day of the Festival there is promised a miscellaneous selection *e.g.*, Bach's Church Cantata 'O Light everlasting,' Liszt's 'Mazeppa' Symphony, Weingartner's 'Das Gefilde der Seligen,' &c.

Mr. William Pountney, who sang at the Birmingham Musical Festival in 1846 (when 'Elijah' was produced) and on every subsequent occasion (save one) since, has gained admittance into the chorus for this year's music-making. We understand that the examiner tried Mr. Pountney's bass voice from lower D to upper F and said it was most satisfactory. This length of service is in the nature of a record, and Mr. Pountney is to be heartily congratulated on the conservation of his vocal powers.

Mr. Cuthbert Hadden is writing the volume on 'Chopin' for Messrs. Dent's series of 'Master Musicians.' The book will include some personal reminiscences of the composer, contributed by an old pupil who also heard him play in Glasgow during his visit to Scotland.

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Country and Colonial News.

BRIEFLY SUMMARISED.

BASINGSTOKE.—An interesting lecture was given in the Schoolroom, Countess of Huntingdon's Connection, on the 21st ult. by Mr. W. H. Liddle, on 'Mozart and his works.' The choir sang the three choruses from 'King Thamos' under Mr. Liddle's direction. Excerpts from 'Figaro,' 'Don Juan,' and 'The Magic Flute,' were finely sung by Mr. P. Downsland Jones, and the duet Sonata in C was played by Messrs. J. E. C. and G. E. Liddle.

BECKENHAM.—Mendelssohn's 'Elijah' received an excellent rendering at the hands of the Congregational Church Choir, in Crescent Road Hall, on March 25. Mr. J. W. Lewis conducted admirably, and had a responsive body of singers and instrumentalists under his control. Miss Edith Patching, Miss Jessie King, Mr. Frank Tebbutt, and Mr. Arthur Walenn were the soloists, and valuable assistance was rendered by Mrs. R. W. Rudd, Mrs. W. E. Harris, Mr. G. A. Seaton, and Mr. G. Cowen.

BISHOP'S STORTFORD.—On March 30, Mr. A. E. Hull read a paper on 'Form or design in music,' with musical illustrations contributed by Mrs. W. B. Gerish, Mr. T. A. Barrett, and a string quartet, of which the players were the Misses M. and K. Mardon, Mr. A. E. Hall, and Mr. D. A. Mardon.

BLACKBURN.—At a concert given by the St. Cecilia and Vocal Union in the Exchange Hall on the 2nd ult., the evening opened with an impressive rendering of Chopin's Funeral March in memory of the Society's late conductor, Mr. J. H. Rooks. Mr. T. Dyker Bird, who had been selected to fill the void thus created, conducted from an ordinary music-stand placed in the orchestra, the conductor's chair and desk proper being conspicuously vacant, and the audience, orchestra, and choir standing. This was followed by a very effective performance of Coleridge-Taylor's 'Meg Blane,' much to the enjoyment of the audience. The chorus themselves were delighted with the work, and their enthusiasm at rehearsal was unbounded. Miss Gertrude Lonsdale was the solo vocalist.

BOMBAY.—The Philharmonic Society gave a very successful concert in the Town Hall on March 31. Coleridge-Taylor's 'Hiawatha's Wedding Feast' was performed, the solo being well sung by Captain Kendall. The band of the Oxford Light Infantry came from Poona to assist. The chorus was very good, and under Mr. Faulkner's skilful and careful training an excellent result was achieved.

BRIGHTON.—On the Tuesday in Holy Week Dr. Varley Roberts's 'Passion' was sung at St. Michael's, Brighton, under the direction of Mr. E. Stephenson, organist and choirmaster of the church, and Weber's Mass in E flat formed part of the service music on Easter Day.

BURY ST. EDMUNDS.—The Athenæum Oratorio Choir gave a commendable performance of Mendelssohn's 'Elijah' on March 26. The principal soloists were the Hon. Mrs. Julian Clifford, Miss Marion Broom, Mr. Joseph Reed, and Mr. John Browning. The chorus of 120 voices, which sang with admirable spirit, expression and attack, were well supported by an orchestra of thirty performers. Mr. A. Oliver Lusher, who conducted, is to be congratulated upon the great success attending the achievements of his forces.

CHELMSFORD.—The Musical Society gave the second concert of its twenty-first season in the Corn Exchange on March 31, before a large audience, when Spohr's 'Last Judgment' and Mendelssohn's 'Hymn of Praise' were admirably rendered by a chorus of eighty voices and an orchestra of forty. The soloists were Miss Maggie Davies, Miss Grainger Kerr, Mr. Harold E. Wilde, and Mr. Mansell Lewis. Mr. G. H. Wilby was principal violinist and Miss Dixon accompanist. Mr. F. R. Frye conducted.

CHELTENHAM.—At All Saints' Church on March 22 a new cantata 'The Wedding Feast,' by Rev. George Gardner, vicar of the church, was performed. The scholarly and melodious work received a worthy interpretation from the chorus and orchestra. The soloists were Miss Alice Crawley, Miss Irene Rae, Mr. Grieve, and Mr. King. Mr. Grainge presided at the organ, and the composer conducted.

COVENTRY.—Performances of Dr. Basil Harwood's 'Inclina, Domine,' produced at the Gloucester Festival in 1898, and Mendelssohn's 'Hear my prayer,' were given at Holy Trinity Church on March 26, under the direction of Mr. Percy Hughes. Miss Ethel Holmes (soprano soloist), Mrs. Herbert Hill (pianoforte), and Mr. C. H. Moody, of Ripon Cathedral, rendered efficient aid as organist.

EAST HAM.—Handel's 'Messiah' was given by the Vocal and Orchestral Society on the 10th ult. at the New Town Hall. The work received a very creditable rendering under the conductorship of Mr. F. W. Long. The principal vocalists were Miss Emily Davies, Madame Edith Hands, Mr. Henry Turnpenny, and Mr. Montague Borwell. Mr. Bernard Long was at the pianoforte, and Mr. T. Davies led the orchestra.

FROME.—Mr. T. Grant's twenty-fourth annual concert took place in the Market Hall on the 13th ult., when selections from Haydn's 'Creation' and Rossini's 'Stabat Mater' were admirably rendered by a chorus of one hundred, and a band of fifty performers. The soloists were Madame Ada Patterson, Miss Lily White, and Mr. H. Gardiner. Mr. T. Grant conducted.

GRAHAMSTOWN, CAPE COLONY.—Mrs. W. Deane (Miss Grace Batchelder) gave a lecture upon 'Schumann and his Pianoforte Works,' on March 12, before the members of the Grahamstown Athenæum. Mrs. Deane played as illustrations the 'Papillons' (Op. 2), 'Carnaval' (Op. 9), and the 'Etudes Symphoniques' (Op. 13).

GRAVESEND.—On March 25 the Orchestral Society gave a concert in the New Public Hall in aid of the Gravesend Hospital. Selections from Haydn, Beethoven, Schumann, &c., were given. Vocal solos were artistically rendered by Miss Winifred Marwood, Mrs. Firth, and Mr. Montague Borwell. Mr. C. Burrows Moss accompanied, and Mr. Howard Moss conducted.

GRIMSBY.—An enjoyable musical service took place at the parish church on the 5th ult., when Spohr's 'Last Judgment' was sung by an augmented choir of seventy voices, accompanied by an orchestra. The choruses were given with precision, expression, and spirit, under the skilful conductorship of Mr. J. Forbes Carter. Miss S. E. Bennett and Miss Wyld were at the organ and pianoforte respectively.

GUERNSEY.—Very successful performances were given by the Guille-Allès Choral Association at their annual concerts on March 31 and the 1st ult. The programme included Verdi's 'Requiem,' of which a really excellent rendering was given, the chorus especially distinguishing itself in a manner that showed that they had made a most careful and earnest study of this difficult choral work. Bridge's 'The Flag of England' and the 'Messiah' completed the programmes, in both of which the chorus again sang well. The principal vocalists were Miss Ethel Lovegrove, Miss Bessie Grant, Mr. Gwilym Richards, and Mr. Charles Copland. Mr. John David conducted.

HASTINGS.—On the 15th ult., the Hastings and St. Leonards 'St. Cecilia' Musical Society gave a highly satisfactory concert in the Public Hall, when Smart's 'The Bride of Dunkerron' was performed, with Miss Amy Sargent, Mr. Charles Ellison, and Mr. Harry Vidler as soloists. The chorus and orchestra, led by Mr. Val Marriott, numbered about 200 performers. Mr. Herman Brearley conducted with his usual ability.

LEIGHTON-BUZZARD.—On the 5th ult. Mendelssohn's 'Christus' was rendered in All Saints' Church by the choir, with orchestral accompaniment. Mr. C. R. Turner presided at the organ, and Mr. G. A. Hardesk conducted.

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LEVEN.—Handel's "Judas Maccabæus" received a capital rendering by the Leven Musical Association, in the Town Hall, on the 2nd ult. The soloists were Miss Sara Maconochie, Madame Annie King, Mr. Henry Beaumont, and Mr. Ballard Brown. Mr. James A. Crapper conducted; Miss Kirkby accompanied on the pianoforte and Mr. Rowland Hill presided at the organ. The singing of the chorus was excellent.

MARLBOROUGH.—The Marlborough Choral Society gave its annual concert on March 24, under the able conductorship of Mr. W. S. Bambridge, when Elgar's 'Banner of St. George' and Stanford's 'Last Post,' together with choruses from 'Acis and Galatea,' were excellently rendered by the band and chorus of one hundred performers. The solo vocalists were Miss Grainger Kerr (who was received with much enthusiasm), Mrs. H. R. N. Ellison, and Miss Edith Crick.

PERSHORE.—On Good Friday an excellent rendering of 'The Passion of our Lord' (Schütz) was given in Pershore Abbey by the Abbey Choral Society, under the conductorship of Mr. Charles Mason, organist and choirmaster. The soloists were Mr. W. Adams, Mr. F. Ball, of the Abbey Choir, and Mr. F. Lightowler, of Worcester Cathedral. The choruses were excellently given, being especially praiseworthy for balance of tone and unanimity of attack. The choralists—fifty in number—deserve all commendation for the standard of interpretative excellence they have maintained during the season.

REDHILL.—The eleventh annual symphony concert given by the Redhill Society of Instrumentalists took place on March 24 in the Market Hall. Works by Haydn, Chopin, Wagner, Tschaïkovsky, and Parry were included in the programme, and received excellent interpretation under the baton of Mr. H. Graves, the honorary conductor. The vocalists were Miss Marie Narelle and Mr. W. F. L. Butcher, and two clever pianoforte solos were given by Miss Mabel Rutland.

RUTHIN.—The Ruthin Choral Society (band and chorus of 120 performers) gave a capital rendering of Handel's 'Judas Maccabæus,' in the Town Hall, on the 16th ult. The artists included Miss Lillie Wormald, Miss Phillis Raymond, Mr. J. Furness Williams, and Mr. Charles James. Miss F. E. Elliott presided at the pianoforte. Mr. Horace Haselden led the orchestra, and the whole was under the conductorship of Mr. W. A. Lloyd, who is to be complimented for the institution of the Society and its admirable performances.

SANDWICH.—The Sandwich and District Choral Society brought their season to a close by two performances of Mendelssohn's 'Elijah' on the 2nd and 5th ult. at St. Mary's Church. The choruses were admirably sung, and the rendering of the music reflected nothing but the highest credit upon the conductor, the Rev. C. Dudley Lampen. The soloists were Miss Edith Markwell, Madame Ada Bell Kempton, Mr. Seth Hughes, and Mr. F. Aubrey Millward. The Society is to be congratulated on the excellent work it is doing to cultivate a taste for good music in this part of Kent.

SHORTLANDS (KENT).—A successful concert was given at the Bell Hotel on the 3rd ult. by the Shortlands Orchestral Society, with Mr. C. H. Venning as conductor. The programme included Overtures by Schubert, Rossini and Cherubini. Some very effective solos were contributed by Miss Katie Smith, Mr. Mandeno Jackson, and Mr. G. J. Penny (violin), interspersed with recitations by Madame A. Brunel. Miss May Butler and Miss Ethel Venning accompanied.

SMETHWICK.—The recently-formed Choral Society in connection with the Congregational Church gave their second sacred concert on March 30. The works performed were Spohr's 'God, Thou art great,' Sullivan's 'Festival Te Deum,' and a selection from Mendelssohn's 'Elijah.' An excellent rendering of each was given, the chorus, numbering sixty-five, singing with precision and due regard to expression under the conductorship of Mr. W. J. Peters. The solos in Sullivan's 'Te Deum' were sung by Miss Nellie Finch.

SOUTHPORT.—The Southport Orchestral Society gave their third subscription concert of the sixteenth season on the 3rd ult. to a crowded audience. The orchestra numbered seventy, and the following interesting programme was performed under the conductorship of Mr. R. H. Aldridge:—'Danse Nègre' from 'African Suite' (Coleridge-Taylor), Overture 'Cockaigne' (Elgar), Dream Music from 'Hänsel und Gretel' (Humperdinck), 'Nutcracker Suite' (Tschaïkovsky), and two military marches, 'Pomp and Circumstance' (Elgar). Miss Grainger Kerr was the vocalist.

STOURBRIDGE.—The eighty-fourth concert of the Stourbridge Concert Society took place at the Town Hall on the 6th ult. The programme consisted of Coleridge-Taylor's 'Death of Minnehaha' and the Violin Concerto and Symphony in C minor of Beethoven. The choruses in 'Minnehaha' were rendered with great feeling and expression, and the solos were well given by Miss May Melley and Mr. Sidney Stoddard. Miss Margaret Holloway gave an excellent performance of the Beethoven Concerto, and the band not only rendered valuable aid in all the accompaniments, but gave a capital performance of the Symphony. Mr. George Halford conducted with his well-known ability.

TUNBRIDGE WELLS.—The Vocal Association, at their thirty-third annual oratorio concert on March 25, gave, in the Great Hall, a very good rendering of Mendelssohn's 'St. Paul.' The chorus sang with precision and great expression; the orchestra, led by Mr. W. A. Easton, played with delicacy and refinement. The soloists were Miss Maggie Purvis, Miss Margaret Thomas, Mr. Henry Turnpenny, and Mr. Daniel Price. Mr. W. W. Starmer conducted.

WATCHET.—The Watchet and Dunster Choral Societies gave a very creditable performance of Van Bree's 'St. Cecilia's Day' at a concert in the Church Schools on the 15th ult. The soloists were Miss Jean Hunter and Mr. Sidney Cooksley. Miss Hole accompanied and Miss Ayres was at the harmonium. On the previous day the same work was given at Dunster with Mrs. Hancock as accompanist and Mr. F. Walton Evans at the harmonium. Mr. H. T. Gilberthorpe ably conducted both performances.

WHALLEY RANGE, MANCHESTER.—Stainer's 'Crucifixion' was given with great success on the 5th ult. by the church choir. The solos were rendered with much feeling by Mr. W. L. Swancott and Mr. Cuthbert Allen, and the entire work was sung with true devotional feeling. Mr. W. A. Langstaffe presided at the organ.

WIRKSWORTH.—Very successful renderings of Spohr's 'Last Judgment' and Mendelssohn's 'Hymn of Praise' were given by the Wirksworth Choral Society in the Parish Church on March 26. The chorus, which was particularly good, consisted of sixty voices, and the soloists were Miss M. Hadfield, Miss Bowmer, Mr. C. W. Fredericks, and Mr. J. Coleman. Mr. Carl Ashover, the conductor, is to be congratulated upon this signal success, the concert being considered the best ever given by the Society. Mr. S. Neville Cox presided at the organ. The performance of the 'Holy City' (Gaul) was inadvertently assigned to the Wirksworth Choral Society in last month's issue of THE MUSICAL TIMES. It was given by the Wirksworth Musical Union.

WORTHING.—The West Tarring Choral Society gave an excellent performance of Mendelssohn's 'Hymn of Praise', together with a miscellaneous second part, in the Literary Institute, on the 1st ult. The choir sang with spirit and good attack, and the orchestra, capably led by Mr. C. Mansfield, was efficient. The solo vocalists were Miss Bessie Woode, Mrs. Bernard Lees, and Mr. Clifford Hunnybun. Mr. W. Binstand conducted.

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Answers to Correspondents.

CHALUMEAU.—The full score of Bach's church cantata 'Christ lag in Todesbanden' is published at 30s. net. It is scored for strings and continuo, but in some of the choral portions brass instruments double the vocal parts. This 'grandiose work,' to adopt Spitta's designation, was most probably composed by Bach for the first day of Easter, 1724, during the early years of his Leipzig period. *See* Spitta's 'Life of Bach,' English edition, vol. ii., 392-397, 688; vol. iii., 105.

A. E. P.—(1) For sacred songs suitable for a deep contralto voice with accompaniment of American organ, try the following:—'O Lord, thou hast searched me out' (Sterndale Bennett), 'Return unto thy rest' (Pughe-Evans), 'Far from my heavenly home,' in C minor (A. A. Needham), 'Thou wilt remember us,' key C (W. Coenen), 'Nearer my God, to Thee,' key E flat (S. Adams), 'Rock of Ages' (S. Adams). (2) Music of all kinds can be borrowed from Novello's Library.

D. S. E.—(1) The A sharp must be struck again, but with less force than on the first occasion: similarly, the G sharp in the following bar. (2) Fingered and phrased editions of Bach's '48' are those edited by Czerny, Kroll, Rubhardt, Klindworth, Riemann, and Busoni (of the last-named edition, Part I. only has at present been issued). (3) Both qualifications (L.R.A.M. and A.R.C.M.) are valuable, therefore why not qualify for both?

W. G. B.—Chappell, in Aldis Wright's Clarendon Press Series of Shakespeare's 'Henry V.,' states 'that when a "consort of viols" was imperfect, *i.e.*, if one of the players was absent, and an instrument of another kind, *e.g.*, a flute, was substituted, the music was then said to be "broken."' There are, however, other theories as to the meaning of the term 'broken music.' See 'Shakespeare and Music,' by Edward W. Naylor (Dent).

ST. CECILIA.—(1) Quaver = 60 is rather slow for Handel's 'What though I trace' ('Solomon'): about 72 is a more comfortable speed. (2) The Appendix to White's 'Double Bass Primer' (Novello) treats of the four-stringed Double Bass. (3) Apply to the Secretary of the Tonic Sol-fa College, 27, Finsbury Square, E.C. A summer term of study, organized by the College, will be held at Forest Gate daily from July 13 until August 7.

IXION.—Mr. Whitehead, of the Ticket Office, St. James's Hall, issues a periodical list of concerts given in London; a list, though not quite so complete, is published by the manager of Queen's Hall. We could not possibly undertake to compile such a list for these columns, not only by reason of space, but of the difficulty of selection in regard to *principal* concerts.

H. B.—(1) Otto Jahn, in his 'Life of Mozart,' gives seventeen sonatas, one fantasia and fugue, and three fantasias for the pianoforte, composed by Mozart. This may be accepted as authentic. The other sonatas you mention may be of the doubtful character. (2) Liszt wrote one pianoforte sonata, in B minor. See Shedlock's informing book 'The Pianoforte Sonata (Methuen).

J. H.—It is difficult to suggest a course of study for sight-singing that is to be pursued without a teacher. The 'Graduated Exercises' (Staff Notation) in Book 91 of Novello's School Songs, price 6d., provide instruction and exercises that will probably help you.

G. M. P.—The story of 'Bow-bells merrily sounding "Turn again Whittington"' has no other origin than a flourish of fancy created by some poetical brain. There is no accounting for what is done in the pantomime, to keep up or destroy old traditions of the Dick Whittington and his cat type.

H. G. C.—In regard to the rendering of recitatives, in phrases ending with two or more reiterated notes, it has long been the custom to sing the first as an appoggiatura—a note higher than the rest. It may be regarded as more or less a rhetorical effect, and therefore justified, apart from use and wont.

W. M.—The playing of the oboe is not injurious to the lungs, and it has not a tendency to cause consumption. On the contrary, it is quite a healthy occupation, *provided* however that you use a *good* instrument, and are carefully instructed from the beginning as to the proper management of the breath in playing it.

'OUT OF TUNE.'—You should join a sight-singing class in which the mental effects of the tonic sol-fa syllables are inculcated. As you are near a town in which music is cultivated, you ought not to experience any difficulty in getting the help we suggest.

MUSIC TEACHER.—There is a certain vagueness in your inquiry: 'Where can I get the photos, life-size—*i.e.*, taken off by the bust of Beethoven and others?' Photos are sometimes taken off by thieves, but not by busts. That is the best we can do for you.

M. C. K.—The equipment of a good singer consists of the following: a voice, poetic feeling, good health, simple living, and brains. Appearances count for something, and if you are a tenor and grow a beard, you might find it worth while to dispense with that hirsute ornament.

C. A. G.—We do not think there are any Scholarships combining tuition with maintenance at the Royal Academy of Music, but the Secretary of that Institution will give you all particulars upon application.

J. R.—Bach's Chorales should be played slowly and, of course, with pauses at the pause signs. It would be a study in monotony to play all the 'Variations' with the same stops—*i.e*, the organ stops, not the pause stops.

M. D.—'The three premier tenors—who are they?' you ask. We dare not say, even if we knew; but this may, however, be said: Premier tenors are at a premium.

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E. S.—D *sharp*.

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In his preface to the revised edition of the Handbook of Examinations in Music issued in 1898, the author was indebted to the kindness of Sir L. J. Grant, Bart., B.A., Professor Niecks, Mus. Doc., E. J. Chadfield, Esq., and C. K. Hodgson, Esq., B.A., for the use of the Edinburgh Mus. Bac. Papers, the Literary and Theoretical Paper for candidates in practical subjects for the Professional Grade Examinations of the Incorporated Society of Musicians, and the Optional Music Paper set for the Diploma Examinations of the College of Preceptors. In the 1901 edition he was, through the kindness of Dr. Henry Hiles, enabled to include the Mus. Doc. Papers of the Victoria University, and now, with the issue of the fifth edition of the work, he again desires to express his most sincere obligations to E. J. Chadfield, Esq., for permission to use a selection of the papers of the revised scheme of Local Examination of the Incorporated Society of Musicians; to F. W. Renaut, Esq., for the use of the new paper on Form and Pupil Treatment required of all candidates for the L.R.A.M. Diploma in Pianoforte Playing; to Dr. E. H. Turpin for the use of the new Rudiments of Music paper, and those set on the Art of Teaching for the Higher Theoretical and Practical Examinations of Trinity College (London); and to Dr. H. Frank Heath for permission to give some information regarding the new University of London Examination Scheme. E. A. D.

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Quantity, however, is not the *summum bonum* of a musical journal—quality should occupy the first place. If the quality test can be put to the proof by mentioning the names of contributors, THE MUSICAL TIMES has no reason to fear the result. The following are some of the writers during recent years:—

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Biography has been made a special feature during the past five years. Upwards of *fifty* biographical sketches, with special supplement portraits, have appeared since July, 1897. These articles have been received with much favour both at home and abroad, and in Britain beyond the seas. English and foreign musicians of eminence, contemporary and bygone, have been included in this large gallery of MUSICAL TIMES Biographical Sketches: the subjoined list of names speaks for itself.

Illustrations have become an important and almost indispensable adjunct of present-day periodicals. This much appreciated feature has of late been considerably developed in the pages of THE MUSICAL TIMES. A series of articles on English Cathedral and College Chapels has furnished scope for the pictorial embellishment of the descriptive matter relating to these interesting subjects. This Cathedral series will be continued, and also the articles on important musical libraries, public and private.

The survey under the heading Church and Organ Music has been greatly extended. The aim has been to provide matter that shall be both interesting and of practical helpfulness to those who officiate in "Quires and places where they sing" and play.

The old-established characteristics of THE MUSICAL TIMES have been brought up to date. The "Occasional Notes," or leaderettes—as they are sometimes fancifully termed—cover a wide range of subjects. The monthly letters of such distinguished writers as Mr. H. E. Krehbiel, of New York, and Dr. Eusebius Mandyczewski, of Vienna, need no commendation; and the periodical records of music-makings in various centres of musical activity are supplied by the leading writers on music in the Provinces. A somewhat new feature, and one that is steadily growing in usefulness, is the section headed "Answers to Correspondents." No pains will be spared in furnishing satisfactory replies to the questions asked, even though the interrogations be, as they often are, posers.

Reference may be made to the music—anthems or part-songs—appearing month by month, and to other well-known features of this old-established journal. THE MUSICAL TIMES has a large circle of friends and well-wishers in various parts of the world; and the many gratifying tokens of appreciation that are constantly being received, not only by letter but by frequent quotation in the Press, act as a stimulus to the Editor to increase the brightness of its pages and to make the paper more acceptable in the future even than in the past.

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The work made a distinct impression from the earliest numbers, the general excellence of design and unity of purpose which characterizes the whole being very noteworthy. Mr. Gaul has in this production provided choral societies with a cantata which, while being within the power of ordinary choral societies, will be worth the notice of the largest musical organizations.

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After the chorus "Thou art the King of Glory," cries were made for the composer, and Mr. Gaul from his place of vantage bowed his acknowledgments. . . . "Praise and extol," with which the cantata is brought to a triumphal close, was fine in the extreme.

At the end there were loud calls for Mr. Gaul, and that gentleman was kept bowing his acknowledgments for several seconds.

BIRMINGHAM DAILY POST.

A large and appreciative audience assembled in the Trinity Hall, Old Hill, on Thursday evening, April 2nd, the occasion being the twenty-first concert arranged by the Old Hill Musical Society, conductor, Mr. A. H. Bassano. A special feature of the concert was the performance of Mr. A. R. Gaul's sacred cantata, "The Prince of Peace," this being the first time of performance in the Birmingham district. The work met with a most flattering reception. "The Prince of Peace" is an octave above "Ruth," the first of the series, being the most modern both in style and treatment of the whole set. Mr. Gaul has felt the influence of the time, and perceived the trend of modern music; so his new work is more closely knit, combines the continuous treatment while preserving the older vocal forms, and exhibits a freedom in advance of his preceding productions. The choral writing is very grateful for the singers, and the choruses concluding each part are the most scholarly of all. Every care is paid to detail, and the directions given in places should enable conductors to realize the composer's intentions to the full.

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"Mr. Samuel Masters sang the tenor solo music very correctly. He gave a very accurate, tasteful, and well-phrased interpretation of that exacting but beautiful song, 'Onaway! awake, beloved.'"—*Huddersfield Examiner*, March 7, 1903.

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"MESSIAH" (CHELTENHAM). — MUSICAL FESTIVAL SOCIETY.—"The most completely successful of the soloists was Mr. Robert Radford, who sang with perfect ease and well-sustained power the elaborate and florid bass music. He gave a splendid rendering of 'Why do the nations,' but his most brilliant achievement was 'The trumpet shall sound,' the obbligato to which was flawlessly played by Mr. Solomon."—*Cheltenham Chronicle*, April, 1903.

HARRISON CONCERT (FREE TRADE HALL, MANCHESTER).—"Lovers of ballad music who attended the Harrison Concert in the Free Trade Hall could not fail to be struck with the singing of Mr. Robert Radford. The audience seemed inclined to be severely critical, and therefore the fact that Mr. Radford roused such enthusiasm as to secure the only double encore of the evening stands to his undying credit. His voice is a real bass, one of those rare sonorous organs which remind you of Signor Foli at his best. It is beautifully resonant in the upper and middle registers, and merges, as the deeper notes are obtained, into a glorious sonority of clear and penetrating power. His success was the feature of the evening."—*Manchester Evening Chronicle*, December, 1902.

HARRISON CONCERT (ABERDEEN). — "The lion's share of the honours of the evening fell to the bass, Mr. Robert Radford, who is the possessor of a magnificent voice of great compass, of flexible and musical quality, and even from top to bottom. Mr. Radford pleased the audience so well that at his two appearances he had to sing no less than five songs. Of these the best was perhaps the recitative and aria 'She alone charmeth my sadness,' from Gounod's 'Irene.' It was beautifully sung, no less in the dramatic recitative than in the suave and graceful aria—a really splendid effort."—*Aberdeen Free Press*, December, 1902.

"Mr. Robert Radford made a triumphant first appearance in Bristol. He is the fortunate possessor of a remarkable voice—strong, full, rich, and resonant. Every note, from the topmost to the lowest of his unusual compass, is good, and he seems to do everything with enviable ease. The more robust pieces were sung with grand power, and the tender ones with delightful expression. His enunciation of the words was always most distinct. No wonder the audience was roused to enthusiasm and recalled the singer again and again. Mr. Radford will undoubtedly come to Bristol again."—*Bristol Times*, February, 1903.

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"ELIJAH."—STOURBRIDGE.—"Mr. Montague Borwell sang the part of *Elijah* with fine dramatic expression. His taunts to the Priests of Baal were marked with bitter sarcasm, his appearances to *Ahab* with dignity, his lament on his betrayal by the people and his invocation to God were most impressive."—*Country Express.*

"FAUST" (BERLIOZ).—BALLYMONEY.—"Mr. Montague Borwell gave a very dramatic exposition of the part throughout. . . . His rendering of the Serenade was simply splendid, whilst his enunciation throughout the whole work was perfect."—*Coleraine Constitution.*

"FAUST" (GOUNOD).—SOUTHEND.—"The pick of the principals was Mr. Montague Borwell, whose singing, both technically and artistically, was admirable. . . . His rendering of the Cavatina, and *Valentine's* death scene being beyond reproach."—*Observer.*

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"'Land of hope and glory' (Elgar), by Mr. James Coleman and chorus, was evidently considered the song of the evening. The applause was enthusiastic, and notwithstanding Mr. Molineaux's silent but pathetic protest, which he made to the audience watch in hand, an encore was insisted upon."—*Midland Herald*, March 28, 1903.

"ROSE MAIDEN."—"Of Mr. James Coleman it is only necessary to say that he was in form and delighted the audience. Indeed, in the second half his songs roused the audience to an enthusiastic pitch."—*Staffordshire Chronicle*, February 14, 1903.

"The Messiah."—"Of the work of Mr. James Coleman it would be hard to speak in too great praise. He tackled the many difficult passages in masterly manner."—*Nottingham Daily Guardian*, January 23, 1903.

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(See page 422.)

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1903.

TRINITY COLLEGE, CAMBRIDGE.

Not the least interesting incident in the eventful reign of Henry VIII. was the foundation by that monarch of Trinity College, Cambridge, in the year 1546. Various foundations of earlier date—King's Hall, founded by Edward III. in 1336, Michael House, dating from 1323, Physwick's Hostel, and some minor hostels—were absorbed into the new College. A sixteenth century plan of the city shows a confused and inconvenient mass of buildings which were reduced into something like order by Thomas Nevile, Master from 1593 to 1615, with the result that the Great Court of Trinity is now 'the fairest site in Cambridge.' The Great Gate is a fine specimen of the gateway-towers characteristic of Cambridge architecture, and moreover it is the first in order of date. The arrangement of a large and a small gate side by side is an unusual feature,

THE ARMS OF TRINITY COLLEGE.

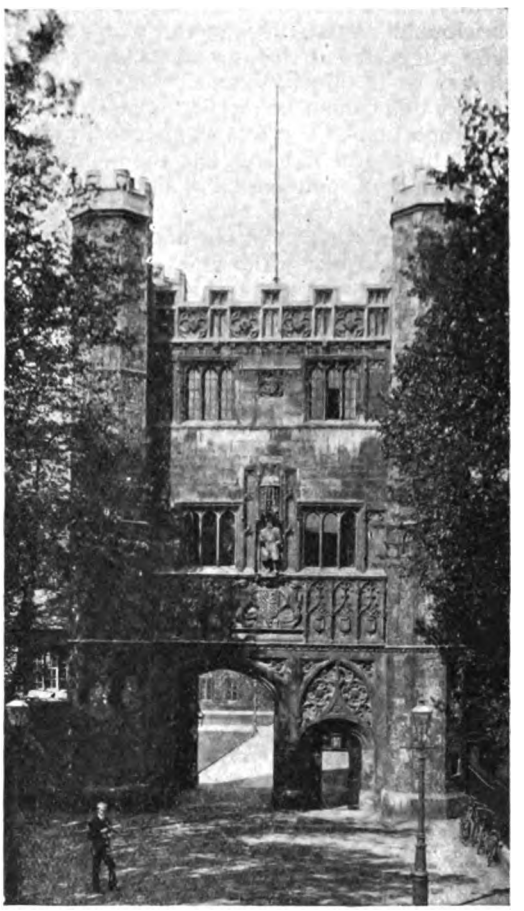
(From Mr. John Willis Clark's 'Concise Guide to Cambridge.' By permission of the publishers, Messrs. Macmillan and Bowes.)

and the flanking turrets give this portal a dignity well befitting the largest college at either of the chief English Universities. The fountain in the centre of the Great Court is a beautiful specimen of Renaissance work, built by Nevile three hundred years ago; it is supplied with water from a field 1,834 yards from the College.

It seems curious that, in so mathematical a University as Cambridge, none of the angles of the Great Court of its chief college should be right-angles, and that no side is of the same length as the side opposite to it; but so extensive is the ground covered by the site that it is not surprising to learn that few Trinity men can run round it while the clock is striking twelve, even although the clock strikes twice, first on the big bell and afterwards on a smaller one. In attempting this feat the swift-footed undergraduate would have to pass under the windows of rooms once occupied by Sir Isaac Newton, Lord Macaulay, and William Makepeace Thackeray. The Master's Lodge (shown in our illustration on p. 373) is also the official residence of the King, the Visitor of the College, when His Majesty honours Cambridge with his presence; moreover, it serves as the Judge's lodgings. The Master's Lodge was restored by Mr. Beresford-Hope, during the regime of Dr. Whewell, a most distinguished Master of Trinity. His doctrine 'Of the plurality of worlds' was said by an epigrammist to be intended to prove that—

Through all infinity,
there was nothing so great as the Master of Trinity

The stately Hall, also built by Nevile, is copied from that of the Middle Temple both in dimensions and ornament. The open roof and the carved woodwork of the screen are striking



THE GREAT GATE.

(Photo by Messrs. Stearn, Cambridge.)

features of this magnificent apartment. At the end is a music-gallery. In former times the successful prizemen of the year used to be called up to receive their rewards between the courses of the Commemoration Dinner, and we are told that on these occasions 'a band was stationed in the music-gallery, which played "Rule, Britannia" and "See, the conquering hero comes" alternately. Those apparently were the only two tunes which the musicians knew.'

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The College evidently favoured music in olden times, as among the 'Extraordinarie Charges' in the Senior Bursar's accounts of 1595-6 are these payments:—

Imprimis, for a sett of newe vialls	viij^{li}.
Item for viall strings & mending the Colledge Instrumentes	xij^{s}.
Item for a Sackbutt and the Carriage	iiij^{li}.

Beyond the Hall is Nevile's Court, built at the sole expense of Dr. Nevile about 1612 in a florid style of Jacobean architecture. Here Byron had his rooms, and one of the poet's undergraduate freaks was to clothe with surplices the four statues representing Divinity, Law, Physics, and Mathematics. In this Court is the Library, a noble building designed by Sir Christopher Wren, its general plan evidently being suggested to the great architect by the Library of St. Mark, Venice. On entering the Library one cannot fail to be impressed with its fine proportions,—200 feet long, 42 feet wide, and 37 feet high—the lighting, and the general effect produced by a combination of books, bookcases, and statuary. Every book-lover will endorse the statement that 'a more noble repository of books it would be hard to find.' Wren not only designed the building, but also the arrangement of the bookcases. As he quaintly puts it in a letter explaining his design: 'The disposition of the shelues both along the walls and breaking out from the walls must needes proue very convenient and gracefull, and the best way for the students will be to haue a litle square table in each Celle with 2 chaires.' The bookcases, made by a Cambridge carpenter under Wren's supervision, are of Norway oak, and the wreaths of fruit, flowers, and arabesques were carved in lime wood by Grinling Gibbons. The busts which form a striking feature of the room are of former members of the College, Roubiliac contributing no fewer than ten. Thorwaldsen's imposing statue of Lord Byron at once attracts attention. It was refused admission into Westminster Abbey, for which it was intended, and after lying about twelve years in the Custom House the statue ultimately found its way into the Library of Trinity, of which College the author of 'Childe Harold' was one of its most famous students.

It is of course impossible within present limitations even to mention a tithe of the treasures contained in this Library. A choice few only can be referred to. One of the most precious possessions is the *Tripartitum Psalterium Eadwini* ('The Canterbury Psalter'), *circa* 1150, in the wooden boards of its original binding. The volume measures 18 by 13 inches and contains 285 folios. The decorations and illustrations of this manuscript are most magnificent. Each Psalm is illustrated by an oblong picture extending across the page. The figures are drawn with the pen, and the outlines washed with colour, the principal colours used being blue, green, vermilion, and brown; no gold is employed. Eadwin the scribe—who furnishes his own portrait at the end of the volume—set out with the intention of originality in his designs; but after the first seven Psalms he seems to have found the task too exacting, and he abandoned it in favour of simpler methods. Indeed, nearly all the illustrations are (most probably) copied from the famous 'Utrecht Psalter,' now believed to have been written in France (near Rheims) in the 9th century.

By the kind permission of the librarian of Trinity College, the Rev. Dr. Sinker, we give on the opposite page a photographic facsimile, specially taken for this article, of the illumination illustrating Psalm cl. The size of the original is about 11 by 6 inches. It will be observed that the full orchestra mentioned in the text of this Pæan Psalm is well represented in the picture. Everything seems to be going at a most vigorous *fortissimo*. The organ, in the centre, is so much at the 'full' that the blowers, blowing their best, can hardly keep the wind in! The admonitions of the pair of organists to the quartet of blowers may be prompted by rivalry in that they (the organists) do not wish to let the trumpeters, the cymbalists, the lutenists, the harpists and the rest of the players have it all their own way in making a joyful noise. The organ portion of this imaginative design has appeared over and over again, often very badly engraved, in various histories of music and organ treatises, but always separated from its interesting context.

Here is also a vellum Roll of Carols, 6 ft. 7 in. long by 7 inches wide. Its thirteen compositions, of the 15th century, may have been the work of one man, and he John Dunstable. The notation is that known as 'black void,' with triangular-headed notes written on a red five-line stave. No. 7 is the famous Agincourt Song, which may be assigned to the year of the Battle of Agincourt, 1415. It begins thus:—

Deo gracias anglia
redde pro victoria.

Our kyng went forth to normandy
wyth grace and myth of chyualry.
ther God for hym wrouth meruelowsly.
Qwerfore yngland may cal and cry.
Deo gracias (*etc.*).

If the music shows the counterpoint in a very early and rudimentary condition, this specimen is of special value as a link in the history of English creative music.

Turning for the moment from music to literature, one is fascinated with the Milton manuscript volume preserved in the Library. This most precious book contains the first idea of 'Paradise Lost'—not, however, cast in the form of an epic poem as we now know it, but sketched as a tragedy upon the Greek model, each of the five acts closing with a chorus. Moreover, it shows that Milton also had an idea of writing a succession of sacred dramas after

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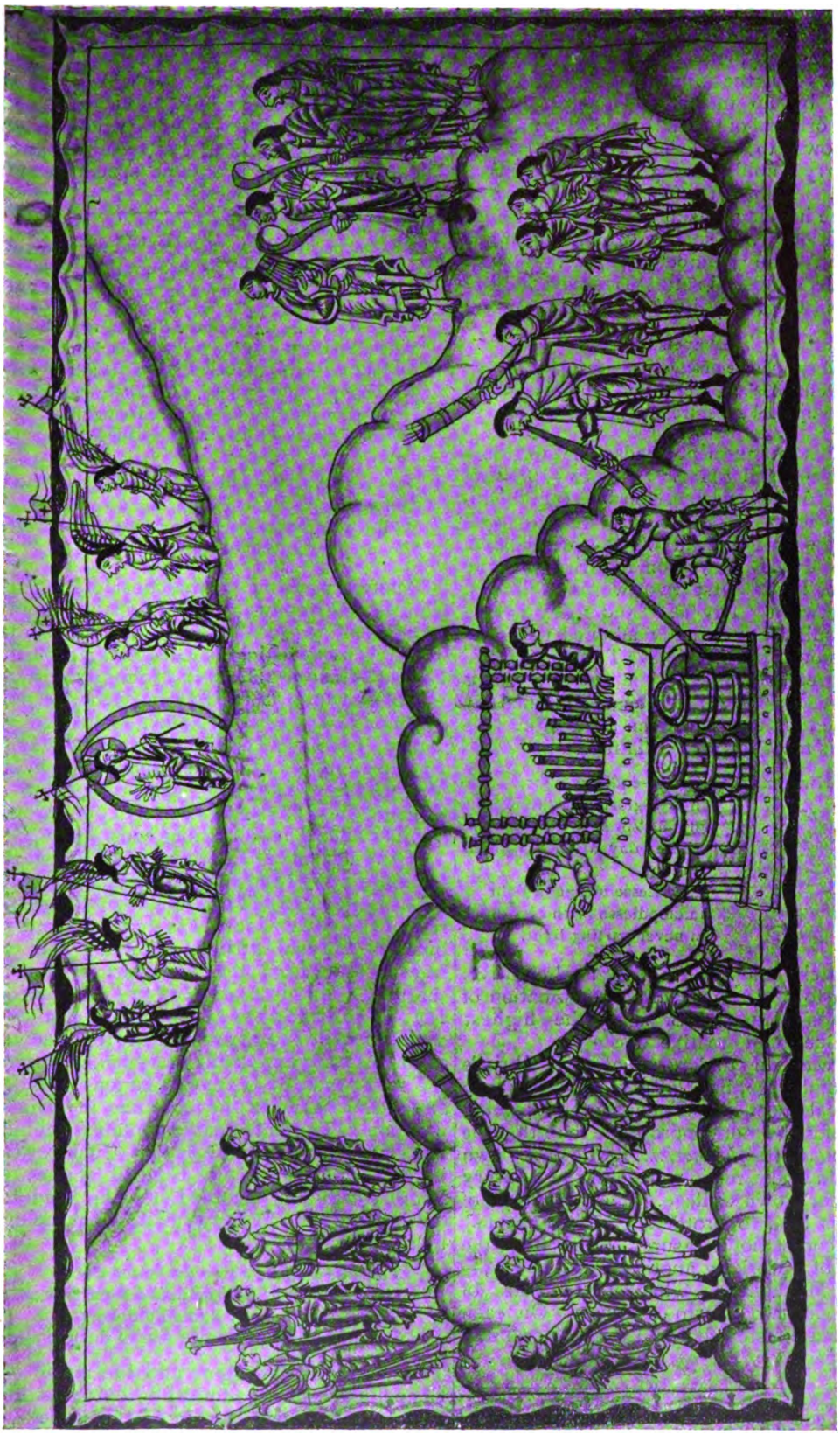

FACSIMILE OF THE ILLUMINATION ILLUSTRATING PSALM CL.
FROM THE CANTERBURY PSALTER IN THE LIBRARY OF TRINITY COLLEGE, CAMBRIDGE.
Photographed by Messrs. Mason and Basté, Cambridge.)

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the style of the Greek Trilogy. If he had carried out this project, 'Paradise Lost,' 'Adam in Banishment,' and 'The Flood' would have been the three tragedies, and 'Abraham in Egypt' the comedy. But the interest of this Miltonian manuscript by no means ends here. Let us turn to the original of 'Blest pair of Sirens,' now so well-known to English choralists by Sir Hubert Parry's noble setting of those imperishable words. Here is the poem in Milton's own hand! The heading was at first simply 'Song,' the designation 'At a solemn Musick' being an afterthought. The 'trumpet' line, so familiar to us in Handel's musical setting, reached its perfection thus (we give Milton's spelling):—

thire loud * trumpets blow,
thire loud symphonie of silver trumpets blow,
thire high lifted, loud, arch-angell trumpets blow,
thire loud uplifted angel-trumpets blow.

Again, this manuscript leads one to think that Milton's friend 'Harry' Lawes—to adopt the poet's friendly designation of the distinguished musician—was of a humorous disposition. In the initial draft of the well-known sonnet 'To Mr. H. Lawes on his Airs,' we find that Milton, in the first two words of line 5, hovered between 'Thy *wit*' and 'Thy *worth*,' with the result that he finally adopted the latter attribute as one appropriate to 'Tuneful Harry.'

Of still greater interest is the last line of this 'immortal verse' of Milton, as exemplified by the pains he took to get just the right expression to one of his most inspired utterances:—

To live with Him, and sing in ever-endlesse light
in ever-glorious light
in uneclipsed light
where day dwells without night
in endlesse morne of light
in cloudlesse birth of light
in never-parting light.

He ultimately adopted the fifth alternative. The lesson to be learnt from an examination of this priceless Milton MS. is of the highest possible value to all creative artists.†

Milton was an undergraduate of Christ's College, Cambridge, but Trinity can claim a no less musical poet in Tennyson. Nothing could therefore be more appropriate than that the 'first jottings' of *In Memoriam*, in the poet's own hand, should find a resting place in the Library of its creator's own College. The autograph of the 'Poems by two brothers [the Tennysons] 1827,' is a companion treasure. Close by is the autograph of a work by another Trinity man,—William Makepeace Thackeray—that of 'Esmond,' in two quarto volumes. On each quarto leaf are fastened four leaves of ordinary writing paper.

Tennyson and Thackeray were contemporaries as undergraduates at Trinity. In 1829 Tennyson carried off the Chancellor's Medal with his Prize Poem 'Timbuctoo.' This achievement caused Thackeray to burst into parodical poetry in an undergraduates' magazine—published at 2½d.!—entitled 'The Snob: a literary and scientific journal *not* conducted by members of the University.' Here are some specimen stanzas of *Thackeray's* 'Timbuctoo':—

In Africa (a quarter of the world),
Men's skins are black, their hair is crisp and curled;
And somewhere there, exposed to public view,
A mighty city lies, called Timbuctoo.

There stalks the tiger—there the lion roars,
Who sometimes eats the luckless blackamoors;
All that he leaves of them the monster throws
To jackals, vultures, dogs, cats, kites, and crows.
His hunger thus the Forest Monarch gluts,
And then sits down 'neath trees called cocoa nuts.

. . . . . .

I see her Tribes the hill of glory mount,
And sell their sugars on their own account;
While round her throne the prostrate nations come,
Sue for her rice, and barter for her rum!

Before proceeding to the consideration of the Chapel and its music and musicians, it may be convenient to recall the names of some of Trinity's most distinguished *alumni:* Sir Francis Bacon, George Herbert, John Dryden, Sir Isaac Newton, Lord Byron, George Crabbe, Thomas Babington Macaulay, Adam Sedgwick, James Clerk Maxwell, Archbishop Trench, Bishop Lightfoot, Alfred Tennyson, and William Makepeace Thackeray—men of whom any College, nay any nation, might be proud to number among its illustrious sons.

If the chapel of Trinity does not possess the fascination of King's, the sanctuary is rich in musical interest. The building, on the north side of the Great Court, was finished about 1564, but the internal fittings, including the organ screen, date from the first part of the 18th century. The decoration of the roof (executed 1871-5) illustrates the *Benedicite*, and in the wall-space opposite the organ there are representations of angels carrying scrolls on which are inscribed the first verse of Bernard's famous hymn *Jesu dulcis memoria*, with the old tune in plain-song notation. The ante-chapel contains Roubiliac's fine statue of Sir Isaac Newton. Chantrey called it 'the noblest of our English statues,' and Wordsworth has recorded how he used to lie awake at night and think of it, when the moonlight shone upon—

The ante-chapel, where the statue stood
Of Newton, with his prism and silent face;
The marble index of a mind for ever
Voyaging through strange seas of thought alone.

The history of the organ and the music of the Chapel has been so admirably told by a former Fellow and Junior Bursar of the College, Mr. Gerard F. Cobb—a name well-known in musical

* The MS. is unfortunately torn and undecipherable at this point.
† A facsimile of this Milton MS., edited by the Vice-Master of Trinity College (Dr. W. Aldis Wright), was issued by the Cambridge University Press in 1899.

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circles beyond the confines of Cambridge—that we venture to make some gleanings from his instructive pages. It appears that the Statutes required the College to maintain ten singing boys (*pueri Symphoniaci qui Choristæ nominentur*). In olden days the emoluments of the *Chorista* were considerable, and the authorities put so liberal an interpretation upon the term singing-boy that they were in the habit of electing into vacant choristerships students who had taken their Bachelor's degree! The Conclusion Book of that time frequently contains a curious expression, viz., 'a *drie* chorister,' which, as Mr. Gerard F. Cobb says, 'points to the conclusion that the *Choristæ* of that period were not *all* 'pueri symphoniaci' as the Statutes required. At one time the Seniority evidently suffered some qualms of conscience in this matter, as a Conclusion dated March 29, 1613, reads:—

> That whereas we have agreed upon an order never hereafter to choose any drye quirister into a quirister's place: yet for this once and no more, we have dispensed with this order and have chosen Thos. Ritcher (*sic*) drye quirister.

On May 3 'Richard' ('Ritcher' of the above 'Conclusion') was ordered—

> Actually to come in Sr* Wilson's place, and Peake chosen in to be quirister potentia to sing in ye meantime, and if his voice hold to enjoye it, till it fayle.

* 'Sr,' *i.e.*, 'Sir' was the vernacular prefix then used to imply that a Bachelor's Degree had been taken.

Abuses were not confined to filling up the boys' places by men singers. During the Mastership of Hinchliffe (1768-89), who was also Bishop of Peterborough, a bad singer in the College Choir was tolerated because he had a vote for Peterborough! This gave rise to the following squib:—

> A sing-man and yet not sing!
> How justify your patron's bounty?
> Forgive me; you mistake the thing:
> My voice is in another county!

It should not be forgotten that worthy Thomas Mace was a singing-man at Trinity, as indeed, in later years, was Mr. Edward Lloyd.

The Hall. The Master's Lodge.

THE GREAT COURT.

(Photo by Messrs. Stearn, Cambridge.)

In regard to the organ there is no need to go farther back than 1594, when one Hughe Rose was paid the sum of 'vj^{li} xiij^{s} iiij^{d} for the organe.' An interesting entry in the Senior Bursar's accounts in 1596 reads: 'Item a Cornett bought for ye Chappell, xx^{s}' In 1610 John Yorke received the sum of xl^{li} for repairing and improving 'the ould orgaine and for making the newe chaire orgaine.' 'Mr. Dallam' appeared on the scene in 1635, but he seems only to have overhauled, repaired and tuned the instrument. The enforced idleness of the organ-blower during the period of the Civil War is amusingly recorded in the accounts (for 1643) thus:—

> To Chambers for not blowing ye organs a whole year..... xl^{s}

In 1663 another familiar name appears in the records:—

> To Mr. Leusemore for removing his owne organ.

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This was George Loosemore, organist of the College, who probably lent an organ of his own or one constructed by his brother. Thamar, of Peterborough, a local organ-builder of more than East Anglian repute, built a new organ in 1662-3; a Conclusion of that date reads:—

Agreed.—That six-score pounds be layd out upon a Chaire-Organ in order to a Faire one.

Thamar also supplied a real live *vox humana* to the Chapel in the person of his son, as the Conclusion of December 16, 1662, showeth.

Agreed.—That young Thamar, son of the organ-maker, be admitted into the next Chorister's place which shall be void, and that he be in the meane time allowed such profits as belong unto a Chorister.

In 1675, Thamar received an extra payment for

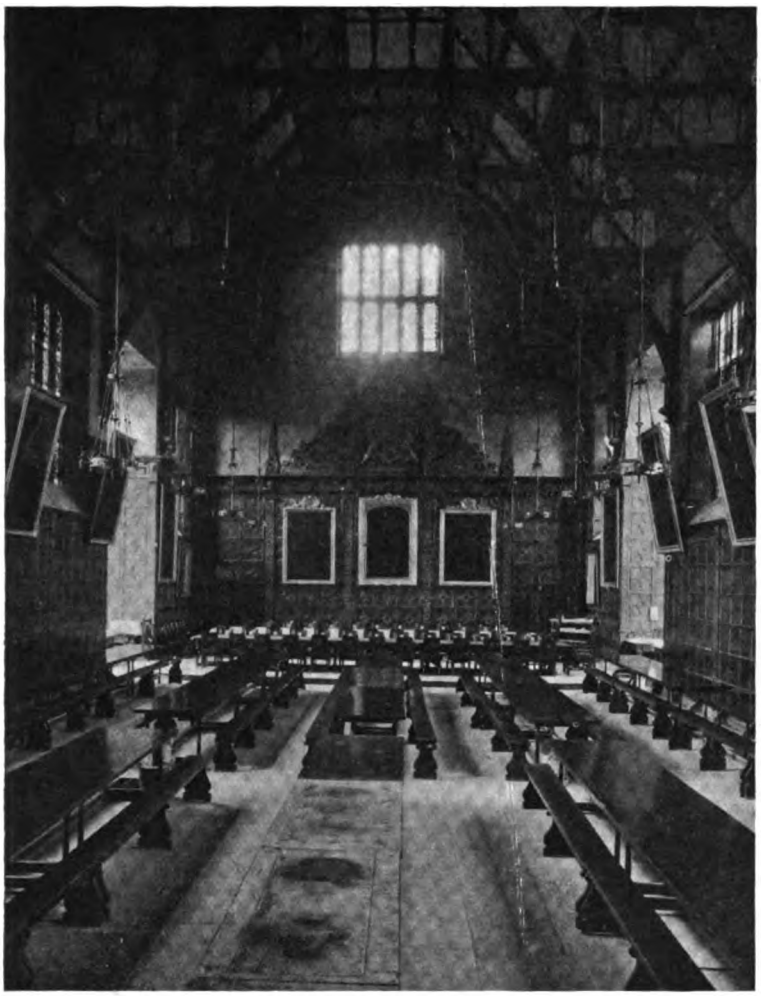
Mending the Organ when eaten w^th^ Ratts,

although a short time previously the accounts showed a charge—

For a Ratt trapp for the Chappell.....00. 01. 04

Perchance the authorities regretted a payment (in 1637)—

To him that should keepe dogges out of y^e^ Chappell ..... xxvj^s^. viij^d^.



THE HALL.
(Photo by Messrs. Stearn, Cambridge.)

Father Smith was the parent of the present organ. This great artist's name is first met with in the records of the year 1686, after he had made his reputation with the Temple Church and other important organs. No specification of Smith's first organ that he built for Trinity has been preserved. For some reason or another it was not erected till 1694. The price paid for it was about equal to £600 at the present value of money. The accounts of 1693-4 give this information in regard to the inauguration ceremony:—

For Symphonys, one at y^e^ opening of y^e^ new Organ, and y^e^ other on Trin. Sunday at 10 a time .....01. 00. 00.

Twelve years afterwards the organ-screen was moved about seventeen feet eastwards, and so remained till 1870, when it was restored to its original position, where it now stands. This removal (in 1706) necessitated the taking down of the organ, and gave an opportunity of ordering a new and more adequate instrument at a reputed cost of £1,000, from the workshop of Father Smith. To quote the words of Mr. Cobb, 'this second Smith organ is undoubtedly the legitimate progenitor of our present instrument, however much the line of its descent may be blurred and complicated by intervening alterations, and it possesses a special historical interest as having been the result of his latest and maturest efforts.'

It is not necessary to trace the history of the organ in detail from Father Smith's time; suffice it to say that since the year 1836 the instrument has been in the hands of Messrs. William Hill and Son, who in 1889 restored and brought it up to date as a four-manual organ of sixty-seven sounding stops—of which six are by Father Smith—and 3,702 pipes. The original Father Smith case remains, except that the exigencies of 'more stops' necessitated adding to the *width* of the case in the two flanking 'towers' with the adjacent 'flats.' Dr. Gray, the organist, sits between the east choir organ and

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the main portion of the instrument at which he so ably presides.

The list of organists of Trinity College contains some good names. It may serve to start from the Restoration, when Dr. George Loosemore was appointed. He composed—

> Graces, of the Collects for the Day, made to be sung on Feast-Days in Trinitie College hall in Cambridge by the Clerks and Choristers.

The MS. of these 'Graces' is in the College Library. Charles Quarles—not an ideal name for euphonious expression — went to York Minster, and later on Trinity proved to be a stepping-stone for James Kent to Winchester. Charles Quarles, who was contemporary with Purcell, composed a nice little Minuet in G minor, which may be found in Vincent Novello's 'Select Organ Pieces' (No. 90). We may pass on to two well-known names—Dr. John Randall and Dr. Clarke-Whitfeld (organists in succession); the former was also organist of King's, the latter of St. John's—in fact, for more than a century, until 1856, the organist of Trinity had always another string to his bow in being chief-musician of either King's or St. John's. William Beale, composer of the popular madrigal 'Come, let us join the roundelay,' succeeded Clarke-Whitfeld.

Thomas Attwood Walmisley, one of the most distinguished holders of the office of organist, was appointed in 1833 at the age of nineteen! Like Dr. John Randall, Walmisley was also Professor of Music in the University. His beautiful Evening Service in D minor (which he very nearly burned), and his masterly anthem 'If the Lord Himself,' take high rank among the classics of English Church music. Walmisley died at the early age of forty-two at Hastings, in 1856, and is buried in Fairlight Churchyard. A brass erected to his memory upon the initiative of Sir Charles Stanford, one of his successors at Trinity, occupies a fitting place in the ante-chapel. At one period of his life, when he discharged the duties of John Pratt in addition to his own, Walmisley played at no fewer than *eight* services every Sunday. Here is his time-table :—

	a.m.
St. John's College	7.15
Trinity	8.0
King's	9.30
St. Mary's Church	10.30
	p.m.
University Sermon (at St. Mary's) ..	2.0
King's	3.15
St. John's	5.0
Trinity	6.15

The portrait of Professor Walmisley, which forms one of our Special Supplements, is from an oil painting by the late Mr. Harraden in the possession of the Royal Academy of Music, and is reproduced by special permission of the Committee of Management of that Institution. Dr. John Larkin Hopkins, composer of the popular Te Deum in G, held the office from 1856 to 1873. In the latter year

THE LIBRARY.
(Photo by Messrs. Stearn, Cambridge.)

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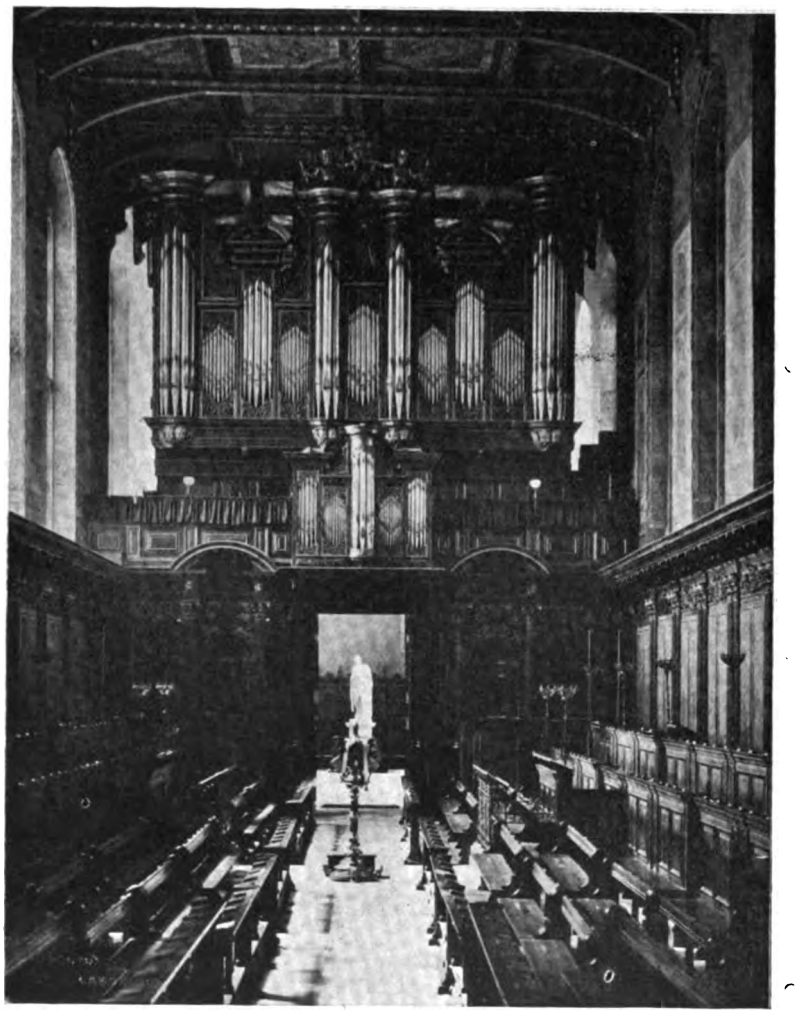
Sir Charles Villiers Stanford, an undergraduate at Queens', aged twenty, began his memorable reign of nearly a full score of years. The far-reaching influence which the young organist exerted upon the musical life of the University is known and read of all men. The details are set forth in the Biographical Sketch of Sir Charles which appeared in THE MUSICAL TIMES of December, 1898, and therefore they need not be recapitulated here. It should, however, be mentioned that 'Stanford in B flat,' one of the best known and appreciated of modern services, and recently scored by the composer for full orchestra, was first sung in Trinity College Chapel in the year 1879. Sir Charles Stanford was the third organist of Trinity to hold the Professorship of Music in the University.

The present organist of Trinity College is Dr. Alan Gray, a native of York, where he drew his first breath on December 23, 1855. He is a grandson of Jonathan Gray, a well-known amateur in York, to whom, on the subject of chanting, reference was recently made in these columns (March issue, p. 174). Although Alan Gray was intended for the legal profession he became a music pupil of the late Dr. E. G. Monk. In due time he went 'up' to Cambridge as an undergraduate of Trinity. During the occasional absences of the then organist (Sir Charles Stanford) he played the services in the College Chapel. He took the degree of LL.B. in 1877, and that of LL.M. in 1883, and in the same year was appointed organist and music-master of Wellington College. Three years later he qualified for the degree of Mus. B., and in 1889, of Mus. D. Upon the resignation of Sir Charles Stanford in 1892, Dr. Gray succeeded to the post of organist of his old College, and



THE CHAPEL, LOOKING WEST, SHOWING ROUBILIAC'S STATUE OF SIR ISAAC NEWTON IN THE ANTE-CHAPEL.
(*Photo by Messrs. Stearn, Cambridge.*)

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became conductor of the University Musical Society; both these appointments he still holds. His compositions include:—

The Widow of Zarephath (a reading with choral exposition), produced in York Minster, May, 1888. *Cantatas, &c.:* Arethusa (Shelley), Leeds Festival, 1892; The Legend of the Rock Buoy Bell, Hovingham Festival, 1893; The Vision of Belshazzar, the same, 1893; Milton's version of Psalm vii. (Mus. D. exercise); The Song of Redemption (formerly An Easter Ode) for soli, chorus, and orchestra, composed in 1892 and performed at the Leeds Festival of 1898; Odysseus among the Phalacians, for soli, chorus, and orchestra (MS.); Festival Te Deum, with orchestra (1895); Overture for full orchestra; Pianoforte quartet; String quartet; Sonata for pianoforte and violin and pianoforte alone; Four sonatas (1889); Fantasia and other works for the organ; Church Services in F and A; Anthems, songs, and various smaller works. (The foregoing list is mostly compiled from Messrs. Brown and Stratton's invaluable 'British Musical Biography.')

DR. ALAN GRAY.
ORGANIST OF TRINITY COLLEGE.
(Photo by Mr. J. Palmer Clarke, Cambridge.)

Finally, what can be said to adequately describe the impressiveness of a Sunday evening service in Trinity College Chapel? Gathered together in that classic sanctuary is a white-robed throng who, in the full flush of their early manhood, are uplifting their voices in a hymn, the strains of which reach the ear as of the sound of many waters. Is there an Isaac Newton, a George Herbert, a Dryden, a Macaulay, a Tennyson, a Thackeray, or a future Prime Minister in that vast assembly of the flower of England's youth? Time alone can answer that question; and in leaving this pleasant spot, with associations rich in splendid intellectual achievement, one experiences a thrill of emotion such as may find expression in the words of one of Trinity's famous poets:—

> I could not print
> Ground where the grass had yielded to the steps
> Of generations of illustrious men,
> Unmoved.

MUSIC AT THE ROYAL ACADEMY.

In going round the exhibition at Burlington House, I picked out nearly forty works of art that had some connection with the sister art, Music, but of these more than a quarter were in the form of sculpture. The musician, especially in his most primitive type, affords many appropriate motives for sculpturesque treatment. It is an almost universal rule that as musical instruments became more highly developed from an acoustical and practical point of view, they lost the picturesque beauty which they possessed in the earlier stages of their development, and it is not surprising to find the long-since obsolete lyre still in high favour with sculptors and painters.

A comprehensive view of archaic music is afforded by a group designed by Mr. Paul R. Montford for the Cardiff Town Hall, representing 'Music and Poetry' (1,719.) In it the pan-pipes, the classical lyre, the bardic harp, and the viol, all make their appearance. That most poetical of instruments, the lyre, appears several times. 'Orpheus descending into Hades' is the subject of a bronze statuette by Mr. Sydney March (1,743) and he appears furnished with a very elementary form of instrument—a pair of antelope's horns fixed in the shell of a tortoise making its frame-work, upon which but three strings are stretched. A more advanced type is seen in Mr. Horace Montford's bronze statue, 'A Hymn to Demeter' (1,720), for it has seven strings, and is played with a plectrum. A very elementary form of wind instrument, a sort of flageolet without holes or keys, apparently Oriental in origin, is seen in Mr. Onslow Whiting's clever statuette 'A Young Minstrel' (1,817), but we go yet farther back to an anomaly which is still the subject of much silly sentimentalizing in Mr. W. J. McLean's bronze statuette 'The murmur of the shell' (1,788). This, like Miss Edith C. Maryon's portrait-group of Sir Rennell Rodd's little daughters, entitled 'Listen' (1,872), is an instance of what is styled 'the music of Nature.' A much more sophisticated phase of music is suggested by Miss Mary G. Houston's leather medallion of 'St. Cecilia' (1,730), who, as in Mr. Fred Appleyard's oil painting of the Saint (65), is represented handling one of the early portable organs which have been popularly associated with her ever since Raphael painted his famous picture. Church music is also illustrated in Miss Ellen M. Rope's panel in low relief for an organ chamber (1,864), which reminds one of Della Robbia's 'Singing Boys,' and bears the appropriate motto, 'Sing we merrily unto God our strength.'

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In this connection may be mentioned what is one of the most musically interesting things in the exhibition, Mr. Henry Pegram's design for a memorial to Sir John Stainer (1,814), a relief not unlike that which Mr. Goscombe John designed in Sullivan's memory a year ago. Not only is the medallion portrait an admirable one, reflecting all that was best in a singularly sympathetic personality, but the imagery of the whole design is dignified and appropriate, the leading motive being suggested by the text, 'I saw the Lord,' which is of course associated with Stainer's name through his well-known anthem. Before leaving the sculptures, Miss Dorothy Rope's silver relief, 'Sumer is icumen in' (1,870) should be mentioned, since its title is derived from the ancient round which Britons cherish as a proof of their early supremacy in music.

When we turn to the paintings we find the lyre is again prominent. In Mrs. E. Normand's picture, 'The Sirens' (472), a lyre of classical type, with six strings, is associated with a double pipe; and in the President's 'Cave of the Storm Nymphs' (160) one of the sea-maidens who—

. . . . . sing
Their light songs to the listening ocean caves

is accompanying herself on a seven-stringed lyre.

A rather later stage of development is illustrated by the Egyptian harp in Mr. Sydney Muschamp's 'Thisbe: Malicious wall, thus lovers to divide' (362), a new and interesting version of the old story, and another archaic type of stringed instrument is the nine-stringed 'crwth' in Mr. Henry Ryland's water-colour 'Summer Music' (914). We are taken into a region of pure fantasy in Mr. Alfred Ward's 'Horns of Elfland, faintly blowing' (735), in which the music is supplied by a quintet of 'Bach' trumpets of the most primeval type, being in fact formed of the stamens of lilies, blown by five fascinating nymphs to a select audience of one young gentleman.

'Beware' (692), by Mr. Horace van Ruith, introduces us incidentally to mediæval music. The subject is the appearance to a young monk of a charming young lady masquerading under the habit of a palmer—an instance of St. Anthony's temptation, or else of the ballad of Edwin and Angelina. The ecclesiastic thus agreeably, if dangerously, interrupted in his work is engaged upon the production of a magnificent service-book, with square notes and illuminated initials, a superb folio, over which wealthy collectors would madly contend at Sotheby's. The denouement is left to the imagination, but one is haunted by the impression that the volume will be left incomplete. With this glimpse of the middle ages we pass from antiquity to comparatively modern times. Mr. Frank Dicksee's 'A Duet' (154) introduces, as an accompaniment to the voice, a lute, made beautiful by inlay of mother-of-pearl, and (apparently) a dulcimer. The former instrument, which obsolete as it is is constantly being perpetuated by poets and painters, also makes its appearance in the symbolical picture by Mr. Sigismund Goetze, 'Vox Humana' (664), in which there is found among the suitors of Dame Nature a minstrel thrumming a lute. A near relation of the lute, the mandolin, is found in Mrs. Seymour Lucas's 'Our Grandmothers' (516). As however the instrument is being plucked by the player's fingers, and not by a plectrum, it may be intended for a species of lute. It is associated with a keyboard instrument, apparently a spinet. A spinet, decorated by elaborate paintings on the flap which hangs down below the keyboard, is a prominent feature of Mr. J. H. F. Bacon's smartly painted picture 'A Romance' (111). A more homely kind of music is suggested by Mr. Seymour Lucas's picture of a young caroller (67), singing from an oblong song-book in the familiar sheepskin binding:—

God rest ye merry, gentlemen,
Let nothing you dismay.

He is accompanied by a very respectable little orchestra of two violins and two flageolets of the same period and type as that with which 'Mr. Thomas Greeting, Gent.,' used to instruct Mrs. Pepys.

All the other instruments I noticed are practically such as are in use nowadays, though the setting is frequently an antique one. In Mr. Stephen Lewin's 'Their favourite song' (332), a girl in Stuart costume is singing to the accompaniment of violin and violoncello, and on the seat is an instrument of the chitarrone type. Mrs. Stanhope Forbes's brilliant and powerful picture, 'On a fine day' (394) must also be mentioned here, for these merry girls are singing from sheer lightness of heart, as they race along hand-and-hand in the open country.

We come much nearer to the present day in Mr. Isaac Snowman's 'The children's hour' (80), but this picture seems to involve an anachronism, for while the costumes are of the 18th century the instrument is a quite modern type of pianoforte. A similar motive is that of the adjoining picture, 'A Hornpipe: Margaret and Janet, daughters of D. Robertson Macdonald, Esq.' (81), by Miss M. E. Gray, but here the children are as modern as the pianoforte. The grand pianoforte figures in Mr. J. Young Hunter's little picture, 'The Nightingale' (553), which takes us back to early Victorian times, though the heavy 'ebonized' case suggests a Teutonic abomination of a more recent period. In Catherine M. Wood's elaborate piece of still life, 'Interior' (638), a violin laid on the chair and music resting on the table, amid crowds of bric-à-brac, suggest that the owner practises in very perilous surroundings, and that he can hardly risk attempting an *allegro con brio* unless his belongings are heavily insured against breakage. Perhaps however he has not got beyond the second position, and a mild *andante*.

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Military music is of course represented, seeing that we have not yet quite got over our warlike fever. In Mr. Seymour Lucas's 'Standard-Bearer' (180) the big drum serves a peaceful purpose, but in Mr. Godfrey Merry's water-colour 'The King's Guard' (820), the military band is in full play, while an *ad libitum* additional accompaniment is furnished by an energetic juvenile whistler. In 'The Black Watch on the trek' (930), by Mr. W. Skeoch Cumming, the stirring sound of the bagpipes has penetrated into South Africa, and is apparently evolving mixed feelings from the inhabitants, though as yet they have not begun to take refuge in flight.

By way of contrast attention may be called to two studies of belfries. Sir Edward Poynter's 'Bells of St. Mark's Campanile' (101) is of course highly interesting as a record of the recently ruined tower and landmark, and with it may be compared a pen-and-ink drawing by Mr. H. H. Statham, 'In a belfry: ringing-in the New Year' (1,350).

Finally, if we turn aside into the architectural room, that peaceful little backwater from the stream commonly followed by visitors, we may as well cast a glance at Mr. J. A. Hughes's pretty design for a decorative panel, 'Music' (1,666), and at Mr. Reginald Blomfield's refined and dignified music room in Renaissance style at 'Hatchlands,' Guildford (1,652).

HERBERT THOMPSON.

WILLIAM STERNDALE BENNETT (1816—1875).

(*Continued from page 309.*)

The 'Three Musical Sketches' (The Lake, the Millstream, and the Fountain)—that trio of charming pieces for the pianoforte — were published in 1836, and dedicated to his friend, J. W. Davison. A reviewer in the *Musical World* said:—

> The whole composition deserves the attention of an advanced player, and the last movement [The Fountain] is original as well as delightful, which may be a recommendation in these days of mere difficulty without adequate reward: of horse labour, with husks and chaff for your pains.

'Husks and chaff' are not an unknown quantity in the present day, but our criticism is now more kid-gloved and of less stability. The exquisite grace of the Naïades overture is acknowledged by all who can appreciate refinement in expression and finished workmanship. Its poetic import, however, has variously worked upon the imaginations of programme annotators. Take for instance the *pizzicato* episode: here are two interpretations of its meaning:—

> The splashing of large water drops tossed from the wavelets, which assume the human shape of the Naïades,

> Fairy bells tinkling their gladness.

Again, the lovely melody of the second subject is said to represent—

> The love looks of the damsels of the deep, whereby they allure mortals to destruction.

> It is as though some water deity sang while floating on the bosom of a stream restless from past disturbance.

Upon his return from Leipzig (in 1837) Bennett was appointed to a professorship at his *Alma Mater*, and entered upon a busy professional life in London. In October of the following year he again found his way to Leipzig, where he played at the Gewandhaus his Fourth Pianoforte Concerto (in F minor) containing the Barcarolle. The middle movement was originally a 'Pastorale,' but as Mendelssohn, to whom the composer played the work, did not take to it, Bennett substituted the Barcarolle. This boat-song, one of his most familiar compositions, was written at Grantchester, near Cambridge, its conception being suggested by the sedgy windings of the Granta. The programme of an orchestral concert given by him in London on May 25, 1838, shows that he played his

ROBERT BENNETT.

FATHER OF SIR W. STERNDALE BENNETT, AND ORGANIST OF SHEFFIELD PARISH CHURCH FROM 1811—1819.

(From the original painting by Wageman, reproduced by kind permission of Mr. and Mrs. Thomas Case.)

Caprice (for pianoforte and orchestra), then designated 'L'Hilarité.' The orchestral concerts given by him were annual events, and at that of June 25, 1844, Mendelssohn conducted the orchestra and played with the concert-giver the former composer's Andante con variazioni in B flat for two performers on one pianoforte (Op. 83*a*). Bennett played the Rondo from his Concertstück (MS.) for pianoforte on that occasion, and the lady students of the Royal Academy of Music sang Mendelssohn's Motet 'Laudate Pueri.'

Shortly before this concert Bennett was married—at Southampton, on April 9, 1844—to Miss Mary Anne Wood, only daughter of Commander James Wood, R.N. The *Musical Examiner* duly recorded the event in these

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fatherly words, penned by the editor, Mr. J. W. Davison: 'The bride is accomplished, beautiful, and good. Our prayers for the happiness of this union are hearty and sincere.' The joy of his marriage and the affection of his friends helped to soften the disappointment Bennett experienced earlier in the year in not being elected to the Professorship of Music in the University of Edinburgh. The candidature was the cause of much lively writing in the daily and musical press, and many a dull moment may be brightened by turning to the pages of the *Musical Examiner* to see what 'J. W. D.,' the doughty champion of 'W. S. B.,' had to say on the subject. One of the candidates he calls:—

> Mr.-Doctor Concerto-organ Gauntlett . . . a musico-philosophico-legal salamander—a kind of polyhedric and multi-coloured jack-a-lantern, whose infinity of surfaces and infinity of tints, by a perpetuity of motion admirable to think upon, bear the semblance of one surface and one tint—so to speak, a many-hued teetotum in full spin.

This well spun-out sentence is of a style which even the impressionist critic of the present day would find it hard to beat. The contest lasted six months, and in the end Hugh Pearson (afterwards Hugo Pierson) was appointed to the Professorship. Mr. Davison characterized Mr. Pearson's election as 'a job, glaringly unlawful, outrageously dishonest,' against which legal proceedings should be taken. 'O that we had a thousand pounds,' he editorially said, 'to venture on the issue.'

Not the least gratifying of the testimonials Sterndale Bennett received in his candidature for the Reid chair was the following from his friend Mendelssohn, written in his usual good English:—

> Berlin, December 17, 1843.
>
> MY DEAR FRIEND,—I hear that you proclaimed yourself a Candidate for the musical Professorship at Edinburgh, and that a testimonial which I might send could possibly be of use to you with the Authorities at the University. Now while I think of writing such a testimonial for you I feel proud and ashamed at the same time—proud, because I think of all the honour you have done to your art, your country, and yourself, and because it is on such a brother-artist that I am to give an opinion; and ashamed, because I have always followed your career, your compositions, your successes, with so true an interest, that I feel as if it was my own cause, and as if I was myself the Candidate for such a place.
>
> But there is one point of view from which I might be excused in venturing to give still an opinion, while all good and true musicians are unanimous about the subject: perhaps the Council of the University might like to know what *we German* people think of you, how we consider you. And then, I may tell them, that if the prejudice which formerly prevailed in this country against the musical talent of your Country has now subsided, it is chiefly owing to you, to your compositions, to your personal residence in Germany.
>
> Your Overtures, your Concertos, your vocal as well as instrumental Compositions, are reckoned by our best and severest authorities amongst the first standard works of the present musical period. The public feel never tired in listening to, while the musicians feel never tired in performing, your Compositions; and since they took root in the minds of the true amateurs, my countrymen became aware that music is the same in England as in Germany, as everywhere; and so by your successes here you destroyed that prejudice which nobody could ever have destroyed but a true genius. This is a service you have done to English as well as German musicians, and I am sure that your countrymen will not acknowledge it less readily than mine have already done.
>
> Shall I still add, that the Science in your works is as great as their thoughts are elegant and fanciful—that we consider your performance on the Piano as masterly as your Conducting of an Orchestra? That all this is the general judgment of the best musicians here, as well as my own personal sincere opinion? Let me only add that I wish you success from my whole heart, and that I shall be truly happy to hear that you have met with it.
>
> Always yours, sincerely and truly,
>
> FELIX MENDELSSOHN BARTHOLDY.
>
> To W. Sterndale Bennett, Esq.

The life of a pianoforte teacher so much in request as Bennett left him little time for composition. Wearied by the daily round of lesson-giving, he would feel little inclination to court his creative muse except perhaps at holiday times, and then he was probably glad to get away from music. But he must have kept up his pianoforte playing, as in addition to his annual orchestral concerts, at which he played one or more concertos, he gave year after year a series of 'Classical Chamber Concerts' and 'Performances of Classical Pianoforte Music.' A large number of the programmes of these highly artistic music-makings, covering a period of twelve years, now before us, show Bennett's refined and eclectic taste. For instance, Bach's clavier concertos, violin sonatas, and selections from the '48,' then almost novelties, and other lesser-known works of the great masters were conscientiously set before the favoured listeners in the Hanover Square Rooms. The pianist's lovely touch added a special charm to his poetic intuitiveness, and vocal music of a high order—*e.g.*, the Liederkreis of Beethoven—gave variety and interest to these very enjoyable afternoons of music.

We may pass on to the year 1849, an eventful one, as it witnessed the inception of the Bach Society, founded by Sterndale Bennett. The history of this important organization in propagating the music of Bach in England has been so fully set forth by the present writer in these columns that details may be dispensed with*; suffice it to say that Bennett conducted the first performance in England of the 'St. Matthew Passion' on April 6, 1854, and that he threw himself unreservedly into the Bach cause with hardly less enthusiasm than did old Sam Wesley half-a-century earlier.

A great honour was paid to Bennett and to English musicianship in the year 1853, when the Directors of the famous Gewandhaus concerts at Leipzig invited the subject of this sketch to become the conductor of their famous concerts.

* 'Bach's Music in England,' THE MUSICAL TIMES, September to December, 1896.

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No similar distinction has come this way before or since. It is no wonder that he was 'completely overwhelmed with the feelings of joy and pride in the receipt of such a testimony of friendship and good feeling,' but after careful consideration of the matter, he felt it his duty to remain in England, though 'it was his fondest wish to go to Leipzig.'

The Gewandhaus invitation may have prompted the directors of the Philharmonic Society to appoint Bennett conductor of their concerts after the Wagner fiasco of 1855. At all events he was elected to the post and held it for ten years, from 1856-1866. The first Philharmonic concert he conducted—April 14, 1856—was made memorable by the first appearance in England of Madame Schumann, who played Beethoven's Pianoforte Concerto in E flat. Nothing could be more appropriate than that Schumann's English friend should take so prominent a part in the introduction of this great artist to an English audience. During the same eventful season he conducted the first performance in this country of Schumann's 'Paradise and the Peri'—Philharmonic concert of June 23, 1856—when Jenny Lind sang the soprano solos. It was a 'command' performance, and Queen Victoria honoured the concert with her presence. Her Majesty was accompanied by the Prince Consort, the Prince of Wales (now King Edward VII.), the Princess Royal and Prince Frederick William of Prussia (afterwards Emperor and Empress of Germany), Princess Alice, and a large suite, all of whom remained till the conclusion of the concert—in fact the event was in the nature of a State visit, the Court newsman recording that the Royal party 'occupied six carriages.'

'Paradise and the Peri,' however, failed to meet with the approval of Mr. Davison. He wrote in *The Times* that 'a less "dainty dish" was assuredly never "set before the Queen."' He also began a leading article in the *Musical World* with these words:—

> ROBERT SCHUMANN has had his innings, and been bowled out—like Richard Wagner. *Paradise and the Peri* has gone to the tomb of the *Lohengrins*.

In spite of this anti-Schumannism on the part of 'J. W. D.' and other London critics, Bennett continued to favour his good friend of the Leipzig days, Schumann's Symphony in C being first played in England on May 30, 1864, under his (Bennett's) direction. For the Jubilee concert of the Philharmonic Society he specially composed his own picturesque overture 'Paradise and the Peri.' By-the-way, has *that* gone to the tomb of the forgottens?

On the death of Thomas Attwood Walmisley (in 1856) Bennett was elected Professor of Music in the University of Cambridge, and received the degree of Doctor of Music, *honoris causâ*. A course of four lectures delivered by him, in April, 1858, at the London Institution is a little-known incident in his career. We have before us the prospectus of these discourses. The first is entitled 'On the state of music in English private society'; its syllabus reads:—

> **Is England a Musical Nation?—The great Public Musical Societies now existing—The large number of Amateurs assisting in Public Musical Entertainments—What is done for Music at Home?—Is good Music to be ever inseparable from state and ceremony, and always to include the penalties of hot rooms and late hours?**

These interrogatories furnish food for thought even in our own times. The second lecture was on the subject of 'The visits of illustrious foreign musicians to England—Handel, Mozart, Haydn, Clementi, Dussek, Spohr, Rossini, Weber, Hummel, and Mendelssohn, with musical illustrations'—an interesting theme, though the absence of Wagner's name strikes us as being remarkable. But he was not then 'illustrious.'

[F. G. E.]

(To be continued.)

Occasional Notes.

MANY HAPPY RETURNS OF THE DAY TO:—

Edward Elgar	June 2.
Paul Felix Weingartner	,, 2.
Charles Steggall	,, 3.
Arthur Somervell	,, 5.
Siegfried Wagner	,, 6.
Madame Frickenhaus	,, 7.
Madame Clara Novello (Countess Gigliucci)	,, 10.
Charles Ainslie Barry	,, 10.
Richard Strauss	,, 11.
Edvard Grieg	,, 15.
Charles Wood	,, 15.
William Shakespeare	,, 16.
Alfred James Hipkins	,, 17.
Frank J. Sawyer	,, 19.
A. Herbert Brewer	,, 21.
Karl Reinecke	,, 23.
Miss Maude Valerie White	,, 23.
Julian Marshall	,, 24.
Plunket Greene	,, 24.
Edward Bunnett	,, 26.
Miss Fanny Davies	,, 27.
Joseph Joachim	,, 28.

The King's Private Band will be disbanded at the end of September. Such, in effect, is the official announcement of a decision that must cause regret at the giving up of an artistic feature of Court life, and one that is rich in historical interest. As this, however, is not the first time that the King's Band has ceased to be, we may hope for its resuscitation at some future time. Sir Walter Parratt will still retain his ancient office of Master of the King's Musick. In our next, or in an early issue, we hope to give some historical particulars of the King's Band during various reigns, stretching back to that of Edward IV.

Sir Alexander Mackenzie's second Canadian letter (printed on p. 385) will be read with interest not only in the Mother Country, but in the Daughter Dominion. In a private letter covering his public communication, Sir Alexander refers to the fact that Mr. Charles Fry, in addition to the part he took in the 'Dream of Jubal,' gave musical and other recitations during the illness of the tenor vocalist (Mr. Virgo). He

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also says: 'Winnipeg (three days) was again a record—4,000 in the Hall on the last evening. But you shall hear all about that in Vol. III. for July, also a final remark or two by way of summing up, which I hope to write at home in peace. It has been an astonishing experience for me. Receptions and invitations are much more numerous than I can cope with. Up to the moment of writing I have done my work with remarkable ease and comfort.'

Sir Alexander Mackenzie has for the second time while on 'the other side' received an honorary degree, as the M'Gill University in the city of Montreal has conferred upon him that of D.C.L.

An interesting essay, or even book, could be written on composers in search of a good libretto. Many have sought, but few have found. Weber was fortunate with the text of 'Der Freischütz,' Cherubini with 'The Water-carrier,' Gounod with 'Faust,' and Bizet with 'Carmen,' but the list of failures is far in excess of that of good fortunes. Among the composers who never got exactly what they wanted may be counted Mendelssohn. We know from Devrient's 'Recollections' how fastidious he (Mendelssohn) was in the matter of a subject, even at the outset of his short career; while of 'Loreley,' which he left unfinished, we read that 'the libretto was far from satisfying him.' Two hitherto unpublished letters of his concerning the subject of opera have just been brought to light by Dr. Fritz Volbach. They were addressed to Schott at Mayence: the one is dated December 28, 1841, the other January 6, 1842. Schott had evidently sounded Mendelssohn as to an opera for the Paris Académie Royale. The composer feels that he is not the man for such a task, yet if Schott will use his influence with Scribe to prepare a book, he (Mendelssohn) will undertake to write the music—yet not until he has seen the book. Later on, as we know, Scribe's libretto of 'The Tempest' was sent to him, but he was dissatisfied with it, and music to 'The Tempest' was never written by Mendelssohn.

The statement has often been made that Dr. Arne, at the performance of his 'Judith,' Covent Garden Theatre, February 26, 1773, 'was the introducer of female voices into oratorio choruses.' But an Irish correspondent draws our attention to an instance of the employment of female chorus-singers sixteen years previous to the Arne reference. He writes:—

> Lord Mornington, when drawing up the rules of the Dublin Musical Academy in 1757, insisted upon having 'Lady Vocal Performers' in the choruses. The ladies—called so in the prospectus, and not 'female singers'—were a great attraction at the Academy concerts of 1758 and 1759; and at a concert given in 1768 a 'grand chorus, *in which ladies of prime fashion assisted*,' vociferated in 'God save great George our King.'

Edvard Grieg will celebrate his 60th birthday on the 15th inst. On that day will be handed over to him a sum of money for a fund to be disposed of by the Norwegian composer as he thinks fit. Statesmen, consuls, merchants, and many distinguished musicians are interesting themselves in the matter. Contributions may be forwarded to John Griegs Verlag, Bergen, Norway.

'*The human voice is really the foundation of all music.*'—WAGNER.

This truism, uttered by the great master of the orchestra, appears at the head of a circular issued by Mr. Henry J. Wood, our great English orchestral conductor. Mr. Wood proposes to form a select choir of one hundred voices bearing his name. The following extracts from the circular—which is really cast in the form of a manifesto—will suffice to explain the scope of the scheme:—

> This choir is constituted for the practice and public performance of the masterpieces (ancient and modern) in choral singing which of late years have suffered a neglect that is much deplored. On every side, amongst those who love and appreciate this beautiful music, regret is frequently expressed that such a state of disregard should be allowed to continue, and hope is indulged in that the time is at hand when some public effort should be made to satisfy what is undeniably, for this great Metropolis, a public demand.
>
> The project now undertaken by Mr. Henry J. Wood is designed to provide London with a truly representative Choir trained with high aims, and endued if possible with an enthusiasm and an *esprit de corps* that will gain for it a permanent usefulness to music in that special branch of the art to which its energies will be devoted.

The *raison d'être* of such a choir is thus set forth by the founder:—

> In founding this select choir, Mr. Henry J. Wood is but carrying out a long-cherished design. He has been for seventeen years entirely a vocal teacher, and is as earnestly devoted to vocal art as to orchestral. A student of an instrument, if properly taught, is taken through a technical course which embodies the chief difficulties likely to be met with in the best classics; thus should it be in the training of a choir, and the whole body of members should be treated as a band of instrumentalists, in the conviction that perfection of *ensemble* is dependent on the excellence of the individuals.

To those who, by going hither and thither, make themselves acquainted with the excellence of choral technique in the country—even in out-of-the-way places—it is deplorable that London should be so much behind the Provinces in this respect. Good work is done by the Magpie Madrigal Society, under Mr. Lionel Benson, but that is a private Society. It is no use mincing matters, but in oratorio, for instance,—that essentially English heritage—many a north-country choir, perchance under an obscure conductor, would put to shame the choral singing that is heard in London. The secretary of Mr. H. J. Wood's choir is Mr. C. W. James, 25A, Norfolk Crescent, Hyde Park, W., to whom all inquiries should be addressed.

The *Zeitschrift der Internationalen Musikgesellschaft* has still some leeway to make up in regard to the accurate spelling of English words. In the issue for May, reference is made to articles which appeared in these columns as follows: 'Fitzwilliam Museum, Cambsidge founsed by bequest of Viscount Fitzwilliam,' and that 'Vincent Novello printed a volume of excerpts from music in Librarx, called Fitzwilliam Musik.' A certain *nom de plume* seems to have baffled a Leipzig compositor, for it appears as 'Dotted Crotched.' But the Fatherland has no monopoly in these typographical topsyturvydoms; a leading London newspaper recently informed us that Sir Herbert Oakeley was 'ordinary comopser to His Majesty in Scotland'!

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The Allgemeiner Deutscher Musikverein will hold this year's Festival at Basle on June 12-15. Lovers of novelties may be glad to bear these dates in mind. The most important events appear to be:—

A Violin Concerto by R. Pahnke; 'The Drunken Song' from Nietzsche's 'Zarathustra,' set for men's chorus by Fritz Delius; 'The Witch's Song,' by Wildenbruch, with melodramatic music by Max Schillings; 'Odysseus's Journey,' symphonic poem by Ernst Böhe; 'Caenis,' for alto solo, men's chorus, and orchestra, by Hans Huber; 'Hymn to the Sun,' for soli, chorus, and orchestra, by Friedrich E. Koch; 'Raffael,' two 'Stimmungsbilder' for chorus, organ, and orchestra, by Fritz Volbach; two symphonic movements by Ernest Bloch; 'Proteus,' symphonic poem by R. Louis, &c.

Amongst other works not exactly new, but only little known so far, may be mentioned Liszt's 'Graner Festmesse'; Mahler's astounding Second Symphony, with soprano and alto soli, and choral *finale;* Richard Strauss's bass song with orchestral accompaniment, 'Das Thal,' and the 'Hymne' for 16-part unaccompanied chorus (dedicated, by-the-way, to Professor Julius Buths, of Düsseldorf, the translator of Elgar's 'Gerontius'); E. Jaques-Dalcroze's overture 'Sancho Pansa'; and so on—almost *ad infinitum!*

How is it that no English composers join this Society? We have mentioned Mr. Delius's name, but he is scarcely an English composer, though born here. Swiss, French, and Belgian composers have joined the Verein's ranks, and their works receive every chance of performance. The amount of the subscription is a mere trifle.

Mr. Walter Macfarren, who has been a professor of the pianoforte at the Royal Academy of Music for upwards of fifty years, has, we understand, intimated his intention of relinquishing that position at the end of the present term and of thereafter devoting himself to private tuition. Mr. Macfarren will however retain his seat on the Committee of Management, and thus continue his connection with the Institution with which he has been so closely associated throughout the greater part of his life.

Former organ students of the Royal Academy of Music will learn with regret that Dr. Charles Steggall retired from the chief Professorship of the organ at the end of last term. As Dr. Steggall entered the Institution as a student in June, 1847, he has been connected with the 'old place' in Tenterden Street for nearly fifty-six years. Not a few of the Doctor's pupils will pleasurably recall those interesting organ lessons given in his own house at Notting Hill thirty years ago, before there was an organ at the Academy. Mornings thus spent in his company—receiving the benefit of his instruction, hearing him give other students their lessons, and profiting by the general information he was always so ready to impart—stand out as red-letter days in one's student life. All who came under his influence will have kindly thoughts for the venerable professor in the eventide of his long and useful career.

Mr. Arthur O'Leary intends, we understand, to resign his appointment as Professor of the pianoforte at the Royal Academy, which he has held for half-a-century; but he will not relinquish his private teaching.

Each of the above three Professors, by reason of his long service at the Academy, may fully claim to be, in the words of the late Mr. J. W. Davison,

An old Tenterdenstreetanoversquaronian.

Dr. August Manns finds that the rheumatism in his arm will prevent him from conducting any part of the approaching Handel Festival, therefore the whole duty will devolve upon Dr. Frederic H. Cowen, as Mr. Henry J. Wood, who had been appointed joint-conductor with Dr. Cowen, finds himself unable to take part in the great music-making. This will be Dr. Cowen's first Handel Festival, and he intends to have three orchestral rehearsals—an excellent innovation. Dr. Manns made his debut in this conductorship in 1883; his baton has therefore held sway at seven Festivals. Dr. Coward is bringing up a contingent of 220 voices from Sheffield, and lusty singers from other places will help to swell the full chorus. The dates for the Festival are:—

Saturday,	June	20, Full Rehearsal.
Tuesday	,,	23, Messiah.
Thursday	,,	25, Selection.
Saturday	,,	27, Israel in Egypt.

The place, of course, the Crystal Palace.

This is from the report of an organ recital in a certain Town Hall:—

The storm, as usual, and as it well deserves, elicited a very storm of applause, and the concluding 'vox humana' portions were repeated just to still the tumult.

THE MUSICAL ZEAL OF A COUNTRY GENTLEMAN.

A STUDY AT BRIDLINGTON.

Bridlington, now in great repute as a watering-place on the East coast, has a history. It is said to be the site of a Roman station: it can certainly boast of a fine church, the outward and visible sign of an Augustinian priory of immense wealth founded in the reign of Henry I. In the year 1643, Henrietta, queen of Charles I., landed there from Holland with arms and ammunition bought with the crown jewels, wherefore Bridlington was cannonaded for giving her refuge. Its splendid bay, affording good shelter and anchorage for wind-bound vessels, and stretching north to Flamborough Head, reminds us of the late Mr. Davison's playful description of Sir George Grove, whom he called 'Sir Flamborough Head, Bart.'

Five miles inland from Bridlington is Thorpe Hall, in the village of Rudstone, of which Mr. A. W. M. Bosville, D.L., became the squire when he was about a fortnight old. One Sunday morning at Rudstone Church in the early seventies, no organist appeared. Master Bosville, then aged seven, took the service,—after a fashion—but it was by no means his last attempt. In due time he went to Eton and became a pupil of the late Sir Joseph Barnby. He confesses that he took more interest in chatting with Barnby about the Royal Choral Society and in repeated visits to the organ-loft of Eton College Chapel than in the harmony exercises set by his master. As an undergraduate at Magdalen College, Oxford, Mr. Bosville frequently gave entertainments *à la* Corney Grain, reaping rich reward in the favour of his fellows. Upon attaining his majority and settling down at Thorpe Hall, the young squire made music one of his hobbies. Mechanics, too, have for him a strong fascination. He designed the mechanical part of a four-manual electric organ in Rudstone Church, which he plays at all the three services on Sunday. He started a surpliced choir which now numbers thirty-six voices, and in engaging servants he favours those musically

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inclined—for instance, an alto gardener, a tenor groom, or a bass butler. Eleven years ago he organized a festival of church choirs from the tiny villages round about Rudstone and held in the church there. This initial effort developed into a festival of choirs covering a wider area and held, in 1893, at the Priory Church, Bridlington, 'fiddles, clarinets, and drums reinforcing the organ in the accompaniments.' In rehearsing the scattered choirs and in organizing this festival Mr. Bosville travelled 'about 300 miles in the dog-cart.'

So successful was the church choir festival that a bank clerk at Bridlington suggested that something permanent should be its outcome. The result was the formation of the Bridlington Musical Society, with Mr. Bosville as conductor, which gave its first concert on May 10, 1894, when the 'Hymn of Praise' and the 'Tannhäuser' Overture, &c., were performed, and for which a full orchestra was engaged. In the

A. W. M. BOSVILLE, ESQ., D.L.

(From an oil painting by Mr. Harris Brown.)

following year (1895) this second music-making took the title—and not without justification—of the Bridlington Musical Festival. It has now become an annual affair (except last year, when Mr. Bosville was High Sheriff of Yorkshire), and has steadily grown in importance, in earnest attainment, and encouraging results. Our special correspondent in Yorkshire has for some years past given detailed notices of these Festivals, therefore it is only necessary to mention some of the works that have been given between 1894 and 1901:—

Choral works: 'Elijah,' 'Hymn of Praise,' 'Walpurgis Night,' 'Lauda Sion,' 'Golden Legend,' 'The Revenge' and 'Te Deum' (Stanford), Verdi's 'Requiem,' 'Song of Destiny' (Brahms), 'Spectre's Bride' and 'Stabat Mater' (Dvorák), 'Black Knight' (Elgar), 'Hiawatha Trilogy' and 'Forsaken Merman' (Somervell), 'Spinning Chorus' and Senta's Ballad (Wagner).

Symphonies: C minor, 'Pastoral,' and No. 8 (Beethoven) and 'Pathetic' (Tschaïkovsky).

Overtures: 'Leonora,' 'Egmont,' 'Coriolan,' 'Flying Dutchman,' 'Meistersinger,' 'Midsummer Night's Dream,' 'Hebrides,' 'Le Carnaval Romain,' 'Parsifal,' 'Tannhäuser,' 'Lohengrin' (Overture and Prelude to Act III.), Wotan's 'Abschied Walkuren Ritt,' in addition to other orchestral works—*e.g.*, Grieg's 'Peer Gynt' Suite, &c.

Local creative talent has been fostered in works composed specially for the Festival by Mr. John Camidge, organist of Beverley Minster, Mr. J. W. Hudson, Mr. Arthur C. Edwards, and Mr. G. T. Patman. The eclectic nature of the selection above enumerated coincides with the thoroughness and completeness which characterize Mr. Bosville's methods: he spares no trouble or expense to do and to get the best that is possible.

Not only does Mr. Bosville conduct and engineer the Bridlington Festival, but he writes those original, genial and unconventional programme annotations that have more than once been quoted in these columns. In one of the books (1897) he devotes a page to the setting forth of his annotational methods. It may be given as another specimen of Mr. Bosville's humour:—

ACKNOWLEDGMENT.

The contents of this Programme having been submitted for analysis, a copy of the report furnished by the Analyst is appended.

[Copy.]

The sample submitted to me contains the following percentages of constituent parts:—

Extract of Dictionary	2.023
Essence of other people's Programmes ..	5.312
Clue furnished by a celebrated detective musical littérateur	1.005
Insoluble padding	73.522
Orthographical corrections by the Writer's Wife	18.137
Original matter	.001
	100.000

REMARKS.—The very slight trace of original matter, and the comparative high orthographical purity, render the sample suitable as an early text-book for dictation. The large percentage of insoluble padding can be rendered innocuous by the addition of Sodium Chloride (1 gr.) which will assist assimilation.

(Signed) The Writer's Literary Conscience.
(*Private Analyst.*)

THORPE, *April*, 1897.

The Bridlington Musical Society—that is to say, the Festival choir—consists of 170 voices. Each member pays a nominal subscription and finds his or her own music. There is a fine *esprit de corps* among these good singers of the East Riding. They pride themselves upon being independent of outside vocal help, and under Mr. Bosville's spirited leadership they succeed in overcoming difficulties in a manner highly creditable to all concerned. A watering-place like Bridlington leads a more or less dormouse existence during the dreary months of winter compared with its activities in 'the season'; and therefore the bright hour or two in each week devoted to the necessary rehearsals for the great event in the spring must be exceedingly welcome to those musically disposed.

The ninth Bridlington Musical Festival took place in the People's Palace on the afternoon and evening of April 28. The principal vocalists were Miss Agnes Nicholls, Mrs. Bosville, Mrs. Burrell, Mr. Gregory Hast, Mr. J. Campbell McInnes,

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and Mr. Francis Harford. The band consisted of seventy performers, and, of course, Mr. Bosville conducted. A special feature of interest was the performance—for the first time in its complete form in England—of the 'De Profundis' Psalm (Op. 49), for soli, chorus, and orchestra, by Josef Nešvera, whose portrait we give—a musician born sixty years ago at Proskoles, in Bohemia, and now Capellmeister of the Cathedral at Olmütz, Moravia. This little-known work is not only charged with sincerity of purpose, but one feels that it is impregnated with that emotional feeling so deep-rooted in the Bohemian temperament. A beautiful contralto solo received an excellent rendering by Mrs. Burrell, and Mr. Francis Harford specially distinguished himself in the bass solos assigned to him. The concluding section of this 'De Profundis' consists of a finely developed movement for soli and chorus, in which the composer employs some effective climaxes, the deft introduction of a Plain Song intonation adding to its effectiveness. Mrs. Bosville

JOSEF NEŠVERA.

—who most heartily supports her husband in his musical hobby—then sang 'Let the bright seraphim' with true Handelian fervour to the trumpet obbligato of Mr. M. Hemingway. Two orchestral pieces followed—Mr. Arthur Hervey's inspiriting 'Youth' Overture, and the 'Peer Gynt' Suite of Grieg. Dr. Harford Lloyd's melodious cantata 'Hero and Leander' seemed to be particularly enjoyable to all who took part, more especially perhaps to the youthful son of the conductor, the bass drummer of the orchestra, for whom Dr. Lloyd had written 'specially for this occasion only' a bass drum part that G. M. Bosville played to perfection. Mr. G. T. Patman, organist of Bridlington Priory Church, provided a Festival Novelty in the form of an orchestral suite on the subject of 'Cinderella,' a brightly-scored and imaginative work that is unusually full of promise as an *Opus* 1. A selection from 'Die Meistersinger' (including the Overture) concluded the afternoon concert.

The evening fare consisted of the Overture followed by the bass scena (well sung by Mr. Harford) from Act II. of Weber's 'Euryanthe'; Beethoven's Fourth Symphony; and Dvorák's 'Spectre's Bride.' In the last-named work that excellent artist Miss Agnes Nicholls did full justice to the soprano music, and Mr. Gregory Hast and Mr. Campbell McInnes rendered efficient aid. The inevitable discrepancy between band and chorus manifested itself—inevitable because of the lack of sufficient combined rehearsal. The chorus were a very intelligent body of people, and with a little more stiffening of the tone and a more razor-like edge of sharpness of attack they will do still better in the future. The good work of these Bridlington folk, as shown at the recent Festival, deserves all encouragement and sympathy. It is not often that the tastes of a country gentleman take this form, and although Mr. Bosville would scorn to be regarded as a philanthropist in his musical propaganda, yet his influence and his well-directed efforts distinctly, if unconsciously to himself, lie in that direction. It is easy enough to pay the bill—many a squire could do that, if he only would—but to give such whole-hearted devotion to the cause of art is as rare as it is in the highest degree praiseworthy.

DOTTED CROTCHET.

SIR ALEXANDER MACKENZIE ON HIS CANADIAN TOUR.

LETTER II.*

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—En route from Montreal, the Canadian Metropolis to Winnipeg, the Metropolis of the Canadian Northwest, as the crow flies a railway journey of 1,500 miles, through a moving panorama of forest, mountain crag, lakes,—beautiful Lake Superior illumined by a full-orbed sun out of a blue sky which glints upon its rippling waters—I find leisure at last to review the musical results of the past fortnight, which embrace the Festivals given in the Provinces of Ontario and Quebec.

This is not so easy a task as I had anticipated, considering that I have conducted eighteen concerts and a like number of rehearsals in the short space of fourteen days, and without the help of a set of programme books it is extremely difficult to recall the varied incidents and experiences it has been my lot to meet with during that time. Happily fortune has smiled upon our efforts from the commencement of this second and most important section of Festivals, and I am able frankly and honestly to say that the successes everywhere met with have been not only of the most encouraging kind, but considering the gigantic proportions of the scheme probably unique. This result is mainly due to two factors: the generous and ungrudging support and active co-operation of the musical profession, and a warm-hearted and enthusiastic support on the part of a Canadian people who have filled the largest buildings in the country on every occasion. Of the social events and hospitalities so amiably extended to me in each city I may not speak, since so purely personal attentions hardly enter into the purpose of this letter. Suffice it to say the many marks of kindness shown me have been much beyond my deserts and positively overwhelming in their cordiality.

At Hamilton on Easter Sunday, April 12, I met the excellent Chicago Symphony Orchestra, whose conductor, Mr. Adolph Rosenbecker, handed over to me his baton, and moreover gave me his invaluable personal assistance in the most willing and self-sacrificing manner. The manager of the Orchestra,

* Sir Alexander's first letter appeared in the May issue, p. 317.

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Mr. Charles Beech, also accompanied us, and did yeoman service in helping to relieve the strain upon nerves and body which naturally enough attended the continuous exertions upon all concerned.

Of the Orchestra itself I shall have nothing but pleasant recollections. Their performances among other things of Stanford's 'Irish' and Cowen's 'Scandinavian' Symphonies and my own Rhapsodies were admirable, and the orchestral items of the programmes, which as you know were performed in this country for the first time, were presented by this Orchestra. The result, I have no hesitation in saying, is that our native music has not only been cordially received, but enthusiastically appreciated by the audiences, and I would take this opportunity of expressing my thanks for the eminent services which the Chicago Symphony Orchestra have rendered to a school of music which, I almost regret to say, had been hitherto unfamiliar to them.

It will serve my purpose better if I now enumerate separately the choral performances which took place in each town, since a mere general statement would hardly do justice to their importance or give your readers a fair idea of the interest awakened or the amount of preparation bestowed upon these Festivals. At 'bonnie' Hamilton—I use the word advisedly—the campaign began with Cowen's 'Coronation Ode,' Parry's 'St. Cecilia's Day,' and my own 'Cotter's Saturday Night,' the first of these works being conducted by Dr. C. L. M. Harris. He had provided an excellently trained choir of over two hundred singers called together specially for our purpose. The Festivals were given in the Drill Hall, seating some three thousand people, this large auditorium being quite filled. Next in order was Brantford, where I found another capital chorus of two hundred voices, which like the choruses in Hamilton, Woodstock, and London, were specially formed and trained for this present Cycle. Elgar's 'The Banner of St. George' had a spirited rendering here; 'St. Cecilia's Day' was also good.

Wednesday, April 15, was a memorable day for us all, worthy a special note with reference to activity in covering the ground. We were taken by special train to London after the previous evening's performance, arriving at 2.0 o'clock in the morning. The hour of 9.30 a.m. saw us rehearsing in the theatre there my 'Dream of Jubal.' At 12.30 we started by another special train to give an afternoon performance at Woodstock, where the 'Cotter's Saturday Night' was performed. On our arrival at Woodstock there ought to have been a full rehearsal previous to the performance at 3.0 o'clock, but I preferred being merciful to the orchestra, and held it with the accompaniment of a pianoforte, in order to allow the instrumentalists some reasonable time for refreshment, without which no man can work.

Incidentally I may observe upon that occasion I had to deprive myself of the pleasures of the table provided by the Mayor of Woodstock, who received us, together with the leading citizens. I had, however, to leave these hospitable gentlemen and proceed to the theatre, where I rehearsed until the inflowing tide of an eager public told me to desist. In spite of the hurry I had little fear of the result, for did I not mark that the members of the choir wore badges of 'Mackenzie' Tartan and were eager to follow their chief? All went well, thanks to the preliminary efforts of Mr. J. H. Chadfield, and we sped to our cars on our return 'special' to London for the evening's Festival Concert there. The choral works were 'The Death of Minnehaha' and the first performance of 'Jubal.' Here I found a large chorus of excellent material and tone, prepared by Mr. Roselle Pococke. Everything went well, except for the fact that the eagerness of the choir on one occasion caused it to make a 'bolt.' I had every reason indeed to be thoroughly satisfied, and here I may say any weaknesses found in these newly-formed choirs may be excused by their zeal and the novelty of the situation in which they were placed and the works they had to perform. The difficulties overcome by these good people in the smaller places compared most favourably with the efforts of the choirs which have had the advantage of frequent public appearances. All honour to those who have done such excellent work!

After this exacting day the artists, together with Mr. Harriss and myself, were invited by Mr. Adam Beck, the Mayor of London, to a reception and supper, luxurious in its appointments. This brilliant function was another proof of the great interest taken by the municipal authorities of the towns we have been privileged to visit. I must add that one feature of the various choral bodies is that all classes meet shoulder to shoulder in a common cause. I reached my sleeping compartment at two in the morning. At what hour the train started deponent sayeth not, for I awoke six hours later to find myself quite ready for work in the city of Toronto.

The Festival here consisted of four concerts, which took place in a magnificent building called Massey Hall, seating over 4,000 people—with stage accommodation for 500 voices and Orchestra—which was completely filled at each of the three evening performances. The first night's programme was selected from my own compositions, the choral work being Joseph Bennett's 'Dream of Jubal.' I was doubly honoured by the presence of His Excellency The Earl of Minto, Governor-General, and the Countess of Minto, who had journeyed expressly from Ottawa to inaugurate the series of Concerts, thus showing their active and personal interest in the prosperity of this musical movement. Indeed, I know their Excellencies have from the outset of our tour displayed the keenest desire to aid its success in every possible way, even to attending the banquet given by the Festival Committee at Toronto, which took place after the first concert, with Mr. Albert Nordheimer in the Chair.

Mr. Ben Davies now joined our forces, appearing for the first time in my work, Mr. Charles Fry also taking his familiar part in the 'Dream of Jubal' with his accustomed success. The second night brought a most successful performance of 'The Golden Legend,' conducted by Dr. Torrington; also Stanford's 'Battle of the Baltic,' under the direction of the same baton, the soloists being Miss Ethel Wood, Miss Mary Louise Clary, and my old friends Ben Davies and Watkin Mills. The two latter vocalists are established favourites here, while Miss Wood was most successful in her admirable singing of the part of *Elsie*. The chorus on these two nights distinguished themselves by vigorous and intelligent singing, reflecting infinite credit upon the Toronto Festival chorus-conductor, Dr. F. H. Torrington, who has been established here for many years, and to whom this city owes much for his musical enthusiasm.

I had, comparatively speaking, a holiday on this occasion, as I was only called upon to conduct my Suite 'London day by day.' After a morning rehearsal we gave an afternoon concert of instrumental and vocal works, at which were introduced and much appreciated Corder's 'Prospero' Overture, the Ballade from Cliffe's C minor Symphony, Stanford's 'Irish' Rhapsody, Cowen's 'Scandinavian' Symphony, and vocal pieces to orchestral accompaniment, ending with the 'Cricket on the hearth'

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Overture. The concluding concert took place on the same evening, with the assistance of a newly-formed choir of three hundred voices, entitled The National Chorus, trained by Dr. Albert Ham, who pleased me exceedingly in a finished performance of the 'Cotter's Saturday Night.' No less successful was the rendering of Elgar's 'Banner of St. George,' under the direction of Dr. Ham, who had devoted much time and care to these works, and who must have been gratified by the appreciation bestowed by the large audience which attended this 'National Night.' Madame Blauvelt made her first appearance on this occasion in Elgar's work, and won hearty appreciation from a brilliant audience.

We left for Ottawa immediately after this concert. Here we again met on the following afternoon for rehearsal in the Russell Theatre, a really beautiful Opera House seating 2,300 people. On Monday we had ample time to rehearse Elgar's 'Coronation Ode' and Charles Harriss's Coronation Mass 'Edward VII.' The latter was given in the Capital for the first time; in the evening the chief works consisted of the 'Death of Minnehaha' and the 'Dream of Jubal.' The Ottawa Choral Society, an old-established body led by Mr. J. Edgar Birch (who conducted Coleridge-Taylor's work), is a fine choir, who were ambitious to do honour to the works they had to perform, otherwise they could hardly have coped so successfully with the exacting task entrusted to them. The Mass was conducted by the composer himself, the director and founder of this long chain of really important musical events in so young a country. This is his second Mass, written as its title denotes for the occasion; the first one, as I mentioned in my former letter, having been performed at Halifax. The one under present consideration is a marked advance upon his Festival Mass, and shows much skilful and effective choral-writing, and is particularly distinguished for melodic gifts amply displayed throughout the entire work. The soloists were Miss Millicent Brennan, a young and promising Canadian soprano, Miss Clary, and Messrs. Wilfrid Virgo and Watkin Mills, who contributed greatly to a success which must have gratified this energetic and talented musician.

I have great satisfaction in the recollection of a remarkably good performance of Elgar's 'Coronation Ode,' and of which, as I am informed by one who had previously taken part in it in England, the entire rendering would bear most favourable comparison with English performances of the work. The Festival here may be said to have been a brilliant success (even the matinée performance on the afternoon of the second day being exceedingly well attended), and the presence of their Excellencies, who remained to offer their warm congratulations to Mr. Harriss and myself, gave distinction and encouragement to everyone participating on both sides of the footlights.

The beautiful city of Montreal was reached the next day at noon, when our company proceeded at once to the Windsor Hall for rehearsal. I had again to deal with two different choirs, namely, the Oratorio Society, conducted by Mr. Horace Reyner, and a new Festival Chorus which had been gathered together and partly trained by my friend Mr. Harriss. The latter body was already on the platform anxiously awaiting our arrival, so I immediately proceeded to rehearse the choral numbers in 'Jubal,' which was performed with the success which has invariably attended it throughout the tour. Between the rehearsal and performance I attended a reception which had been prepared in my honour by the authorities of the Victoria College of the University of M'Gill, Dr. Peterson, Principal of M'Gill, and Miss Clara Lichtenstein, the Lady Superintendent, presenting me to the numerous invited guests. On the second night the Coronation Mass 'Edward VII.' by Harriss was given, and the composer-conductor secured an excellent performance of his work. The event must have been gratifying to him, as twenty years ago he came from England to this city to fill the post of Organist of the Cathedral, fresh from Tenbury, where under Sir Frederick Gore Ouseley he became imbued with the best traditions of English Cathedral Music, a training which without doubt enabled him to do much towards the elevation of Church music in his adopted country at a time when it was considerably below the mark it has now reached in Canada.

The second part of the programme contained Coleridge-Taylor's 'Death of Minnehaha,' under the direction of Mr. Reyner, who introduced this work in a most worthy manner. This concert proved to be of abnormal length; but the very large audience, which not only filled the place but crowded the passages, remained to hear and applaud the three orchestral numbers which brought the concert to a close at 11.30 p.m., my suggestion to curtail the evening's entertainment being overruled. The professional musicians of the city entertained us at supper afterwards, Mr. R. R. Stevenson presiding, the Vice-Chairman being Mr. Percy J. Illsley. During the evening a graceful tribute was paid to British composers by the French musician M. Couture, and mutual congratulations were exchanged until 'cockcrow'!

The matinée on the third day (with an instrumental and vocal programme) was again well attended. In the evening I conducted bright performances of Cowen's 'Coronation Ode' and Parry's 'St. Cecilia's Day,' admirably sung by the Montreal Oratorio Society; and this Society, under Mr. Reyner's baton, nominally brought the Festival in this city to a close with Elgar's 'The Banner of St. George.' The musical proceedings in Montreal were originally intended to end here, but the Fates had decided otherwise, for it was found necessary to give two additional concerts, on the day following (April 25), and in spite of the fact that only one day's notice of this extension could be given in the local press the house was completely filled again on both occasions. Luckily Mr. Charles Fry was able to postpone his departure for England and thus appear in my 'Dream of Jubal,' a second performance of which in this city had been requested. Orchestra and chorus being now thoroughly familiar with the work, I could not have desired a better or more sympathetic rendering of it, and on my regretfully taking leave of the chorus, I had an opportunity of expressing the complete satisfaction and pleasure it gave me. I had also to part with the Chicago Symphony Orchestra, which had served us so faithfully during what was in all probability the most exacting fortnight's work ever undertaken, and I was more than gratified to be received on my entrance at the beginning of the evening in good old German fashion with a 'Tusch' (or flourish) from these hard-worked gentlemen, who furthermore capped their efforts by a delicate rendering of the orchestral accompaniment of the Cantata above mentioned. The finish of the Festival here was a scene of enthusiasm. Needless to say that such well-known artists as Madame Blauvelt, Ben Davies, Watkin Mills, and Charles Fry have been everywhere received as their great reputation deserves. The younger vocalists who accompanied me, and who have done the lion's share of the fatiguing work, had still to make their mark, and it is

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particularly gratifying to place on record that they have each and all been uniformly successful. Miss Ethel Wood (who made a distinct impression in the 'Golden Legend' and 'Jubal'), Mr. Wilfrid Virgo, and Mr. Reginald Davidson may be indeed warmly congratulated; nor may I forget the services of Mr. Reyner, whose accomplishments as Chorus Director of the Montreal Oratorio Society have earned my appreciation and thanks.

Here ends satisfactorily the second section of the Festivals which cover the Provinces of Nova Scotia, New Brunswick, Quebec, and Ontario, and we are now about to enter the granary of the great North-west, known as the Province of Manitoba, with Winnipeg as its Metropolis. I hope in a third letter for your next issue to give you as satisfactory a report of our doings there and in British Columbia, to which I may be tempted to add some general remarks of my interesting musical and other experiences connected with this pleasurable, novel, and instructive tour.

Our already sufficiently long journey has been unfortunately extended by another day, on account of an accident to one of the Canadian Pacific trains ahead of us, and, oddly enough, we were 'held up' for the entire night at a station called 'Mackenzie!' This contretemps cancels a reception offered us by his Honour the Lieutenant-Governor of Manitoba, Sir Daniel Macmillan, which was to have taken place at Government House this afternoon, as well as my first choral rehearsal this evening; however, a little additional pressure upon the forces I have to deal with will doubtless overcome the difficulty of this temporary check.

Yours faithfully,

A. C. MACKENZIE.

Posted (en route) at Moose-jaw,
May 2, 1903.

DR. AUGUST MANNS.

Honour to whom honour is due! On Tuesday, the 12th ult., the University of Oxford conferred the honorary degree of Doctor of Music upon the much revered August Manns. Oxford so rarely confers this distinction, that its bestowal upon the venerable conductor who has done so much for English music during his long life is all the more significant and gratifying. Therefore the natural congratulations consequent upon the event must be shared equally by the University and Dr. Manns. Through the kindness of the Professor of Music (Sir Hubert Parry) we are enabled to give the Latin speech delivered by him in presenting the 'snow-clad' musician to the Vice-Chancellor. Sir Hubert has also supplied an English version of the well-expressed oration, for the elegant Latin of which he was mainly indebted to Dr. Bussell, of Brasenose.

INSIGNISSIME VICE-CANCELLARIE,—

Praesento tibi hunc praestantissimum virum, Augustum Manns, si quis alius optime meritum de Republicâ Musicorum. Is enim est qui per novem lustra pro virili parte ita studiis incubuerit ut ceteris fere omnibus in Arte Musicâ, laboribus, peritiâ, diligentiâ, antecellat.

Quinquaginta abhinc annis cum ad has oras appulisset, Handelium imitatus, Teutonicum illum Nestora, et paene noster evasit et civis Anglicus. In Aula Vitrea choragus constitutus est, concentusque symphoniacos, adhuc inauditos, promovebat. Moderabatur argumento, ut ita dixerim, 'baculino,' magnae catervae hominum peritissimorum, ubi ex disparibus sonis inter se certantium organorum dulcissima exoritur harmonia. Hujus enim sollertiâ audiendus erat bellicus ille 'strepitus litui clangorque tubarum,' tibiae quoque cum fistulâ exilis et queribunda dulcedo; necnon illecebrosa vox fidium; ut vere laudaretur 'Entheus ad rabiem corripuisse lyram.' Et haec omnia adeo accurate distincta et temperata et ad cycnea et daedala μέλη accommodata et ad unius arbitri nutum obtemperantia, ut paene omnium consensu optimus interpres et veterum et recentium Musicorum rite adjudicatus sit. Primus enim ad Britannos attulit (toto, ut aiunt, orbe divisos) Schubertum et Schumannum, quorum opera insignissima sine hujus auxilio jacerent ignota et sine honore; 'carent quia vate sacro.' Profuit etiam nostratium ingeniis et pluribus juvenum in causâ erat cur magno animo Polyhymniae se dicarent. Neque alter magis melius indigenum segnitiam in arte Musica excussit, excitavit, arrexit, non passus molli torpere veterno et tantummodo in deliciis habere κραμβήν illam repetitam, sed et peregrina et nova semper indagare studuit, ne quid alicunde optimi immerito sileretur.

Et haec omnia per quadraginta quinque annos adeo sedulus artis melioris nuntius, adeo fidelis in interpretando, adeo diligens et simplex et candidus amicus virorum, ut ita dicam, mercurialium, ut vix alius magis reverentiâ et amore inter cives suos floruerit. Quem igitur, vir insignissime, tibi praesento, ut in gradum Doctoris in Arte Musicâ adhibeatur, honoris causâ.

DISTINGUISHED VICE-CHANCELLOR,—

I present to you this most pre-eminent man, August Manns, who has rendered such conspicuous artistic service and has laboured so strenuously for the good of music for nearly half-a-century, that in energy, skill, and devotion, he stands second to none. Since his arrival in England, fifty years ago, he has, like the Teutonic Nestor, Handel, made himself almost one of us, and a member of our English fraternity. When appointed Musical Director at the Crystal Palace he instituted Symphony Concerts, of merit hitherto almost unheard of. By judicious application of the 'Argument by the stick,' so to speak, he brought under his sway a large force of skilled artists, raising sweetest harmony from the discordant sounds of conflicting bodies. To his efforts we are indebted for that 'Trumpet's loud clangour,' that plaintive sweetness of the flute and pipe, and those enticing strains of strings: and his interpretations showed such excellent clearness of balance, such a genius for the sweetness of varied song, and such perfect obedience to the master mind, that he is universally acknowledged to be one of the finest exponents of the ancient and modern masterpieces. It was he who first made known to English audiences (as they say, 'enjoying splendid isolation') Schubert and Schumann, whose greatest works might be still unknown and unhonoured but for his efforts, and for the lack of the divine sympathy of the interpreter. Our native talent, too, he always encouraged, and spurred on many a young composer to pursue his art with enthusiasm. No one has done more to rouse and stimulate the love of music in England, nor would he suffer fusty traditions and 'damnable iteration,' but would always endeavour to keep in touch with new works by foreign composers, being anxious that no good work, from whatever source, should be undeservedly neglected.

For forty-five years has he remained a zealous apostle of his noble art, so true to its traditions and so loyal and so sincere a friend of the versatile among men, that it is difficult to exaggerate the affection and esteem in which he is universally held.

This most distinguished man I therefore present to you that he may be admitted to the degree of Doctor of Music, *honoris causâ*.

The paper read at the seventh meeting of the Musical Association, held on the 12th ult., was contributed by Dr. A. Madeley Richardson, who took for his subject 'The influence of the organ in musical history.'

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HONOURING DR. COWARD AT SHEFFIELD.

BY ONE WHO WAS THERE.

'A Musical Festival stands or falls by its chorus.' Thus spake Mr. Willoughby Firth at a brilliant function which took place in the stately rooms of the Town Hall, Sheffield, on Tuesday evening, the 19th ult. The Lord Mayor (Alderman J. Wycliffe Wilson) and the Lady Mayoress had issued invitations 'to meet His Grace the Duke of Norfolk, E.M., K.G., the Lady Mary Howard, and the Officers and Committee of the Sheffield Musical Union, on the occasion of a Presentation to Henry Coward, Esq., Mus. Doc. Oxon.' The memorable event was one of Civic import, as the five-hundred guests assembled to do honour to Dr. Coward at the bidding of Sheffield's Chief Citizen included three ex-Lord Mayors and the Master Cutler (Mr. J. A. Hobson), the holder of an ancient and honourable office dating back to 1624.

The Lord Mayor in opening the proceedings said he felt it an honour to preside on such an occasion, and to have had the opportunity of inviting to the Town Hall so many of his fellow-citizens to do honour to Dr. Coward. He had known and respected him for many years. The Doctor was a wonderful example of what energy and determination could do. He had accomplished everything to which he had set his hand, and he threw his whole soul into all his work. His popularity in connection with the Musical Union was known to them all, while as chorus-master of the Sheffield Musical Festival he excelled himself. The Lord Mayor then referred to the philanthropic side of Dr. Coward's musical work in Sheffield, and concluded by saying that he was glad to do his best in paying honour to whom honour was due.

The presentation gifts took the following four-fold form:—

A full-length portrait of Dr. Coward, in the full robes of a Doctor of Music, painted by Mr. James Moore, President of the Sheffield Society of Artists.

The full-scores, handsomely bound in morocco, of Sir Hubert Parry's 'Job'; Dr. Elgar's 'Dream of Gerontius,' 'Coronation Ode,' and the National Anthem (as arranged by him); and Mr. Coleridge-Taylor's 'Hiawatha Trilogy.' The five volumes contained the portraits and autograph signatures of their respective composers.

An album containing the names of the subscribers.

A silver tea-urn (for Mrs. Coward).

The Duke of Norfolk, much to his regret, as expressed in a cordial letter highly appreciative of Dr. Coward's achievements, was unavoidably absent owing to his enforced presence in London as President of a Royal Commission. But the Duke had deputed the act of unveiling the portrait to his sister, the Lady Mary Howard, who in a few gracefully expressed words presented the chief of the four gifts to the 'master chorus-master.' Mr. Willoughby Firth, President of the Sheffield Musical Union, and the indefatigable Honorary Secretary of the Sheffield Festival, handed to Dr. Coward the five full-scores enumerated above. In doing so Mr. Firth referred to the work accomplished by Dr. Coward outside Sheffield. 'It was quite apparent,' he said, 'that owing to his energy, enthusiasm, and determination not to be content with anything but the very best, choral singing had obtained a new lease of life.' He thought there were signs throughout the country that choral singing would be finer in the future than it had been in the past ten years, because every Musical Festival now was paying more attention to the training of its chorus.

A tiny little maiden, Miss Frances M. Burrows, daughter of the esteemed honorary secretary of the Musical Union, then handed the album to Dr. Coward; and Mr. J. H. Lawson, the genial treasurer, discharged a similar pleasant duty in the matter of transferring the silver tea-urn into the possession of Mrs. Coward.

In returning thanks, Dr. Coward—who met with a most enthusiastic reception—said it would be as futile to attempt to give expression to his feelings as 'to try and empty Redmires dam with a tea-spoon,' a local impossibility which greatly amused the audience. After referring to various incidents in his career, the gratified recipient of the presentation went on to say that he had dreamed many things, but he had never dreamed of such an honour as was being paid to him that evening. He regarded the event as of more than personal importance. If it were simply a thing which only affected himself, he would think very little of it, but it affected the city. It showed that the Musical Union—'formed twenty-seven years ago by a set of mad enthusiasts'—had gone another step forward, and that one branch of the city's music was in a healthy state. They had now entered upon a

THE PRESENTATION PORTRAIT OF DR. COWARD.
(Photographic reduction by Mr. Jasper Redfern, Sheffield.)

further stage in their career, and the committee proposed to give every concert with a first-class band, first-class principals, a larger chorus, and *better singing!* His concluding words were, 'Thanks! heartfelt thanks! unutterable thanks!'

Mrs. J. H. Lawson, the hon. secretary of the Presentation Fund, and whose organizing zeal calls for full recognition and congratulation, read letters of regret from Sir Hubert Parry and Dr. Elgar at their enforced absence, and the company then adjourned to the handsome Council Chamber to enjoy the hospitality of the Lord Mayor and Lady Mayoress. A selection of music subsequently followed. This part of the proceedings concluded with a very remarkable impromptu rendering, by the members of the Choral Union, of Sullivan's 'O gladsome light.' It was sung spontaneously, without rehearsal, and from memory, in a manner which not only thrilled those who listened, but which testified to the supremacy of Sheffield in regard to choral excellence, and to the choir-training masterfulness of the hero of the evening.

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THE JOACHIM QUARTET.

The Joachim Quartet—Dr. Joachim, Professors Carl Halir, Emmanuel Wirth, Robert Hausmann—have again visited these shores and given further proof of their artistic earnestness and perfect ensemble. Dignity and delicacy are happily combined in their interpretations, and the beautiful phrasing to which they have accustomed us is a marked feature of their performances. A fine example of these characteristics presented itself on the 12th ult., when Mozart's lovely Quintet in C major (Köchel, No. 515) was presented, in which the Quartet had the valued co-operation of Mr. Alfred Gibson as second viola. Mr. Alfred Hobday and Mr. Percy Such have also lent their aid as extra players of repute, and on the 14th ult. (a Brahms programme) Mr. Leonard Borwick found full scope for his pianoforte artistry in being associated with the players on stringed instruments. As a guest at the Royal Academy Banquet held at Burlington House on the 2nd ult., Dr. Joachim was called upon to respond to the toast of 'Music.' In proposing the toast the President (Sir Edward Poynter) said:—

> The presence of many distinguished leaders in the profession of music leads me to my present toast in honour of that great art, which, in its capacity for calling up the highest emotions, is perhaps the greatest of all. I come to this toast with the more certainty of its cordial acceptance because we are honoured to-night with the presence of a guest who holds a place in the public regard such as has perhaps never been given so warmly or so continuously to any of the great artists who have visited our country. It is now fifty-nine years since Dr. Joachim first came to England, while still but a boy, and played Beethoven's Violin Concerto at a concert of the Philharmonic Society, and since then he has held the first place not only in right of his magnificent powers as a virtuoso, but in the hearts and affection of all who have known him. . . . It would not be becoming in me to praise Dr. Joachim in his presence, nor would anything that I can say add to the unique position which he holds as a master in his own art to be ranked as the equal of the giant composers whose works he interprets. In the single-minded devotion with which he has given his whole life to the pursuit of the lofty ideal from which he has never swerved, he stands as a conspicuous example to all artists of whatever profession. I ask you to honour the toast of 'Music,' and the name of Dr. Joachim.

Dr. Joachim. Professor Robert Hausmann. Professor Emmanuel Wirth. Professor Carl Halir.

THE JOACHIM QUARTET.

Dr. Joachim, who was very warmly received by the distinguished audience, said in reply:—

> I am quite touched by the manner in which you received the kind, warm-hearted words of Sir Edward. I have been often enough in England to know the importance of this meeting and its distinguished President. Allow me to express my sincere, heartfelt thanks. It is a real sorrow to me always when I return to London to miss that great and refined man, Lord Leighton, whom no one that had the happiness of knowing can ever forget. How it cheered me to see him at my first appearances! I owe a great debt of gratitude to him. But not to him alone. The musical public in England has certainly, from my boyhood to my present age, been everything that is most encouraging to me. And this is something to cherish, if I think how much England always did to promote the culture of music, even before Handel's time, to whom it was made a dear home. The influence of Purcell and English spirit is

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traceable in the German composer's great music. Haydn and Beethoven held in great esteem the inexhaustible mine of England, Scotland, and Ireland's Folk-tunes, of which they have set so many. England helped these great geniuses, it helped Weber, it was the first to recognise Mendelssohn's greatness, and, in fact, it always was ready to see and to acknowledge the genius of our great composers from Bach and Handel to Schumann, Wagner, and Brahms, and I am happy to say this bears good fruit. So much musical talent springs up here of supreme merit. You have many fine composers. I cannot do justice to all of them, but I cannot refrain from naming Parry, Stanford, and Elgar. Two of them are here, and I am proud to say are my personal friends. It would be presumptuous in me, Sir Edward, to try to speak of the arts of painting, sculpture, and architecture in this august assembly. I will only say that I have always loved them, and tried to understand what is great from my early youth. In my early days I had once a most delightful dream. I dreamt I was in Paradise; it presented itself in the shape of a landscape by Claude Lorraine, and under a lovely tree Raphael was lying, whilst Mozart in the branches of the tree plucked beautiful fruit, which he threw into Raphael's lap. I possess a sketch of it, which a friend painted for me. I can never hear Mozart's music without thinking of Raphael, and when I see Michael Angelo's sculpture I always have Beethoven in mind. I am glad to see that this does not seem too personal, but you have shown so much indulgence to me that you will excuse it on account of my love for the fine arts. Once more accept the expression of my sincere gratitude for your generous appreciation.

Church and Organ Music.

THE 'IMAGINARY BAR' IN CHANTING.

The term 'imaginary bar' appears to have been invented by Dr. Stephen Elvey (1805-1860), formerly organist of New and St. John's Colleges, Oxford, not so well known perhaps as his brother, the late Sir G. J. Elvey, of Windsor. In the year 1856, Dr. Stephen Elvey issued 'The Psalter, or Canticles and Psalms of David, pointed for chanting, upon a new principle, with explanations and directions.' The Preface to the first edition of this epoch-making publication is signed 'E. M.,' these initials being, in the opinion of Mr. John S. Bumpus, those of the Rev. E. Miller, of New College. But it is with the prefatory 'Explanations and directions' of the editor that we have to do.

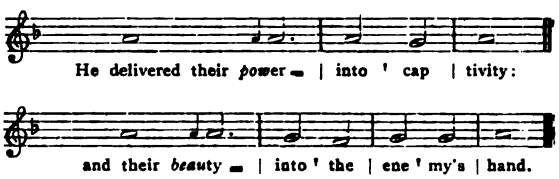
After stating his views in regard to the rendering of the rhythmical portion of the chant, Dr. Stephen Elvey goes on to explain his methods in dealing with the crux of chanting in these words, wherein will be found the term 'imaginary bar':—

> The most difficult parts of the verse to chant well, and upon which so very much depends, are those which fall on the first note of each part of the chant, called the reciting-note; and the joining on of these parts nicely to the following bar appears to constitute the chief difficulty.
>
> To meet, or overcome, this difficulty, the last accented syllable on the recitation-note will be always distinguished in a particular manner,—First, because it will warn the singer that he is near the end of the recitation-note; secondly, because it will join it on better to the following bar, and make the whole of the chant sound as one, viz., make the recitation and metrical parts as much alike as may be.
>
> It is particularly worthy of remark, that the last accented syllable should, according to this method, form the commencement of an imaginary bar at the end of the recitation-note. This appears to take off the sudden change from the recitation-note to the metrical part, and is the principle which the author has endeavoured to carry out in pointing the Psalter.
>
> All parts of verses, before arriving at the last accented syllable, are to be deliberately and distinctly enunciated, just as if they were well read, instead of chanted.

The reader may be referred to the Psalter for the detailed setting forth with music-type examples of the method; suffice it to say that Dr. Elvey employs four kinds of type and a special typographical sign to form his imaginary barrings:—

1. Capital letters when the word is to occupy the time of a semibreve, or whole bar.
2. Capital letters followed by another syllable in small letters equal to a dotted minim, followed by a crotchet.
3. Black letters equal to a minim.
4. Italics, 'where the word, or syllable, is to be accented, but not dwelt on, and the syllables which follow it are to be chanted as they would be read.'
5. For the syncopations, which come so naturally in chanting—as in good reading—Dr. Elvey used a sign which can best be explained by an example from his Psalter:—

PSALM lxxviii., v. 62.



He adds in explanation of the above music-type example:—

> It may be remarked that this is the reverse of No. 2, No. 2 being a dotted minim and a crotchet, while this is a crotchet and a dotted minim.

Exactly, and this is a very important factor in good chanting, as it promotes naturalness in the rendering of the matchless prose of the Psalms.

The foregoing remarks in continuation of those in our March issue (p. 174) may serve for the present as a further instalment of the history of the pointed Psalter.

THE ROYAL COLLEGE OF ORGANISTS—A SUGGESTION.

Mr. H. W. Richards, organist of Christ Church, Lancaster Gate, is announced to give a course of 'three educational lectures' at the Royal College of Organists on the afternoons of the 6th, 13th, and 20th inst. As these discourses are given under the auspices of the College, may they not be regarded as an indication that 'the powers-that-be' of that Institution intend to give church choir-training its proper place in their Examinations? We hope it is. To show facility in performing exceedingly difficult organ pieces, or to be able to read an unfigured bass that has all the appearance of being disfigured, are all very well in their way as technical achievements. But considering that by far the majority of organ appointments carry with them the important office of choirmaster, the prime qualification of a chief musician in a church should surely be that of skill in training a choir to sing with devotional feeling, and to show taste in accompanying that shall not offend, but be in harmony with the sacredness of the office he holds. Worshippers may escape the closing voluntary—they often do—but they may

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suffer much, ay, and lose much, if the musical service is lacking in devotional fervour and poetic interpretation, even though the organist may be able to write certain letters after his name. We venture to think—and others who have the well-being of church music at heart think the same—that the Royal College of Organists should re-adjust its examination methods, and in so doing make choir-training and organ accompaniments the chief requirements for the diplomas, even if less practical tests have to be relinquished. We shall be glad to have the opinions of some of our readers on this important subject.

PURCELL'S ANTHEMS AND SIR FREDERICK BRIDGE.

We are sorry that our remarks on Sir Frederick Bridge's Gresham Lecture delivered on February 27 should have given rise to anything in the way of a controversy concerning the correctness of Purcell's anthems, a subject upon which there should be no possible difference of opinion, and in which all musicians are or should be interested. We cannot help feeling that Sir Frederick Bridge, with less than his habitual courtesy, made certain charges against Vincent Novello, whose memory and honour we considered it our duty to protect. On the occasion in question Sir Frederick said: 'It is dreadful to see how Vincent Novello treated this anthem' ('O sing unto the Lord'), without any qualifying statement as to the source from which the edition was prepared. Since the date of his lecture Sir Frederick has, we repeat, paid due tribute to the zeal of Purcell's editor by stating 'I yield to no one in appreciation of what Vincent Novello did.'

In discussing the anthem 'O sing unto the Lord,' the Gresham Professor charged Vincent Novello with certain maltreatments classified under seven heads. Of these, Nos. 1, 2, and 7 (referring to the Symphonies) are now withdrawn, because it has been proved that Novello had no opportunity of seeing either the Gostling MS., upon which Sir Frederick based his charges, or any MS. except the *copyist's copy* from which he worked. The charges made under the headings Nos. 3 to 6 may to some extent be met by stating that Novello—having nothing before him but that copyist's copy — doubtless thought he was justified in making certain alterations in it, on the ground that, not being an autograph, it was in his judgment wrong in certain places. If he had had the transcript to which Sir Frederick has been granted access, he might have acted differently.

Upon reconsideration we feel that the inaccuracies in Sir Frederick Bridge's explanation, to which we referred in our last issue, are not important enough to be vital to the main question, therefore we wish to withdraw a statement which has apparently given rise to some misunderstanding.

ST. PAUL'S CATHEDRAL.

At the annual Festival of the Sons of the Clergy held on the 13th ult., the music included Sir Frederick Bridge's Magnificat and Nunc dimittis and a Motet composed by Sir Charles Stanford for the occasion, being a setting of Bishop Heber's words 'The Lord of Might from Sinai's brow,' for chorus, organ, and orchestra. Sullivan's *In Memoriam* Overture and Beethoven's Hallelujah Chorus respectively began and ended a service which was rendered with its usual reverence under the guiding hand of Sir George Martin.

The annual Festival of the London Gregorian Association will be held at St. Paul's Cathedral on Thursday, the 4th inst., at 7.30 p.m., with Dr. Warwick Jordan at the organ.

On the afternoon of Trinity Sunday (the 7th inst.) Bach's Church cantata 'O Light Everlasting' will be sung at the Temple Church, under the direction of Dr. Walford Davies, who will preside at the organ. There will be no sermon, except that Bach will be the preacher, and he one of a very eloquent type.

The Festival Service of the Association of Church Choirs in the Rural Deanery of Holborn will take place in St. Giles'-in-the-fields on the 25th inst., at 8 o'clock. The organist, Mr. G. E. Dunn, will preside at the organ, and Mr. F. A. W. Docker will conduct.

ORGAN RECITALS.

Mr. H. W. Richards, Christ Church, Lancaster Gate (re-opening of the organ upon its reconstruction by Messrs. Norman and Beard).—Bénédiction Nuptiale, Saint-Saëns, and *Finale* from an overture, Schumann.

Dr. A. H. Mann, Congregational Church, Middlegate Street, Yarmouth.—Concerto in G, Matthew Camidge.

Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh.—Larghetto in F sharp minor, S. S. Wesley.

Mr. William Reed, Chalmers Church, Quebec.—Minuet and Trio, Faulkes.

Mr. J. E. P. Aldous, Ascension Church, Hamilton, Ontario.—Fantasia in D minor, Sir Robert Stewart.

Mr. Chastey Hector, St. Michael's, Handsworth.—Allegro in A, Edward J. Hopkins.

Mr. Thomas J. Crawford, St. Michael's, Chester Square.—Imperial March, Elgar.

Mr. Harvey Grace, St. Alphege Church, Southwark.—Allegretto in E flat, Wolstenholme.

Mr. R. Meyrick Roberts, St. Cybi's, Holyhead.—Suite Gothique, Boellmann.

Mr. F. G. H. Moore, Hanover Street Baptist Church, Dunedin, N.Z.—March on a theme by Handel, Guilmant.

Mr. R. W. Strickland, College Street Chapel, Northampton.—Fantasia on the hymn-tune 'St. Mary,' C. E. Stephens.

Mr. G. Bernard Gilbert, Public Hall, Canning Town.—Minuet in C, Henry Smart.

Dr. Alex Reid, St. Paul's, Canterbury.—Fantasia on the Sicilian Mariners' Hymn, 'Lux.'

Mr. Franklyn Mountford, St. James's Church, Handsworth, Birmingham.—Overture in E minor, Morandi.

Mr. F. Walton Evans, St. Michael-the-Archangel, Alcombe.—Invocation in B flat, Guilmant.

Mr. H. C. J. Churchill, Queen's Hall (annual meeting of the Tonic Sol-fa College).—Andante in D, Silas, and Allegretto in E flat, Wolstenholme.

Mr. Herbert A. Bennett, St. Luke's, Great Crosby.—Festive March, Henry Smart.

Mr. W. Henry Maxfield, St. John-the-Evangelist, Altrincham.—Andante grazioso in D, Henry Smart.

Mr. W. Wolstenholme, All Saints', Norfolk Square.—Fantasia and Toccata, Stanford, and Choral Song and Fugue, S. S. Wesley.

Mr. E. H. Thorne has continued to give during the past month his instructive 'Bach Organ Recitals' at St. Anne's Church, Soho, his renderings of the Choral Preludes being a marked feature of these admirable performances.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. F. A. Burgess, St. Michael's Church, Observatory, Cape Town.

Mr. J. Chaplyn Denny, Parish Church, Hadlow.

Mr. Frank Grant, Wren Road Congregational Church, Camberwell.

Mr. N. F. Byng Johnson, St. Alkmund's Church, Derby.

Miss E. F. Salisbury, Church of St. Peter and St. Paul, Marlborough.

Mr. W. Scott, Holy Trinity, Walton Breck, Liverpool.

Miss May Tallant, Swiss Church, Bloomsbury.

Mr. Arthur F. Warner, Holy Trinity Church, Bramley, Guildford.

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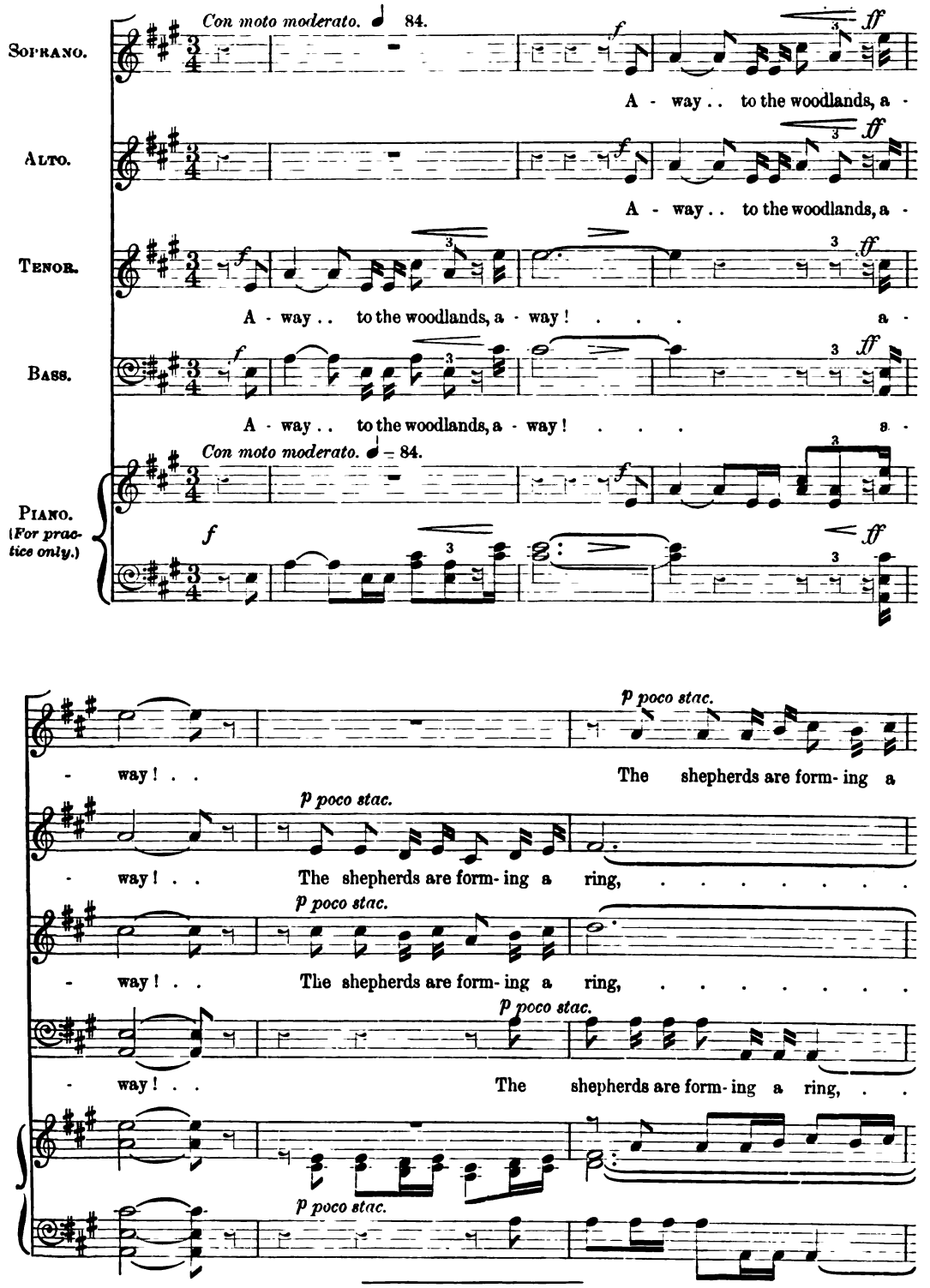
Away to the Woodlands.

FOUR-PART SONG.

Words by Thomas Chatterton (1752—1770). Composed by John E. West.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York



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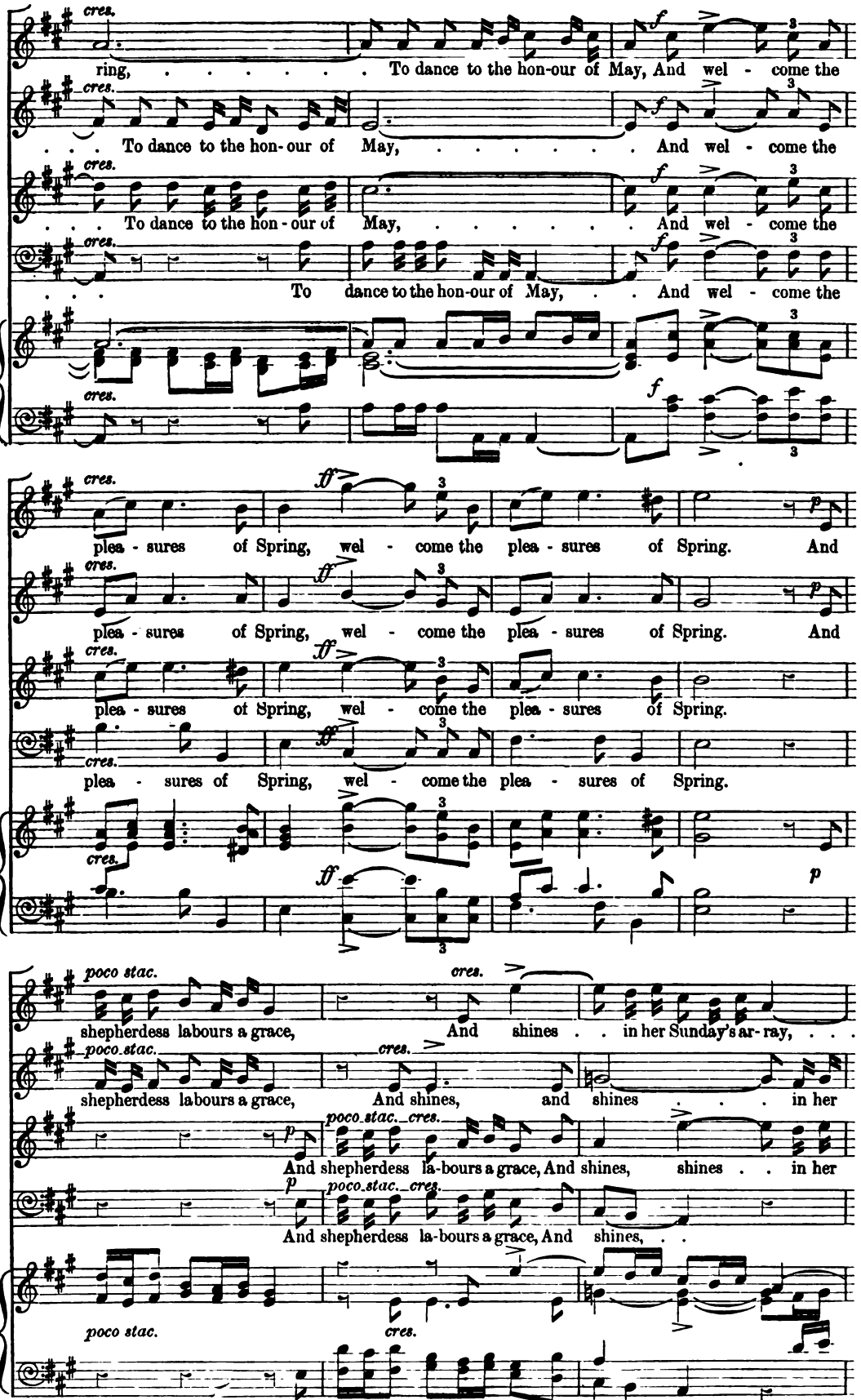
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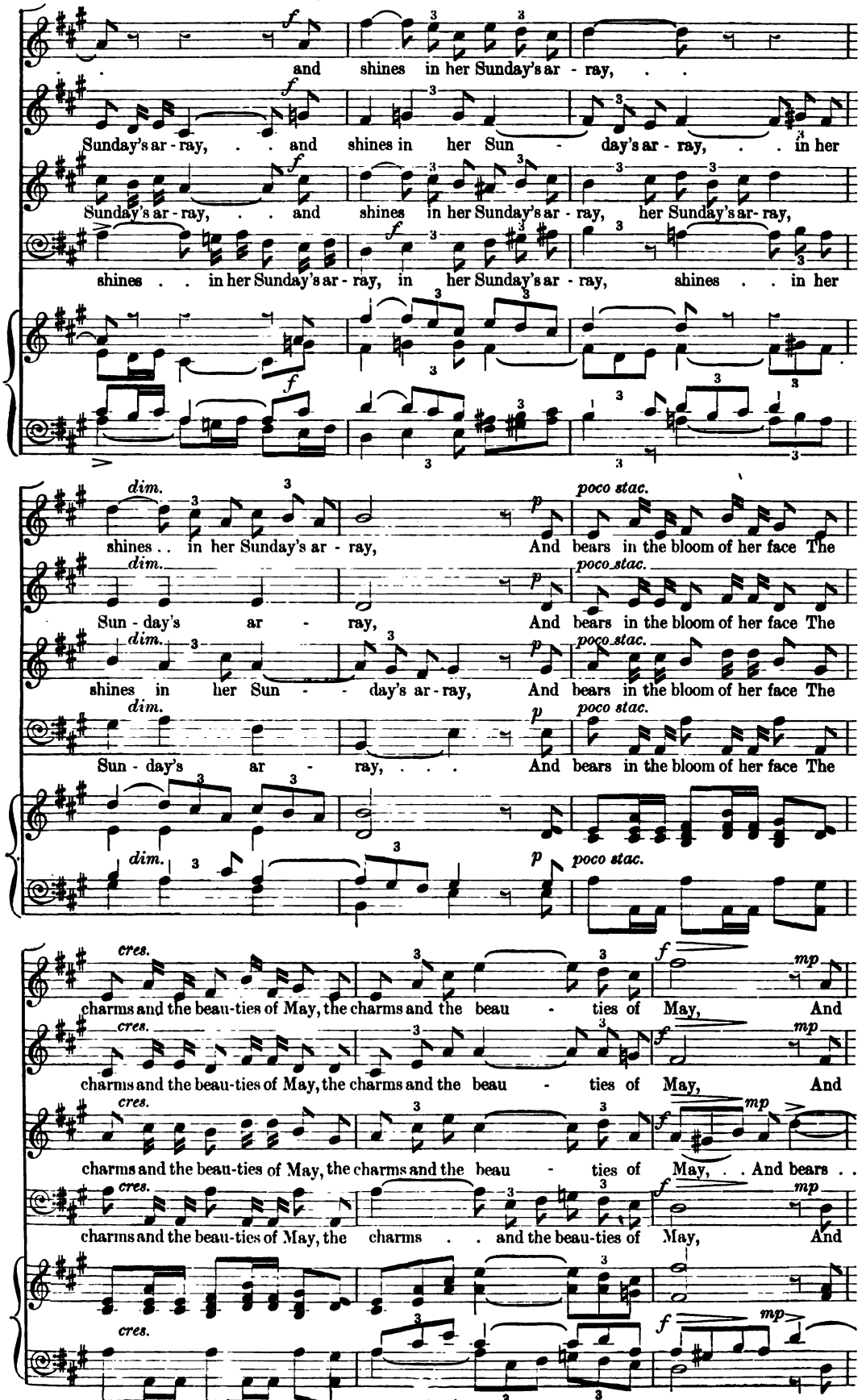
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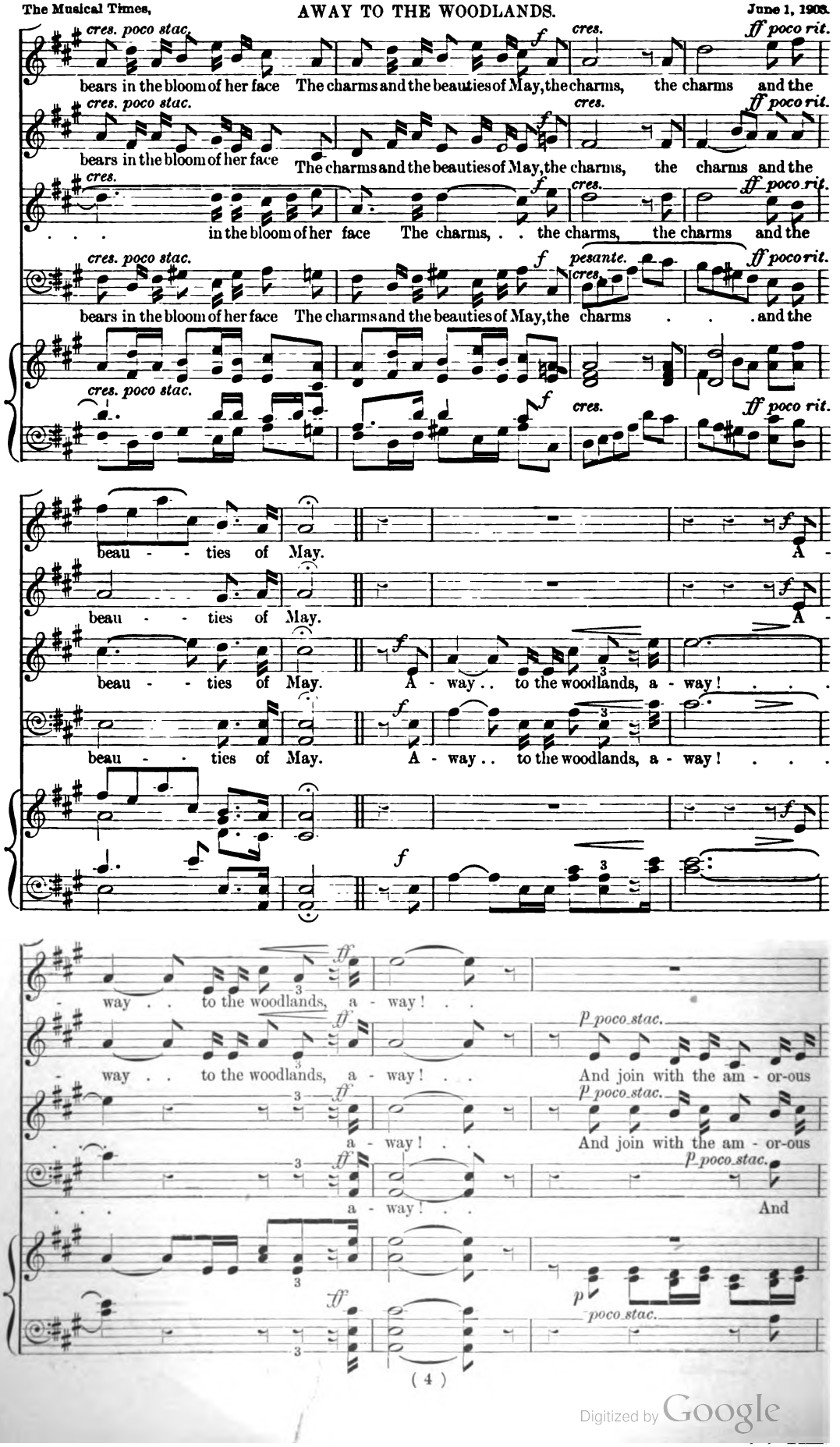
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Ave Verum

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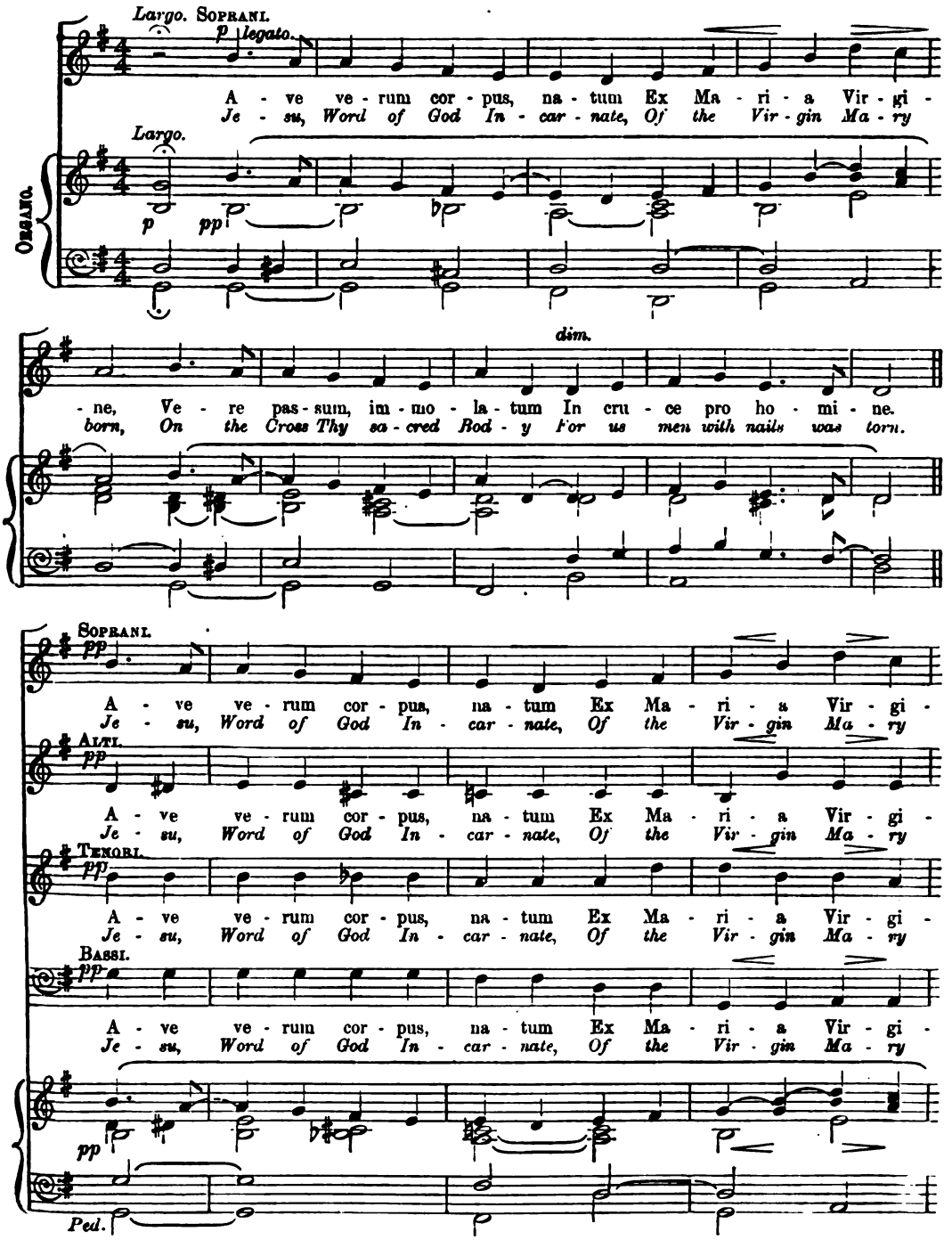
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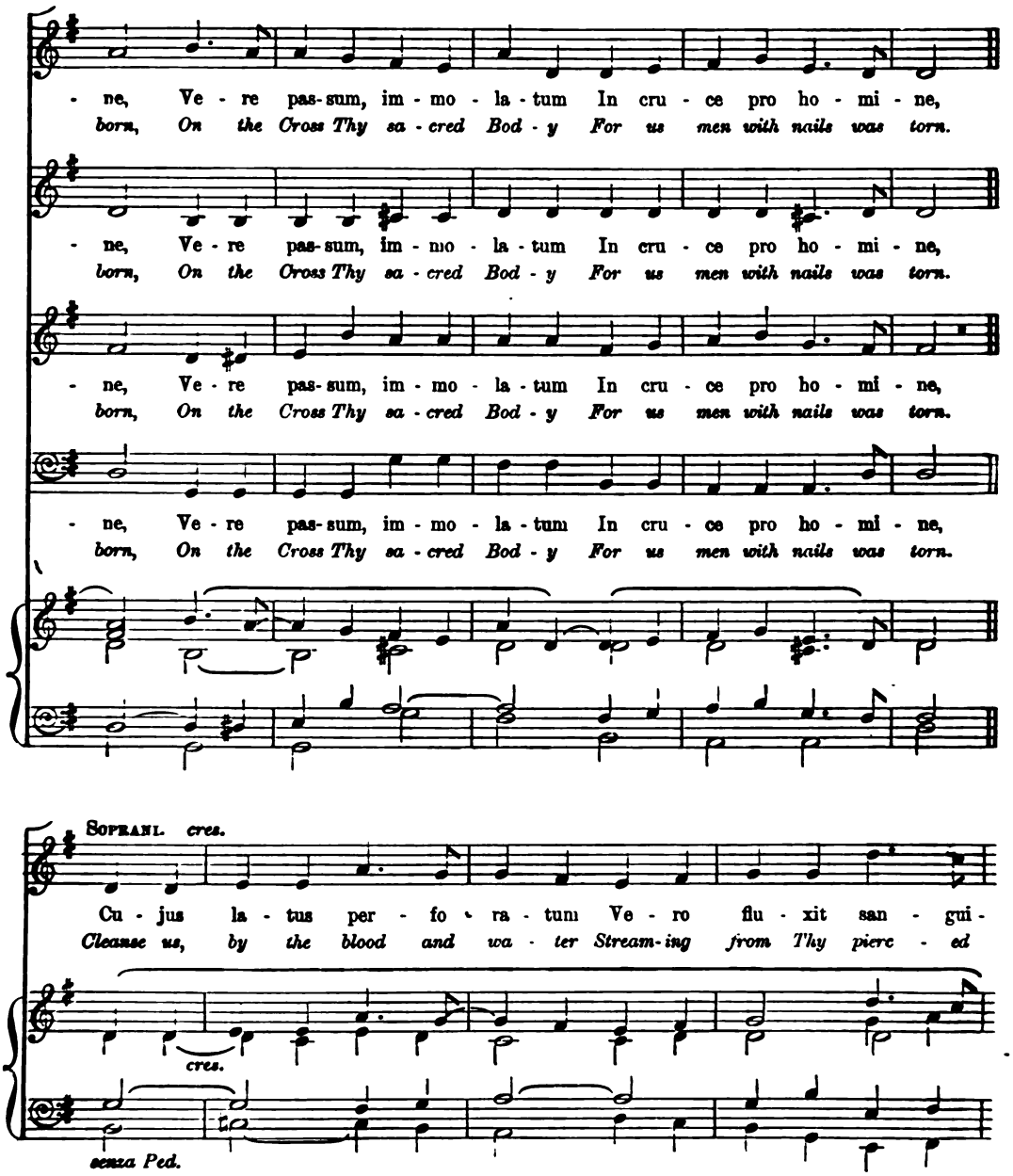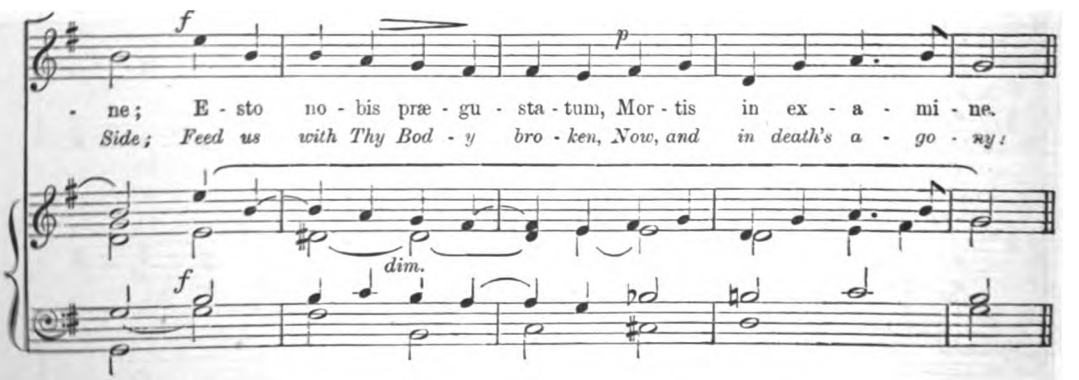
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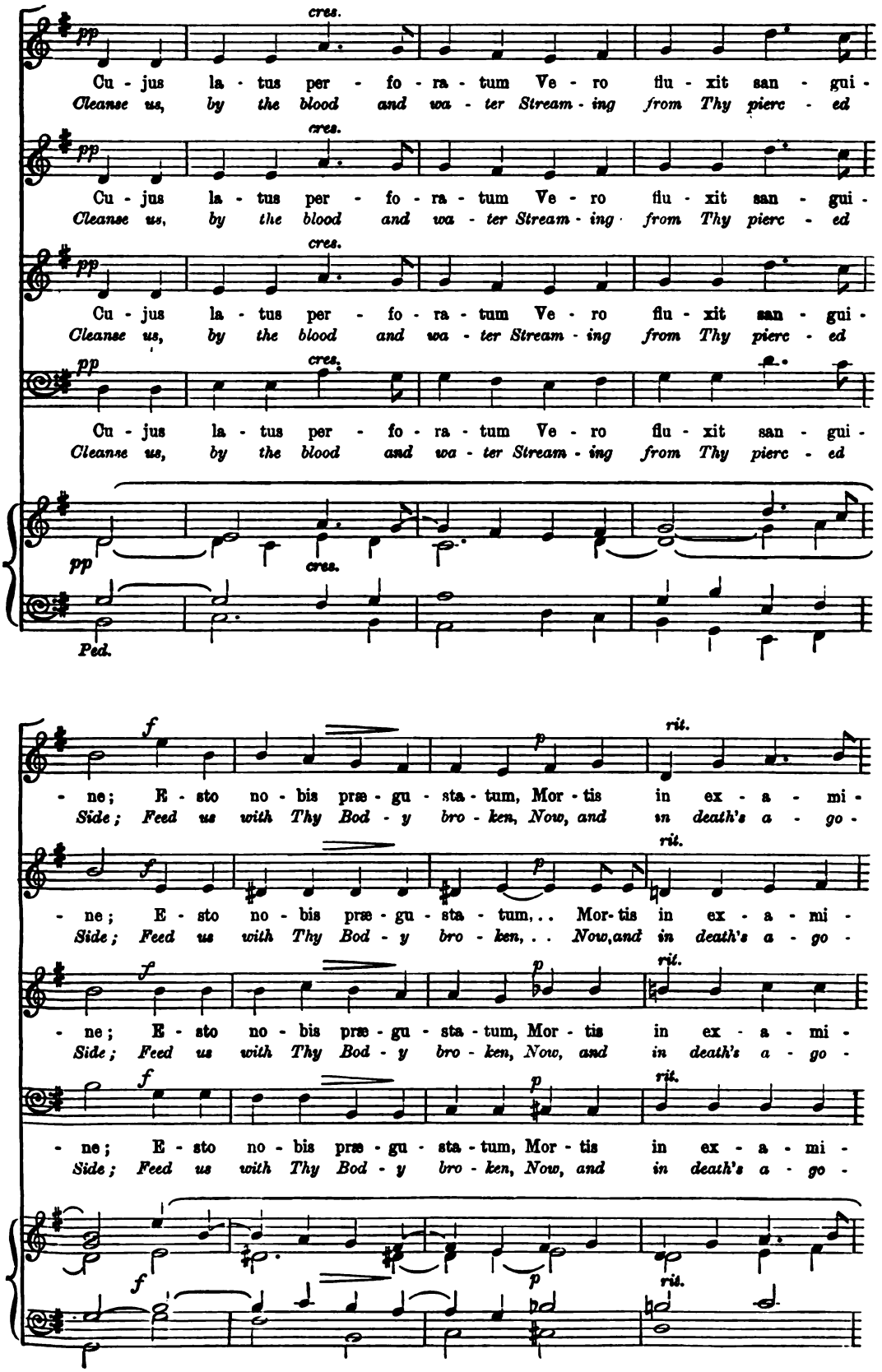
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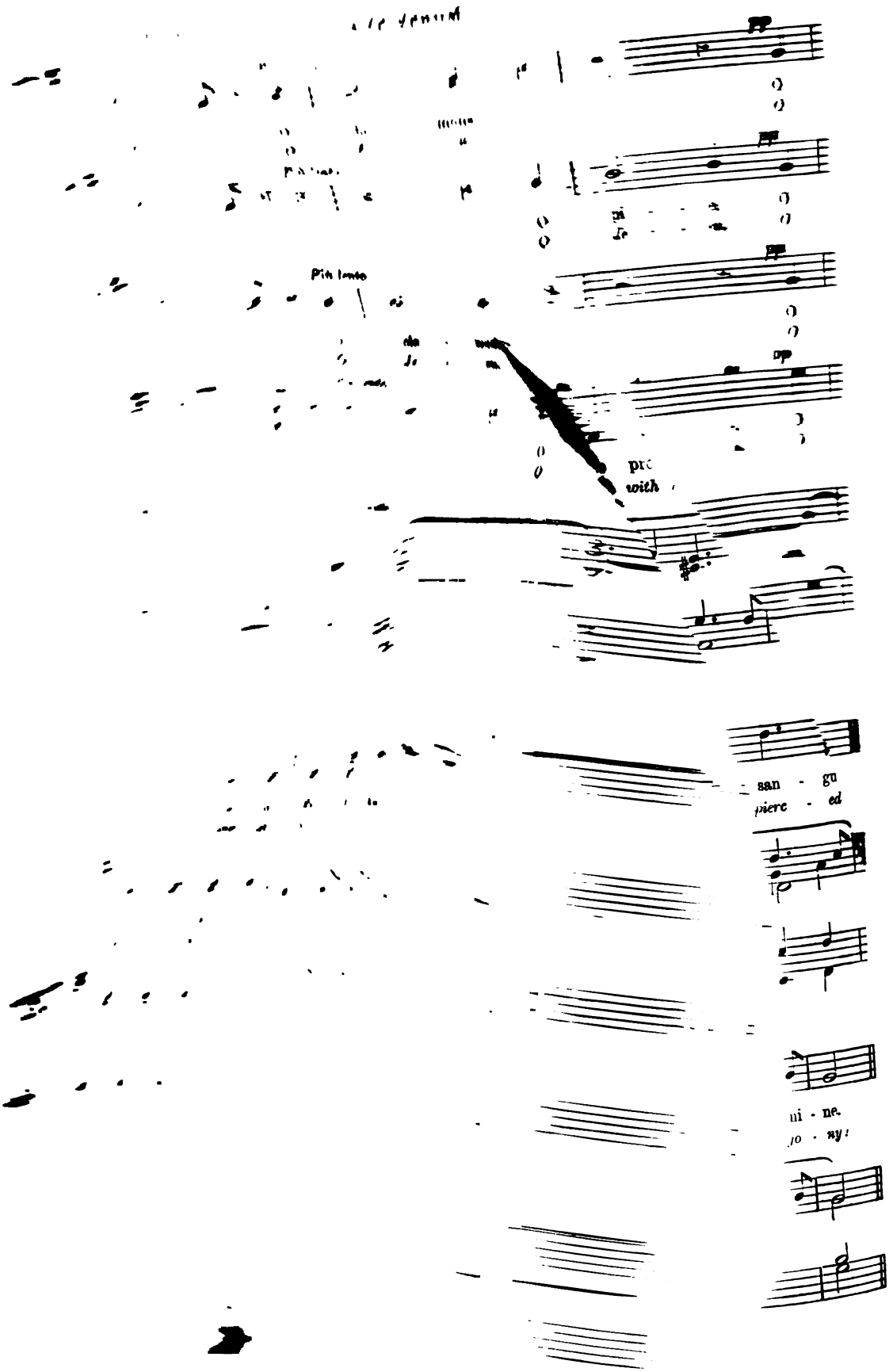
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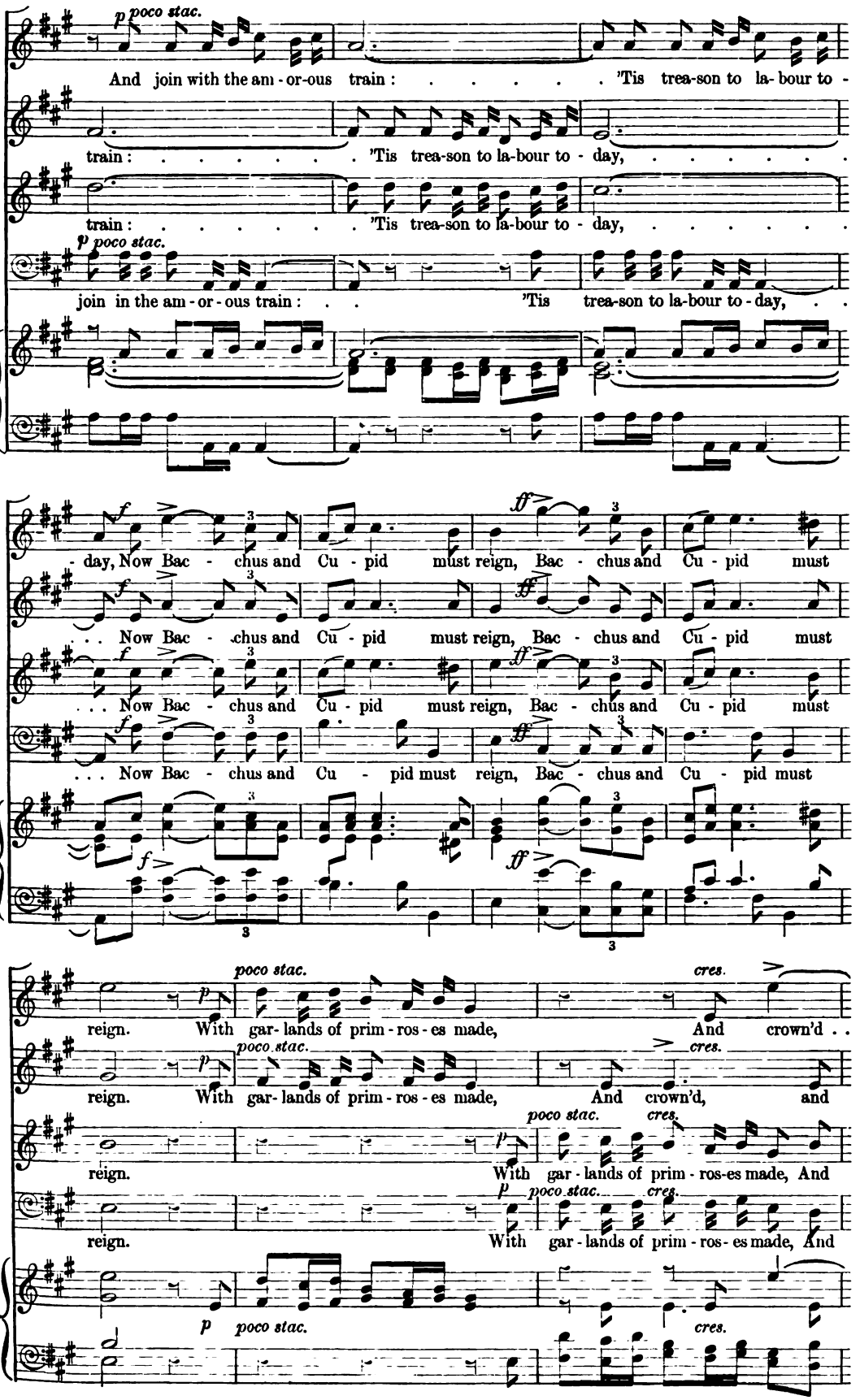
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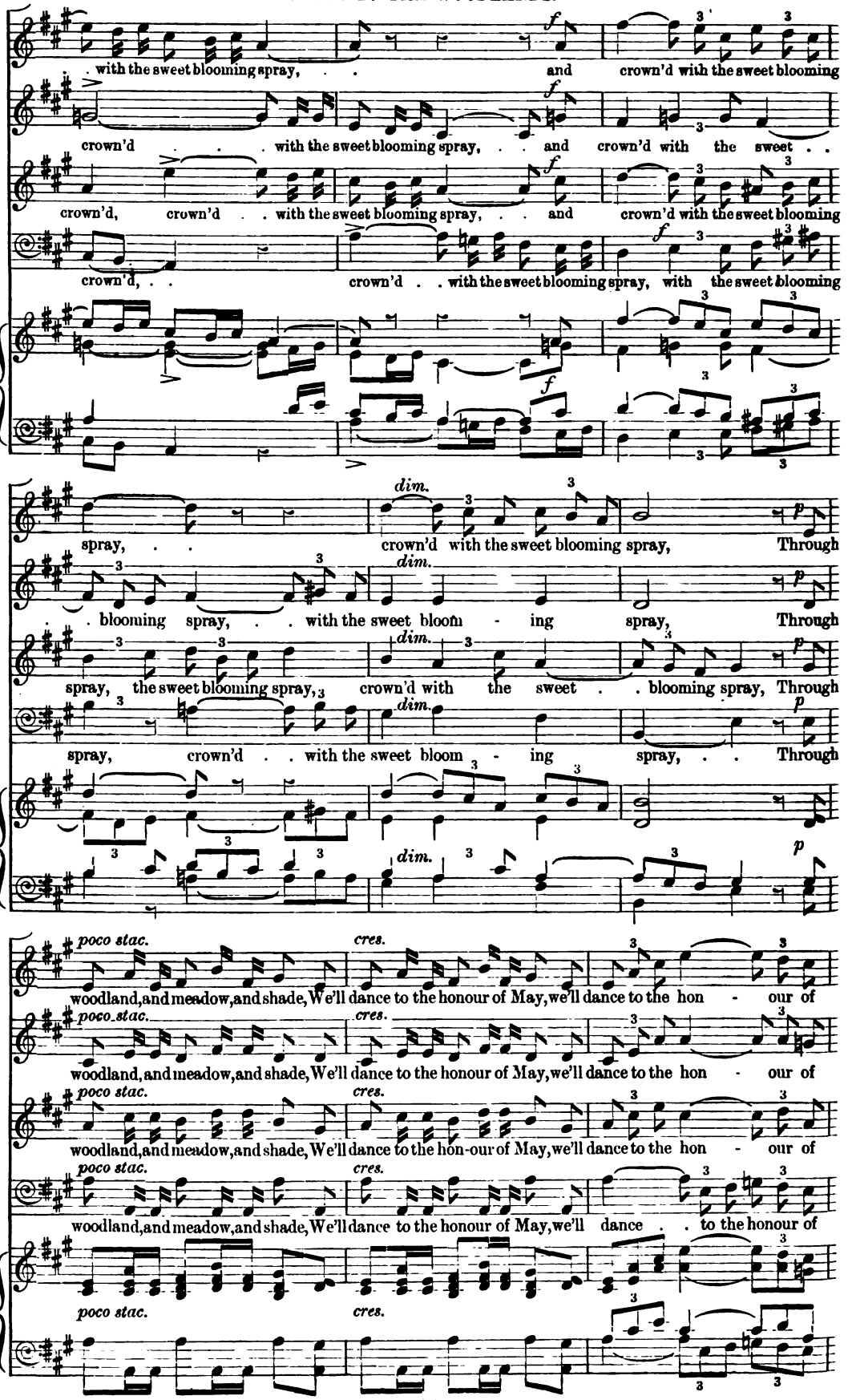
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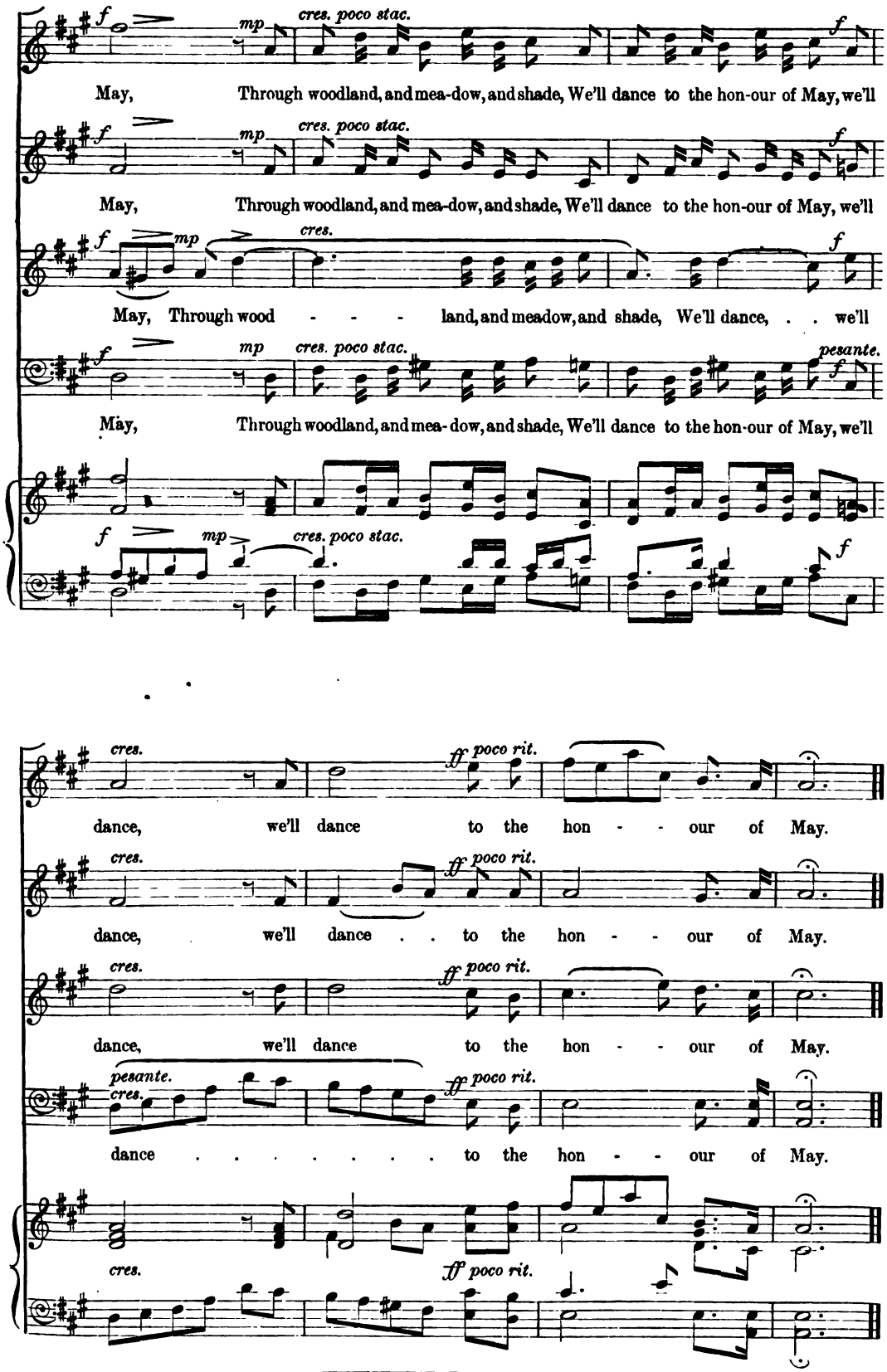
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THE MUSICAL TIMES.

FOUNDED IN 1844.

THE MUSICAL TIMES is the oldest English journal devoted to music and musicians; moreover, its existence has exceeded that of any other musical journal issued, or that has ever been issued, in this country. Founded in the year 1844, it first appeared in the form of a modest sheet of eight pages; but in the intervening fifty-eight years it has, like Topsy, "growed," and every issue now consists of seventy-two pages.

Quantity, however, is not the *summum bonum* of a musical journal—quality should occupy the first place. If the quality test can be put to the proof by mentioning the names of contributors, THE MUSICAL TIMES has no reason to fear the result. The following are some of the writers during recent years:—

C. A. Barry, Joseph Bennett, Vernon Blackburn, Rev. Francis L. Cohen, Frederick Corder, Henry Coward, F. H. Cowen, W. H. Cummings, W. H. Hadow, Edward Heron-Allen, A. J. Hipkins, Arthur Johnstone, A. Kalisch, H. E. Krehbiel, Robin Legge, Otto Lessmann, Charles Maclean, J. A. Fuller Maitland, W. G. McNaught, E. Mandyczewski, F. Niecks, Ebenezer Prout, W. Barclay Squire, J. S. Shedlock, J. F. R. Stainer, Franklin Taylor, Herbert Thompson and F. Gilbert Webb.

Biography has been made a special feature during the past five years. Upwards of *fifty* biographical sketches, with special supplement portraits, have appeared since July, 1897. These articles have been received with much favour both at home and abroad, and in Britain beyond the seas. English and foreign musicians of eminence, contemporary and bygone, have been included in this large gallery of MUSICAL TIMES Biographical Sketches: the subjoined list of names speaks for itself.

Illustrations have become an important and almost indispensable adjunct of present-day periodicals. This much appreciated feature has of late been considerably developed in the pages of THE MUSICAL TIMES. A series of articles on English Cathedral and College Chapels has furnished scope for the pictorial embellishment of the descriptive matter relating to these interesting subjects. This Cathedral series will be continued, and also the articles on important musical libraries, public and private.

The survey under the heading Church and Organ Music has been greatly extended. The aim has been to provide matter that shall be both interesting and of practical helpfulness to those who officiate in "Quires and places where they sing" and play.

The old-established characteristics of THE MUSICAL TIMES have been brought up to date. The "Occasional Notes," or leaderettes—as they are sometimes fancifully termed—cover a wide range of subjects. The monthly letters of such distinguished writers as Mr. H. E. Krehbiel, of New York, and Dr. Eusebius Mandyczewski, of Vienna, need no commendation; and the periodical records of music-makings in various centres of musical activity are supplied by the leading writers on music in the Provinces. A somewhat new feature, and one that is steadily growing in usefulness, is the section headed "Answers to Correspondents." No pains will be spared in furnishing satisfactory replies to the questions asked, even though the interrogations be, as they often are, posers.

Reference may be made to the music—anthems or part-songs—appearing month by month, and to other well-known features of this old-established journal. THE MUSICAL TIMES has a large circle of friends and well-wishers in various parts of the world; and the many gratifying tokens of appreciation that are constantly being received, not only by letter but by frequent quotation in the Press, act as a stimulus to the Editor to increase the brightness of its pages and to make the paper more acceptable in the future even than in the past.

BIOGRAPHICAL SKETCHES

WITH SPECIAL PORTRAITS THAT HAVE APPEARED IN

THE MUSICAL TIMES

BETWEEN JULY, 1897, AND APRIL, 1903.

MADAME ALBANI.
DR. ARNE.
PROFESSOR ARMES.
THOMAS ATTWOOD.
DR. BLOW.
DR. BOYCE.
SIR FREDERICK BRIDGE.
DR. BRODSKY.
DR. HENRY COWARD.
DR. F. H. COWEN.
J. B. CRAMER.
DR. CROFT.
DR. W. H. CUMMINGS.
MR. EDWARD DANNREUTHER.
MR. BEN DAVIES.
DR. EDWARD ELGAR.
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SIR JOHN GOSS.
DR. GREENE.
SIR GEORGE GROVE, C.B.
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HENRY WILLIS.

THE MUSICAL TIMES *is published on the 1st of every month. Price 4d. Annual Subscription, post free, five shillings.*

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A HUGE JOKE!

A number of London and Provincial papers recently gave publicity to the astounding news that a pupil at the Graz School of Music had discovered a complete and *finished* full score of Schubert's 'Unfinished' Symphony! Touching details were given of the sensational find: how the aforesaid youth had helped an old woman who had, from sheer exhaustion, fallen down in the street; how he had tended and goodnaturedly led her to her humble home. After this stirring exposition in Act I. of the drama, came the marvellous development and the terrific climax: the aged, trembling dame showed her young friend, the good Samaritan, a bundle of old music paper which she said she had found in the house of a capellmeister in whose service she had been. After his death, we read, nobody had bothered about these manuscripts, wherefore she had annexed them; and when the lucky youth turned them over, he came across a volume yellow with age, and gnawed by mice, on the first sheet of which was written 'Franz to his Anselmo.' The music proved to be that of the 'Unfinished' Symphony by Franz Schubert! In feverish excitement the youth turned over the leaves of the precious tome when lo! and behold, there met his enraptured gaze the *Scherzo* and *Finale* of the most marvellous Torso amongst musical masterpieces, in other words the long lost 'finish' of the heavenly 'Unfinished' Symphony.

A pretty tale and one that must have thrilled everybody who read—*and* believed it. It was offered to us for publication, together with other sensational news of a different kind. We were suspicious, and in endeavouring to trace the story to its *fons et origo* we soon found that the Paris *Ménestrel*, which was named as its source, had been beautifully taken in by the Leipzig *Signale*. The story appeared there plausibly enough, with full details.

The very next paragraph, however, contained a preposterous tale of a Russian lady pianist bribing the Berlin critics by purchasing in a noted *Conditorei* no less than seventy-five dozen Berlin Pfannenkuchen (dough-nuts)! and sending each critic half-a-dozen, 'none of which were returned,' &c., &c.

Then we scrutinized the paper more closely, and noticed the date of publication: April 1! A clue, indeed; whereupon we dived deeper into the mysterious depths of this remarkable publication. The result? Ridiculous tales of preposterous, vainglorious speeches said to have been delivered by Richard Strauss; nonsensical, impossible titles of two new symphonic poems by the same great musician; details of pieces of music with the most absurd 'programmes'; reviews of silly hypothetical books, *e.g.*, 'Richard Wagner and Animals; two volumes, each of 600 pp.; vol. i. Mammals and Birds; vol. ii. Reptiles and Fishes.' And what shall be said of the advertisements? All were in keeping with the nature of the news and criticisms. This was enough, and we turned once more to the title-page, where we found the following notice:—

> Every year one of these numbers appears, and each time on April 1, to show our esteemed readers the lighter side of the musical world.

This explained all. We had before us an 'April Fool's' number of a sedate-enough paper under normal conditions. The whole of the contents consisted of a budget of nonsense. This had been taken quite seriously by a number of Foreign and English papers, which were caught napping by the wonderful ways of the German press when dealing, on April 1, with 'the lighter side of the musical world.'

Reviews.

Schumann. By Annie W. Paterson. The Master Musicians Series. Edited by Frederick J. Crowest. [J. M. Dent and Company.]

This, the latest contribution to Messrs. Dent's series of musical monographs, deals with the career of a very remarkable man of whom the last word has yet to be said. In compiling this memoir the authoress, Dr. Annie Paterson, has aimed at supplying 'an accurate character sketch,' and in so doing 'to let the great tone-poet speak to the reader through his own thoughts and mental aspects as displayed so vividly in his various writings and letters.' Thus it has come to pass that more than half (the second portion) of the book is devoted to the consideration of 'The Man' and 'The Musician and Writer,' and the remainder (91 pages out of 215) to biography *per se*. The result is a readable book that succeeds in portraying the life-work of the composer to whom in no small degree was given the power to charm by his music.

In a book intended for English readers we should like to have seen some reference to the history of Schumann's music in England, with which the name of Dr. August Manns will ever be honourably associated. The statement (on p. 119) that Madame Schumann did not visit these shores between 1856 and 1865 needs correction, as she played in London in the years 1857 and 1859. The 'Queen's Private Band' is curiously given (on p. 58) as 'the Windsor private band.' Some illustrations and facsimiles, to the number of eight, add to the interest of the volume.

A Vade mecum for Singing-Teachers and Pupils. By Salvatore Marchesi. [G. Schirmer, New York.]

Into a booklet of fifty pages Cavaliere Marchesi has contrived to compress many interesting and thoughtful explanations and arguments connected with the art of singing. The style of the work is crisp, readable, and attractive. The author girds mercilessly at the charlatanism that has brought the scientific study of voice-production into something very like contempt. He believes that pupils should have 'some general anatomico-physiological notions concerning the vocal organs,' and that teachers, in addition to theoretical knowledge, must have 'instinctive intuition, penetrating reflection, and long experience.' He says that female voices are more difficult to cultivate than male voices, and that therefore the number of deluded young men is far less than that of young women who have been and are led astray, but 'the inhuman deception goes on every day and everywhere.'

As to method, it is emphatically asserted that difficulties must be overcome in 'a natural and progressive order'—a platitude, for no one would intentionally contend for any other order. The first exercise should be sung on a slightly darkened A (Italian), and no words should be sung 'until the voice is sufficiently developed in power and flexibility and equalized throughout its compass, and until the registers are nearly blended and the vocal mechanism has acquired sufficient facility.' We commend these irreproachable first principles to the embryo Melbas and Santleys who, after a term or two of twenty minutes once-a-week lessons at a singing-while-you-wait 'School of Music,' cater for public attention. After the darkened A, adequate vocalises follow to perfect the blending of registers. The author condemns the 'smiling' mouth so often recommended: it is 'absolutely contrary to the laws of acoustics.' He says that the lips are 'intended' (if design rather than evolution is admitted one might recall other and fonder theories of intention) to give final shape to the sound. As to breathing it is best to allow it to take care of itself. Every intentional preparation or effort made in order to draw air into the lungs hinders the freedom of the natural process. Normal, healthy breathing is 'diaphragmatic,' which is explained as involving the pushing down of the abdomen to make room for the lungs. Lateral breathing, that is the sideways extension of the ribs, is condemned. The stroke of the glottis is discussed in a short chapter.

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It is duly urged that inasmuch as volume of tone is dependent upon amplitude of vibration, the development of the potential elasticity of the vocal cords must be an object of practice. In dealing with resonance, some acoustical laws relating to the diffusion of vibrations are explained in terms open to criticism. Registers are asserted to arise not as usually understood from the varied behaviour of the vocal cords, but 'exclusively from the co-operation of the different resonators of the vocal instrument.' It is roundly stated that 'No modification can be detected in the physical structure or physiological activity of the glottis as a vibrator that could account for the different *timbre* of the sound in a change of register.' If this is right then exeunt Garcia, Seiler, Behnke! The author deals rather fully with the classification of voices. One may take exception to the manner of the explanations (as when it is said that at the period of puberty the larynx rises a few *lines*); and at the representation (without remark) of the compass of the various classes of tenor and alto voices an octave too high. A chapter on 'How to practise' is followed by one on 'Analysis'—that is, sight-singing—in which it is casually observed, as though it were a matter of course, that 'students that wish to learn singing, *especially women, are usually not musical*' (!). The last chapter, which is on 'Style,' is doleful and pessimistic. We live in hopelessly degenerating times, so far as the teaching of singing is concerned. Reaction may come after the lowest point has been reached: so we are to get worse before we shall get better. We are sorry that so eminent a teacher as Cavaliere Marchesi, with his half-century of experience, has no more comfort to give us. As it is, we may be thankful for his book, written as he says with the feeling of a man accomplishing a sacred duty, and we may hope that it will assist to arrest the alleged fatal decline of the divine art of song.

Six Russian Songs. Selected and translated by Rosa Newmarch.

[Novello and Company, Limited.]

English vocalists are greatly indebted to Mrs. Newmarch for her excellent translations of Russian songs, and especially of those comprised in the above selection, which consists of 'A Ball-room meeting' and 'Regret' by Tschaïkovsky; 'Silent Sorrow,' 'An Eastern song,' and 'Dearest little maiden,' by Dargomijsky; and 'A rose in autumn,' by M. Balakirev. These will doubtless be familiar to many of our readers, for they have been charmingly sung at several concerts by Mrs. Henry J. Wood, but those who are unfamiliar with them should hasten to make their intimate acquaintance. They possess a character of their own, and afford rare opportunities for cultured singers to touch the hearts of their listeners.

Dear Home. Love's Message. I asked the Swallows. That Song of old. Cherished Dreams, and *The Roses of Palestine.* English words by Paul England. Music by Eduard Lassen.

Two Songs for Contralto. Two Songs for Baritone. By Helen Agnes MacWhirter.

[Bosworth and Co.]

Herr Lassen's style is too well known by vocalists to need description, but it should be said that its best attributes will be found in the above group of songs. The most important are the first and last of the list, the former a graceful expression of home memories, cherished and revered, and the latter an effective setting of words of tragic character.

Miss MacWhirter's two songs for contralto comprise settings of Heine's 'Seraphine' and E. Nesbit's 'Cradle Song,' which respectively have German and English words only. Both are very well written and pleasing, the accompaniments possessing considerable musical interest. The words of the baritone songs are 'The faded violet,' by Shelley, and 'A lassie I ken,' by McEwen. The music to these is unpretentious but expressive, and sung consecutively the songs would afford effective contrast.

Obituary.

LUIGI ARDITI.

On May-Day, at his residence at Hove, the death took place of the well-known operatic conductor LUIGI ARDITI, in his eightieth year. Born at Crescentino, Piedmont, Arditi studied at the Milan Conservatoire as a violinist. He tried his hand at composition, but the outcome of that phase of his career may be summed up in 'Il Bacio,' a long-established favourite vocal waltz, the strains of which are typical of its genial composer. In 1858, Arditi made London his headquarters, but he led a roving life in conducting Italian opera in one European city after another, in addition to operatic tours in the United States under Mapleson. A man who retires from public life is soon forgotten; but it should be remembered that Arditi conducted the first performances in England of the following works, which we place in chronological order: Gounod's 'Faust,' Her Majesty's Theatre, June 11, 1863; Schumann's E flat (Rhenish) Symphony, Arditi's Promenade Concerts, Her Majesty's Theatre, December 4, 1865; Wagner's 'Flying Dutchman,'—the first performance of any one of Wagner's operas in this country, be it noted—Drury Lane Theatre, July 23, 1870; Mascagni's 'Cavalleria Rusticana,' Shaftesbury Theatre, October 19, 1891; and Humperdinck's 'Hänsel und Gretel,' Daly's Theatre, December 26, 1894.

Alderman THOMAS DYSON, J.P., for thirty years a Lay Clerk in St. George's Chapel, Windsor, and formerly Mayor of the royal borough, died, we regret to record, on May 1, aged seventy-seven. In 1850 he began his vicar-choral career as a tenor singer at Canterbury Cathedral, and four years later migrated to Windsor. The late Mr. Dyson started the well-known pianoforte and music business of Messrs. Dyson and Sons nearly forty years ago.

Mr. THOMAS LAWRENCE FORBES, a well-known amateur organist in Hampstead, died at his residence, 8, Lancaster Road, on the 9th ult., aged 70.

Madame SIBYL SANDERSON, the celebrated American opera singer, a native of San Francisco, died at Paris on the 16th ult., aged 39.

The death of Mr. JULIUS SELIGMANN, of Glasgow, is noticed by our Glasgow correspondent on page 409.

THE BEETHOVEN FESTIVAL.

A special feature of last month was the Beethoven Festival organized by Professor Johann Kruse at Queen's Hall, which extended from the 16th to the 25th ult., and embraced the Nine Symphonies, the principal Overtures, the Violin Concerto, the Pianoforte Concerto in E flat, Op. 73, some of the best examples of the chamber music, and famous vocal excerpts. The soloists engaged were Miss Agnes Nicholls, Mr. Ben Davies, Professor Kruse's Quartet Party and Herr Reisenauer.

The chief interest, however, in the event and that which specially justified the Festival was the engagement of Herr Felix Weingartner as conductor, of whose readings of the Symphonies rumour had spoken in terms of lavish praise. This for the most part was fully justified. The German conductor secured a series of remarkably finished and virile interpretations—the balance of tone, clearness of phrasing, and attention to the minutest details being beyond praise. The only fault was an unbending preciseness in rhythm which in certain movements became irritating to sensitive ears, and a certain loss of the ruggedness and the spirit of unconventionality so characteristic of Beethoven, but this very excessive rhythmic precision naturally appealed to the majority, and the performances were invariably followed by enthusiastic applause. The chorus in the Ninth Symphony was supplied by the Dulwich Philharmonic Society, and the solo vocalists engaged were Miss Agnes Nicholls, Miss Muriel Foster, Mr. William Green, and Mr. Ffrangcon-Davies.

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MORECAMBE MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

Four thousand competitors, an audience of considerably over six thousand at the concluding concert, prodigious crowding and enthusiasm with no disagreeable incidents, these points may serve to convey some preliminary idea of the thirteenth Morecambe Festival, held on April 29 and the three ensuing days. No one having any acquaintance with the best of the musical meetings in the North of England would be likely to suppose that the immense popular success of the competitions was obtained by prescribing pieces of a second-rate order; but as this might be thought by persons who do not happen to know anything about the musical movement in the North, it seems advisable to mention at once the selections in the more important of the open classes:—

Challenge Shield Class, for choirs of fifty voices, or thereabouts:—Madrigal, 'So saith my fair' (Marenzio); four-part song, 'Dim-lit Woods' (Brahms); six-part song, 'Dirge of Darthula' (Brahms); four-part song, 'Weary wind of the West' (Elgar). Class for smaller mixed-voice choirs:—'Cynthia, thy song' (Croce), 'The Falcon' (Brahms). Female-voice choirs:—'Love song' (Brahms), Chorus of Sirens, from 'Song of Argantyr' (Corder). Male-voice choirs:—'Sunset' (Percy Pitt), 'Battle Song' (Schumann). String orchestras:—'Elégie' in D, from Tschaïkovsky's 'Sérénade.'

Full orchestra:—*Andante con moto* from Unfinished Symphony (Schubert) and Prelude to third act of 'Lohengrin,' arranged for concert performance, with theme of Bridal Chorus as *coda*.

In the Shield class the competition was keen, and the extremely high standard was exemplified not only in the performance of the winning choir. The friendly rivalry of the three neighbouring sea-side places—Morecambe, Blackpool, and Southport—once more produced a gorgeous feast of song. But though the Lancastrian madrigal societies all sang in a manner worthy of their high reputation, they this time found themselves in the presence of formidable rivals from a distance, and the Shield ultimately fell to Hanley. If Leeds and Sheffield possess the best choirs in the country on the grand scale (say 250 voices), to those four madrigal choirs of 50 voices or so—Morecambe, Blackpool, Southport, and Hanley—a corresponding place of eminence may with tolerable confidence be assigned. All four choirs have a very high standard of general efficiency, with fine vocal material, thorough discipline, and a guiding musical intelligence that avoids all serious mistakes. From none of them does one ever hear a bad fault of intonation, a confused entry, an inept crescendo, dull phrasing or heavy rhythm. In the extremely difficult matter of maintaining the exact pitch in long unaccompanied pieces it is hard to say which is the strongest. They are all capable of it, with luck, and each of them has achieved it on a good many occasions. One notes the curious point that Blackpool, if they lose pitch at all, nearly always go a little sharp, and the others, in the like case, a little flat. Other special points that suggest themselves after repeated hearings are that Morecambe is pre-eminent in artistic repose and in the faculty of penetrating the secret of different styles, and Blackpool in smartness and the virtuoso qualities. These words are used without the slightest intention of a sneer. The Blackpool singers have a certain peculiar alertness which they naturally and legitimately cultivate, and if the prize were adjudged simply for sheer tunefulness, unanimity in the phrasing, and such qualities, they would always be likely to win it. But while Blackpool is pre-eminent in qualities that appeal to the voice expert, a person primarily interested in the due drawing forth of the composer's meaning would be likely to prefer Morecambe. In the other two choirs, Southport and Hanley, it is all-round efficiency, or high average, rather than any differentiating point of excellence, that challenges attention.

The special qualities of Morecambe were illustrated in the Thursday concert. In association with Mr. Plunket Greene they sang the 'Vätergruft' by Cornelius, and 'Landerkennung' by Grieg, catching the weird atmosphere of the former piece and meeting with entire success all the difficulties presented by the sustained pianissimo, the strange and wonderful modulations, and the German text—the original language being used in order not to disturb the vowel harmonies. This represents one of Mr. R. G. W. Howson's boldest ventures, but the result was a performance of the short but wonderfully original and interesting composition that has probably not been surpassed in this country.

In the orchestral classes Nelson and Colne still easily held their own against all comers, Nelson winning the full orchestra and Colne the string orchestra prize. The Colne orchestra was associated with the festival choir in Elgar's 'The Banner of St. George,' and the two played together the 'Lohengrin' selection under the conductorship of Mr. Corder, at the Saturday concert. That piece was encored, and rather unfortunately, for it went very well the first and not so well the second time. But the standard of the orchestral playing on the whole could only be considered astonishingly high, for one remembered that the performers were mostly working men from small manufacturing towns in North Lancashire. In rehearsing and performing his cantata Dr. Elgar did not find it necessary to make much allowance for the amateur status of the instrumentalists.

Wednesday was devoted to choirs of children and Girls' Friendly Societies, and Thursday to the local competitions, the standard of which was declared by Dr. McNaught to be equal to the standard in the open classes of seven years ago. The prize-winners in open competitions, besides those already mentioned, were, for female-voice choirs, Blackpool Glee and Madrigal Society (conductor, Mr. H. Whittaker); for small mixed-voice choirs, Barrow Madrigal Society (conductor, Mrs. Bourne); for male-voice choirs, Southport Vocal Union (conductor, Mr. J. C. Clark). The Novello Prize for the greatest total of marks fell to Blackpool In the open classes for instrumental chamber music, groups led by Mr. Bertram Lewis were successful, and Mr. Bleasdale's Lancaster forces gained an award in the small orchestra class.

Of new features in this year's Festival there was no lack. The association of Mr. Plunket Greene and the Morecambe choir at the Thursday concert was new, and so was the formation of a large-scale choir with contingents from Blackpool, Kendal, Morecambe, and Southport, who, together with the Colne orchestra, performed Dr. Elgar's 'The Banner of St. George,' under the composer's direction. These forces were brought together on Friday night for rehearsal, and were afterwards entertained to a 'Festessen,' quite in the German style, by the Executive. Another complete novelty was Dr. Elgar's part-song 'Weary wind of the West,' heard in public for the first time on the last day of the Festival; and on an unprecedented scale, if not of an unwonted kind, was the competition in the Shield class, where the adjudicators had to deal with no fewer than eleven choirs. The behaviour of the enormous masses of competitors and listeners was in accord with the excellent record of former years. The management of a musical festival in which 4,000 competitors take part is no easy matter, and this year it was universally admitted that the work had been once more admirably well done. Besides the solution of tactical problems presented by the manœuvring of the enormous bodies of singers and players who take part in the proceedings, one notes on the part of the executive an endeavour to perfect numerous secondary but still important points. Though probably all the members of the committee had an honourable share in the work, one may, without making invidious distinctions, mention two names, Mr. R. G. W. Howson as the leading spirit in purely musical matters, and Canon Gorton as the tactful chairman.

The adjudicators were a committee of four. Mr. John Acton, of the Royal Manchester College of Music, represented expert knowledge of voice production, and Mr. Frederick Corder, Curator of the Royal Academy of Music, orchestral technique. Dr. McNaught brought his unrivalled experience of competitions to bear on the problem of putting through the multifarious business of the day, and Dr. Elgar was the presiding genius.

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COMPETITIONS.

(BY OUR SPECIAL CORRESPONDENTS.)

CARLISLE.

The eighth annual series of competitions and concerts constituting the Carlisle and District Musical Festival was held on April 22 and 23. The first day was devoted to the children's school choirs and the girls-in-business choirs. Eleven of the former and no fewer than eighteen of the latter competed. The Penrith children gained the chief prize, which consisted of a challenge shield. No money prizes were offered in any section of the competitions. The choirs of girls-in-business sang remarkably well. Altogether the singing during the day was agreeably tuneful. The children united to perform the cantata 'The Spider and the Fly' (Bridge), under Dr. McNaught, who adjudicated throughout.

On the second day the adult choirs competed. There were forty entries. It was evident from many of the performances that the art of choir-training is studied in this district with marked success. A choir from Charlotte Street Congregational Church, under Mr. T. P. Dowell, gave beautiful performances, and other choirs were not far behind. The concert programme included Bach's 'O Light Everlasting,' a fine performance of which was given by the united choirs. The new organist of the Cathedral, Mr. A. G. Mercer, greatly assisted the proceedings. It was a great advantage to the Festival to have so competent a musician ready to meet every demand. Miss Edna Thornton and Mr. Denham Price sang at the concerts.

WESTMORLAND MUSICAL FESTIVAL.

The fact that the Festival and competitions held at Kendal on April 23, 24, and 25 formed the eighteenth of these events points to the comparative antiquity of the institution; and when one reflects on the number of festivals more or less on the same plan that have sprung up during the past eighteen years, it is possible to realize how much is owing to the enterprise of Miss Wakefield. Having regard to the energy with which these competitions have been managed, there seems to be little room left for fresh development, and in truth the Festival we are considering presented but few novel features. As regards the competitions, the chief novelty was one for wood-wind or horn soloists, the instruments available being piccolo, flute, clarinet, oboe, bassoon, and horn. There was a satisfactory response, a flute, a clarinet, and two oboes appearing before the judge, Mr. T. T. Noble, of York, and it is to be hoped that the ultimate result may be an encouragement to these neglected instruments. Village orchestras again came forward, and two attempted Schubert's Fifth (B flat) Symphony with considerable success. The folk-song competition, begun last year, was also resumed with good results, Mr. F. Kidson, of Leeds, a specialist in this matter, disqualifying some excellent songs as having been published, but finding three excellent ones well worthy of prizes—'Poor old Horse,' 'Swarth Fell Rocks,' and 'The Cartmel Hunting Song.'

The madrigal singing, always a feature at Kendal, was if anything even better than usual, Pearsall's 'Why weeps my lady love?' being sung to something approaching perfection by choirs from Yealand and Sedbergh. A further prominence was given to the madrigal in the programme of the first evening concert, the bulk of which consisted of a series of eighteen madrigals, from Edwards's 'In going to my lonely bed' to modern examples by Parry and Stanford. The idea was an excellent one in the abstract, as illustrating the wealth of material that exists in one of the most typical branches of native music, and it was practically justified by a series of really fine performances, in which a large chorus, formed out of ten of the chief competing choirs, took part under the direction of Mr. George Rathbone, the choirmaster of the Festival.

So high a standard is raised by the highly-trained choirs which have for years past taken part in these Festivals, that it was well to establish a special class for them with a test of a searching and extensive character. Elgar's 'My love dwells in a northern land' was the set piece, the other being chosen at the discretion of the judge, Dr. McNaught, from the various works prepared for the second concert. The result of this select competition was that Sedbergh won the first prize, Windermere being second out of the nine that took part.

The choral works from which this selection was to be made were Somervell's setting of Wordsworth's 'Power of Sound' (first heard at one of these Festivals in 1895) and Elgar's 'Coronation Ode,' both of which were performed with great spirit under Mr. Coleridge-Taylor's energetic conductorship. At the same concert the orchestra, composed of members of the Hallé Orchestra, showed its excellent quality in two movements from Dvorák's 'New World' Symphony, with which, as might be expected, Mr. Coleridge-Taylor showed himself to be in complete sympathy.

The children's competitions on the final day were on familiar lines, of the same practical nature as usual, and terminated in a concert at which 500 juveniles united their voices, with an effect that had a charm quite its own, in a very pleasing cantata written for the occasion by Mr. Rathbone, 'Vogelweid the Minnesinger,' a piece which is attractive in its tunefulness, and at the same time has some of the distinction which an unobtrusive musicianship can afford. Madame Liza Lehmann's cantata, 'Once upon a time' was another interesting feature of this juveniles' concert, Mr. Banks's adult Kendal choir providing the choruses.

The principals who took part in the three concerts were Miss Lydia Nervil, Miss Mary Wilson, Mr. Gervase Elwes, Mr. Pedro de Zulueta, and Mr. Plunket Greene, with Miss Marie Hall as solo violinist, and Miss Gertrude Kingston elocutionist. The prizes, which according to the wholesome rule prevailing at Kendal consist of certificates and medals, money being given only towards actual expenses, were distributed by Lady Mary Lygon, who in Worcestershire and in New South Wales has done such good work for popular music that her appearance was especially appropriate.

MID-SOMERSET.—SHEPTON MALLET.

This young institution showed signs of abundant life at its second annual meeting at Shepton Mallet on April 29 and 30. It is worked chiefly and with inspiring energy by its founder, Mrs. Mansel, of Wincanton. Although the competitions occupied two days, two adjudicators, Dr. Somervell and Mr. George Rathbone, were kept busy working separately nearly all the time. Many sections were devoted to the children, who, after competing, united to perform the cantata 'Vogelweid the Minnesinger' (Rathbone), under the direction of the composer. More than a dozen adult choirs entered the various sections, and in the evening combined to give a performance of Schubert's 'Song of Miriam.'

SPILSBY.

In this somewhat remote corner of Lincolnshire Mrs. Massingberd has succeeded in rousing some enthusiasm for musical study by organizing annual competitions which this year were held on April 27 and 28. About a dozen villages sent in school choirs and choral societies. The singing generally was satisfactory, some of it being really excellent. An adult choir from Horncastle was a good object-lesson for many of the other choirs. It was one of the most promising features of the proceedings that so many choirs of average capacity came to learn what there is to do and how to do it. At an evening concert the best choirs united to perform Somervell's 'Power of Sound.' Dr. McNaught and the Rev. H. Dams, of Carlisle Cathedral, adjudicated.

YORK.

The Yorkshire Choral and Instrumental Competitions were held on the 6th and 7th ult. at York. These competitions were instituted by Miss Mary Egerton, who still takes an active part in promoting the scheme. The educative effect of the gathering and the constant public criticism of the performances is proved by the excellence of the school singing. There was seldom a note out of tune, and the purity and sweetness of tone of the children's voices was a subject of general remark, and of high praise from the choral adjudicator, Dr. McNaught. The same high standard was happily evident in the

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choral society section. Monk Fryston, under Mr. D. Morris, and the Centenary Chapel Choir (York) under Mr. Rymer, gave first-rate performances of the test-pieces in the different sections in which they were awarded prizes. The Centenary Choir could pit themselves creditably against the best small choirs in the kingdom. A strong feature of the York gathering is the excellence of the ensemble chamber music playing. The entries for pianoforte trio and for string orchestra were not numerous, but their performances were exceedingly interesting. Mr. A. Bent, of the Royal College, adjudicated in this section; Mr. Noble, the Cathedral organist, took great interest in the proceedings. His string orchestra performed Purcell's suite, and he conducted a performance by the combined choirs of Elgar's 'My love dwells in a northern land.'

MALVERN.

The eighth annual Madresfield Musical Competition took place at Malvern on the 5th and 6th ult. This scheme was inspired by Lady Mary Lygon, and it still enjoys the advantage of her active co-operation. The first day was devoted to the children and the church choirs. On the second day there were forty-six entries from adult choirs, quartets (instrumental and vocal), &c. Some of the choral singing elicited great praise from the adjudicators, Mr. A. H. Brewer and Mr. Granville Bantock. Dr. Elgar, who was present, also publicly stated that in his opinion the standard was higher than it had been. The Festival closed with an evening concert at which a fine performance of Elgar's 'Coronation Ode' was given by a band and chorus of about three hundred performers, the composer himself conducting.

PONTEFRACT.

The debt which popular music, in the highest sense of the expression, owes to the individual efforts of enlightened amateurs is not easily exaggerated. The competitions which are doing so much to raise the standard of both taste and performance, more especially in the agricultural districts of the North of England, have in nearly every case been started and organized by amateur effort.

It has now reached Pontefract, a town whose familiar 'Pomfret cakes,' so soothing to the vocal cords, give it an obvious connection with the vocal art. Here, owing to the energetic initiative of a local amateur, Mr. F. S. Hatchard, seconded by another very capable amateur musician in Mr. C. D. Atkinson, a series of competitions has just been established. How good a start it made may be understood from the bare fact that there were 153 entries, and that the event covered three days, May 12, 13, and 14. There can be little doubt that the entries will increase on a future occasion, and many more will submit themselves to the practical, kindly, and often amusing criticism of Dr. McNaught, who was wisely chosen help give the event a favourable start.

Though the entries were very numerous for a beginning, the weak spot was in the classes for concerted music, choral societies, choirs, madrigals, male-voice choirs, and the like, which form of course the most important side of these gatherings. After the close contest between two small choral societies from Monk Fryston and Normanton respectively, on the final day, it will be surprising if other societies do not desire to join in the fray. The singing by these choirs of 'How lovely are the messengers' and part-songs by Edward German and Garrett was remarkably good, and the brilliant success with which the former Society went through a rather prolonged test in sight-reading furnished the high-water mark of the Festival. There was, too, some excellent singing on the part of adult soloists of each kind of voice, the vocalization of the sopranos and contraltos being especially good, but a prevalent fault arose from the habit of many to assume a style of pronunciation which was no doubt thought refined, but which disguised the broad vowel sounds native to Yorkshire, and which are so particularly effective for vocal purposes.

The school children turned up well, and did some work which, if not always satisfactory in itself, was of an intensely practical nature, and calculated to be of the greatest possible assistance to future advancement. To put it plainly, false intonation was rampant and forced tone was frequent, giving one the impression that the standard of schools in the district might be higher, and that teaching might be on better lines. But it is precisely to this end that these competitions are organized, and if we may judge from the experience of other centres, the opportunity offered at Pontefract of raising a higher standard by comparison of results, and by listening to the advice of a thoroughly competent expert, should in the course of a year or so produce a marked improvement.

The concerts associated with the competitions were given under the conductorship of Mr. C. D. Atkinson.

The Morecambe Festival is reported on p. 403.

THE FEIS CEOIL.

The Feis Ceoil (Irish Musical Festival) which, held in Dublin, began on the 18th ult. and continued throughout the week, has been one of the most successful yet held. The general standard in all the competitions was very good, and on the whole showed improvement on former Festivals. The first evening was devoted to a concert of Irish music and some of the prize compositions. Of the latter, Mr. C. S. Craddock's anthem 'All Thy works praise Thee, O Lord' deserves special mention. Signor Esposito's Second Irish Rhapsody for Violin was magnificently played by Mr. John Dunn. Mr. Hamilton Harty's fine song 'The rose's madness,' well sung by Mr. E. Gordon Cleather, was one of the most interesting items of the concert. Several Irish melodies arranged for chorus by Jozé, Seymour, and Rogers were sung by a large choir specially organized for the occasion, and conducted by Dr. T. R. G. Jozé.

Tuesday's concert consisted of the prize cantata 'Connla of the golden hair,' words and music by Mr. W. Harvey Pèlissier, and 'Deirdre,' words by T. W. Rolleston and music by Signor Esposito, which won the prize at the first Feis Ceoil.

The competitions of Thursday were exceedingly interesting, being devoted to the choral competitions of the Commercial Choirs (mixed voices, six entries, and male voices, two entries), the members of each choir being *bonâ fide* employes of the firm in whose name the choir is entered. The winners (mixed voices) were (1) Messrs. Monson, Robinson and Co.'s Choir, conductor, Mr. Lowther Campbell; (2) Messrs Dollard's Printing Works Choir, conductor, Mr. A. Keene; (3) Messrs. Arnott and Co.'s Choir, conductor, Mr. TheodoreLogier. The successful male-voice choir was the *Freeman's Journal* Choir. These competitions are the most important work yet accomplished by the Feis. This is only the second year in which prizes have been offered for commercial choirs, but the result so far has been most encouraging. The majority of the choirs displayed really good choral singing, that of the three prize choirs being of a high order. The evening's competitions included ladies' and mixed choirs (for choirs which had not before won prizes at the Feis). The successful ladies' choirs were (1) Mr. Loretto's Choir, Sligo; (2) Loretto Abbey, Dalkey, conductor, Mr. S. S. Myerscough; highly commended, the Dublin Laundry Co.'s Choir, conductor, Mr. R. O'Dwyer. The successful Mixed choirs were (1) Mr. Loretto's Sligo Choir; (2) the Thomastown Musical Society, conductor, Mr. A. Ranalow. The enterprise of these two choirs in coming such long distances to compete is most praiseworthy—Sligo being 134 miles, and Thomastown, co. Kilkenny, 90 miles from Dublin.

On Friday, in the Ladies' Choirs, Division I., the highest class (eight entries). The prizes were won by the Irish Ladies' Choir, conductor, Madame Cosslett-Heller; Dublin Glee Singers, conductor, Mr. Joseph Seymour; and Loretto Abbey Choir, Rathfarnham, conductor, Mr. S. Myerscough.

At the evening orchestral competition the successful orchestra was also that of Loretto Abbey, conducted by Mr. S. Myerscough. This band is almost entirely composed of the young lady pupils of that Institution.

The prize-winners in vocal and instrumental solos competitions are too numerous to mention. The judges were Signor Denza (pianoforte), Mr. John Dunn (strings), and Mr. Franklin Taylor (pianoforte).

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THE ROYAL CHORAL SOCIETY.

The first production of Sir Hubert Parry's Symphonic Ode 'War and Peace' on April 30 at the Albert Hall is a distinctive event in the annals of the Royal Choral Society. Written expressly for this Society, its chief strength as will be surmised lies in its choruses, and these are so virile that there results a composition that should travel throughout the length and breadth of the land; for the music is thoroughly singable, and possesses the directness of utterance and exuberance that always appeal to choral organizations. The libretto, written mainly by Sir Hubert Parry himself, and with no small literary skill, voices not only the sentiments engendered by the late war, but also expresses the feelings which must ever be paramount when nations forsake sweet reasonableness for the sword. The opening chorus 'Strike now' at once arrests attention, and the Marching Song of Peace is a fine example of choral-writing, but the most beautiful portion is the Dirge 'Blow trumpets, solemnly, sadly blow,' in which dignity, tenderness, and manly resignation are impressively expressed in music in which there is the salt of tears. The bass solo, as dictated by the spirit of the text, is declamatory in style, but the tenor number 'After tumult, rest' is essentially lyrical in character and is very melodious. The beautifully written quartet is a memorable number, and some brilliant effects are produced in those portions in which the soprano soloist sings above the chorus parts.

The soloists were Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. William Green and Mr. Andrew Black, all of whom sang very finely. It is scarcely necessary to add that the choristers were manifestly determined to do their best under the energetic direction of the composer, who was twice recalled to the platform at the close of the performance.

The evening's music terminated with Mendelssohn's 'Hymn of Praise,' conducted by Sir Frederick Bridge.

THE ROYAL OPERA.

Apart from the performances of the *Ring* (noticed separately) there is little to place on record up to the time of going to press. The season proper began on the 4th ult. with Wagner's 'Lohengrin,' in which Madame Bolska made her debut here as *Elsa*, but with qualified success. Herr Kraus was acceptable in the name part, and Herr Müller and Fräulein Reinl created a favourable impression respectively as *Telramund* and *Ortrud*. Herr Lohse conducted with his usual skill, but it was noticeable that he did not keep his orchestra as much in subjection to the voices as did Dr. Richter. The first operas, sung in Italian,—'Pagliacci' and 'Cavalleria Rusticana'—were mounted on the 8th ult., and conducted by Signor Mancinelli. In the former Mdlle. Charlotte Wyns made her first appearance in England, but with only moderate success. The other characters were played by M. Salignac, Signor Pini-Corsi, Herr Reiss, and Mr. Laurence Rea, a remarkable mixture of nationalities! The part of *Turiddu* in 'Cavalleria' introduced another new-comer, Signor Dianni, an efficient if not a remarkable artist. Mdlle. Strakosch embodied *Santuzza* sympathetically, but the greatest success was achieved by Frau Hertzer Deppe, who appeared as *Lolla* and showed great vocal and dramatic ability.

The second week of the season was practically a repetition of the first, the only notable event being the extremely vivacious impersonation of *Nedda* in 'Pagliacci' by Frau Frityi Scheff, but the selections for the third week comprised 'Roméo et Juliette,' 'Lohengrin,' 'Rigoletto,' 'Faust,' 'Die Walküre,' and 'Il Barbiere di Siviglia.' The title-parts in the first-named work were respectively sustained by M. Salignac and Madame Suzanne Adams, and a fresh artist of moderate abilities, M. Fassin, from Brussels, made his debut as *Tybalt*. As *Lohengrin*, Herr Anthes confirmed the good impression he had made on his first appearance as *Siegfried* on the 15th ult., and Frau Knupfer Egli as *Elsa* also increased the highly favourable opinion she elicited on her appearance in the part on the 14th ult., when she took Madame Bolska's place at short notice. It only remains to add that great improvement has been noticeable in the stage management.

THE 'RING DES NIBELUNGEN' AT COVENT GARDEN.

Performances of the 'Ring' were given at Her Majesty's Theatre in 1882 under the direction of Angelo Neumann, and at that time there were Wagnerites and anti-Wagnerites, the latter preponderating. It was a bold enterprise on the part of the German impresario, and carried out with considerable artistic success; financially, however, it was unsuccessful. The results of the three Cycles given last month at Covent Garden under Dr. Richter's memorable conductorship were, however, satisfactory in every way. Times have changed: the true worshippers of Wagner have mightily increased in number, and in addition the lip worshippers, who invariably follow art-movement when they find it gaining ground; of these some honestly try to like what they do not thoroughly understand, others merely pretend to do so. Neumann sowed the seed; Richter now reaps a fruitful harvest, towards which, however, by the Richter concerts he contributed materially.

The second of the three Covent Garden cycles was the most important, for Ternina was the *Brünnhilde*, Van Rooy, except in 'Das Rheingold,' the *Wotan*, Van Dyck the *Siegmund*, while Krause, if not at all points an ideal *Siegfried*, deserves very high praise. Mention must be made of Fräulein Fremstadt, who appeared for the first time here last season, but having scarcely recovered from illness did not then render full justice to herself; as *Fricka* she created a most favourable impression both in her singing and acting. Madame Kirkby Lunn sang the *Erda* music with skill and dignity, and as *Waltraute* in the 'Götterdämmerung' she displayed dramatic power. Herr Reiss was the *Mime*, and his impersonation of the designing dwarf was clever and characteristic. Traces of Ternina's recent illness were at moments perceptible, but they were at once forgotten; her *Brünnhilde* was unparalleled for heroic grandeur and at times tenderness. The fine new scenery by British artists (Messrs. Harry Brooke, Bruce Smith, Hawes Craven, and W. Telbin) for 'Das Rheingold' and 'Götterdämmerung' was a veritable feast for the eye.

Last, but by no means least, we must refer to the instrumental music. In this Dr. Richter surpassed himself, and the orchestral playing was truly magnificent. The eminent conductor modestly declined to appear before the curtain at the close of the work; but throughout the three Cycles the audience cordially applauded his successive appearances at the conductor's desk.

THE PHILHARMONIC SOCIETY.

At the fourth concert (at the Queen's Hall, on the 14th ult.) the honours were carried off, in spite of important novelties, by the old masters: Cherubini, represented by his splendid 'Anacreon' Overture, Beethoven by his Symphony in A, and Haydn by his Violoncello Concerto in D. The two orchestral masterpieces were very finely rendered under Dr. Cowen's direction, and the solo part in the Concerto was played with beautiful tone and finish, albeit in too modern a vein, by M. Arnold Földesy. An interesting event of the evening was the first appearance in England as a pianist of Mr. Edward MacDowell, one of the most prominent of American composers and Professor at the Columbia Conservatory, New York. He chose to be heard in his second Concerto (Op. 23), which was first performed in England at the Crystal Palace Saturday Concert of April 7, 1900, with Madame Carreño as soloist. The composition is comparatively an early work and shows the influence of the Fatherland, where Mr. MacDowell received the greater part of his musical education. The most pleasing portion is the middle section, written in rondo form, full of vivacity, and furnished with a highly effective part for the pianoforte. The programme was completed with Mr. Frederic Cliffe's Scena 'The Triumph of Alcestis,' originally produced at the Norwich Festival last autumn, when the vocal part was sung, as at the concert under notice, by Madame Clara Butt and conducted by the composer.

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London Concerts, Recitals, &c.

The Handel Society is to be commended for including Sir Hubert Parry's cantata 'A song of darkness and light' at its concert given on the 20th ult., at St. James's Hall, and to be congratulated on the excellence of the performance under the inspiring direction of the composer. Miss Agnes Nicholls sang the soprano solos with charm and brilliancy, and the choral and orchestral portions were rendered with spirit and intelligence. The second part of the evening was devoted to Brahms's 'Academic' overture, Humperdinck's cantata 'Die Wallfahrt nach Kevlaar' and his 'Humoreske' for orchestra, all of which were ably given under the baton of Mr. J. S. Liddle, the Society's conductor.

Mr. Julian Clifford showed greater skill as a pianist than as a composer at his orchestral concert on the 6th ult. at Queen's Hall, his playing in M. Saint-Saëns's Pianoforte Concerto in C minor being distinguished by crispness and delicacy of touch. His most successful composition was an Orchestral Suite in D, a work consisting of four movements of bright character. An orchestral ballad and a Concertstück in E minor for pianoforte and orchestra are praiseworthy achievements, but deficient in originality. Mrs. Julian Clifford sang with taste and refinement, and Dr. Cowen and Mr. Dan Godfrey junr. were the conductors.

Mr. Edward Iles deserves the warmest praise for his vocal recitals of songs by living British composers, for our creative artists receive little encouragement to write music of the highest class. On the 2nd ult., at Bechstein Hall, the afternoon was devoted to the best examples by Dr. Frederic H. Cowen, who played the accompaniments, and on the 15th ult. an excellent selection was made from the 'English Lyrics' of Sir Hubert Parry. Many of these are beautiful, and deserve to be far better known. On this occasion Mr. Iles was assisted by Miss Florence MacNaughton, who is gifted with a fine voice and is a student of the Royal College of Music.

Mr. Josef Holbrooke's programme at his second chamber concert at Steinway Hall on the 7th ult. contained some little-known and interesting music, notably his Quintet for Horn and Strings (Op. 43), in which expressive themes are treated in a terse and musicianly manner. A 'Trio Fantasie' for pianoforte, violin, and violoncello by Mr. Alfred H. Barley also deserves praise for its originality of design, and there was much merit in the Pianoforte Sonata (No. 2, in G minor) by Mr. J. D. Davis.

Dr. Wüllner's weekly vocal recitals during the past month at St. James's and Queen's Halls have been greatly enjoyed by admirers of German Lieder, his singing, although deficient in vocal skill, being always dramatic and instinct with keen perception of subtleties.

Signorina Giulia Ravogli, assisted by Madame Alice Esty and Miss Jenny Taggart, and the Leeds Choral Union, conducted by Mr. Alfred Benton, gave a performance in concert form of Gluck's 'Orfeo' on the 18th ult. at St. James's Hall. The Italian prima donna sang the music of the name part with her wonted intensity, and the choral portions were splendidly rendered by the Leeds choristers, who later in the evening were heard in two sections of Dr. Elgar's 'Songs from the Bavarian Highlands,' and in the *finale* of Mendelssohn's 'Hymn of Praise.'

The Chaplin Trio at a concert on the 12th ult. at Steinway Hall played for the first time in London a Pianoforte Trio in A minor (Op. 30) by the late Emile Bernard, who died in Paris last year. If the trio is not a great work, it is well written and agreeable music, and excellently interpreted as it was by the Chaplin Trio it gave manifest pleasure. The interest of the evening was enhanced by the singing of Mr. Robert Maitland.

Herr Rudolf Schwintscher concluded a series of four pianoforte recitals at St. James's Hall on the 19th ult. His readings of the classics showed intelligence, but he marred them by indulgence in exaggeration of impassioned passages. On the 12th ult. he brought forward a sonata in C for pianoforte and violoncello in three movements, of which the second, an expressive *adagio*, based upon a beautiful melody, proved to be the best. The violoncello part was well interpreted by Mr. Herbert Withers.

Mr. Phillip Newbury reappeared in England after eight years' absence on the 5th ult. at Queen's Hall. His remarkably fine tenor voice has been improved by study and experience in Australia, but he has still somewhat to learn in the subtleties of his art.

A very successful debut was made at St. James's Hall on the 4th ult. by Miss Madeline Payne, a young English pianist, for many years a pupil at the Guildhall School of Music and subsequently of Mr. Michael Hambourg. Miss Payne has yet much to learn, but her playing is distinguished by clearness of phrasing and a vivacity that make it engaging. She gave a second recital on the 18th ult. in the presence of a large audience.

Mr. Frederic Lamond, the Scotch pianist, began a series of four pianoforte recitals at the Bechstein Hall on April 24. His programmes were entirely devoted to the masterpieces of Beethoven, whose music he interpreted in a powerful and virile manner, if somewhat lacking in tenderness and charm.

M. Zacharewitsch, a young violinist, created a very favourable impression on his first appearance in England on the 20th ult. at Bechstein Hall. He played with great assurance and brilliancy, and his readings were most intelligent.

Considerable interest was evinced in the first appearance on the 11th ult. of M. Edwin Grasse, a blind violinist, at the Bechstein Hall. He produced a beautiful tone from his instrument, phrased with breadth and clearness, and played with an intensity of expression which seemed to be increased by his affliction.

The East Finchley and Muswell Hill Musical Society gave a performance of Mackenzie's cantata 'The Bride' and C. H. Lloyd's 'Hero and Leander' in the New Lecture Hall, East Finchley, on April 30. These works were creditably given with orchestral accompaniment, under the capable direction of Mr. George R. Ceiley. The solo vocalists were Madame Grace Wike, Mr. Henry Turnpenny, and Mr. Arthur Barlow.

Amongst an enormous number of concerts and recitals may be recorded the violin recitals of M. Kreisler, on the 9th and 15th ult. at St. James's Hall; M. Hoffmann's pianoforte recitals on the 11th and 21st ult. at St. James's Hall; Miss Kingston Neele's concert at the Salle Erard on the 23rd ult.; Mr. Disraeli's vocal recital, 12th ult., Steinway Hall; and Mr. Meux's vocal recital, 13th ult., at Bechstein Hall.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

An Irish Harp Festival on the 8th and 9th ult. had probably more interest for the antiquary than the musician. None of the music performed was out of the usual routine of Irish National melodies. Although full of beauty, these tunes do not seem to lend themselves to the developments with which great composers have glorified and idealized the national melodies of Hungary, Bavaria, Russia, &c. Perhaps it is because the great composer capable of making immortal music out of Irish themes has not yet appeared. The principal instrument used was the Irish harp which, considering its limited capabilities, was really wonderfully fine in tone and expression under the delicate touch of Owen Lloyd and Miss Florence Kerin—to name only two of the performers.

Of the Irish pipes the less said the better, save that they are considerably less excruciating than the Scots variety. Real Irish National dances (solo, duo, and quatuor) varied the performance, and the difficult steps and figures executed by graceful young people of both sexes were really very pretty. An interesting feature on this occasion was the fact that most of the numerous Irish harps used were made in Belfast by Mr. McFall, who follows the best models and produces instruments of great power and purity of tone.

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MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Several choral concerts have been given in the suburbs. On April 27 the Selby Hill Choral and Orchestral Society gave a performance of Cowen's 'St. John's Eve' in the Selby Oak Institute. The principals were Miss Rosina Buckmann, Miss K. Brooks, and Messrs. A. H. Quance, T. E. Davis, and A. E. Walker. The chorus was efficient, and a small orchestra, led by Mr. Wilfred Stratton, was reinforced by Mr. Leonard Lyon at the pianoforte. This was the Society's first public essay, and under Mr. Wymark Stratton's careful direction the concert went off well. On April 30 the St. James's Choral Society, Handsworth, gave a concert at the Council House, Soho Road. The programme comprised Harford Lloyd's 'Hero and Leander' and Elgar's 'The Banner of St. George.' The soloists were Miss Aimée Wathen and Mr. Edward J. Lidbury. A miscellaneous selection followed, when the clever young violoncellist Mr. Montague Pollack made his last appearance prior to undergoing a course of study under Professor Becker at Frankfort. Miss Cleobury was the pianist, Mr. E. H. Melling the organist, and Mr. Franklyn Mountford ably conducted.

On April 27 the first choral rehearsal for the approaching Festival was held in the Masonic Hall. Mr. R. H. Wilson, of Manchester, the new chorus-master, had been engaged for some time in testing and selecting the singers. The veteran bass Mr. William Pountney is once more in the chorus, vigorous as ever. Mr. Wilson had a great reception, and if folk feel a little sore at the small part Birmingham is to play in its own Festival there is a conviction that chorus-master and conductor being in complete accord, no falling off will occur this time in the choral work. Bach's Mass in B minor is the first composition taken in hand.

The fourth annual meeting of the City Choral Society was held on the 4th ult., under the presidency of the Lord Mayor of Birmingham (Alderman H. Rogers). The concerts have yielded a profit, and encouraged by their success the Society propose to include Liszt's 'St. Elisabeth' in their next season's programme.

A notable addition has recently been made to the organs of Birmingham. The Highgate Baptist Chapel has now one of the most up-to-date three-manual organs, by Messrs Ingram, Hope-Jones, and Co. The manual compass extends to five octaves, and all the stops go through. Mr. Hope-Jones gave an explanatory lecture to a large audience, and the next evening Mr. C. W. Perkins, the city organist, gave a recital, displaying the powers of the instrument. The choir assisted, and vocal solos were given by Miss Rosina Buckmann.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Choral Society gave its last concert for the season on April 25, at Colston Hall, and presented Dr. Elgar's 'Dream of Gerontius' and 'Coronation Ode.' Choir and band numbered upwards of 500, Mr. H. Lewis being leader of the orchestra and Mr. G. Herbert Riseley at the organ. The principal vocalists in the former work were Miss Muriel Foster, Mr. W. Green, and Mr. D. Price. In the latter these were joined by Miss Amy Perry. Miss Adela Verne played M. Paderewski's 'Polish Fantasia,' and was well supported by the band. Mr. George Riseley directed a concert which afforded the utmost gratification to the hearers.

The second annual choral festival of the Bristol District Psalmody Association was held in the hall of the Young Men's Christian Association on April 29. The Association has a membership of about 400, drawn from choirs at Bath, Frome, Chippenham, Gloucester, and Radstock, in addition to Bristol. Mr. F. Stone conducted the performance, which consisted of anthems and vocal and instrumental solos.

St. John's Choral Society on the 5th ult. gave an interesting concert in the Parish Hall, Redland, under the direction of Mr. A. E. Hill (organist of St. John's Church). The programme comprised Weber's 'Preciosa,' Gade's 'Spring's Message,' and a miscellaneous selection. Miss Edith Evans, Miss Elsie Thomas, Mrs. W. R. Baker, Mrs. E. Linnett, and the Rev. R. M. Wade Smith were the principal vocalists. A small but efficient orchestra was led by Mr. Harold Bernard.

There was a large attendance at Russell Town Congregational Church on the 6th ult., when the Choral Society connected with the district gave a concert. The choral portions of the programme, consisting mainly of choruses from Handel's oratorios, were creditably rendered under the direction of Mr. A. J. Rees. Miss Maude England and Mr. F. Frost contributed sacred songs.

A Festival of parish choirs was held in Bristol Cathedral on the 7th ult., the choirs being in connection with the local Church Choral Union. The building was crowded, as in addition to 500 singers—the collective strength of twenty-two choirs—there was a large general congregation. The conductor was Mr. John Barrett, and Mr. Hubert Hunt was at the organ. The last gathering of the kind (under the auspices of the Bristol Church Choral Union) was held in October, 1898. Since then the movement lay dormant, but it has been revived, and it is intended to make the scheme extend to the whole diocese. The Festival was highly successful, and the anthems chosen were very effective. The Magnificat and Nunc dimittis were sung to settings by Dr. G. M. Garrett; and the anthems were Rea's 'My soul truly waiteth still upon God' and Ouseley's 'It came even to pass.'

The Weston-super-Mare Philharmonic Society, at its concert in the Pavilion at Knightstone on the 14th ult., under the direction of Mr. Edward Cook, of Bristol, gave an excellent rendering of Mr. S. Coleridge-Taylor's 'Hiawatha.' Miss Edith Evans, Mr. Charles Saunders, and Mr. Montague Worlock were the soloists, and there was an orchestra composed chiefly of Bristol players, with Mr. F. S. Gardner as principal first violin. There were about one hundred and fifty in the choir, and the choruses were delivered with capital effect, with the result that the singing evoked much enthusiasm.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Glee and Madrigal Union on the 2nd ult. gave their second and last concert for this season. The Union was assisted by Miss Jose Florac (soprano), Herr Bast (violoncellist), and Signor Esposito (solo pianist). Mr. C. W. Wilson played the accompaniments.

On the 6th ult. the University College (Stephen's Green) Choral Society gave a performance of Gadsby's 'Columbus,' under the conductorship of Mr. Robert Dwyer.

The Trinity College Choral Society gave on the 14th ult. a performance of 'Acis and Galatea' and Bridge's 'Forging of the Anchor.' The soloists were Miss Agnes Treacy, Mr. Dan Jones, and Mr. Thomas Marchant. An amateur orchestra lately started in connection with this Society made its debut on this occasion, playing, besides the accompaniments to both works, the B flat Symphony of Haydn, Mr. Charles Marchant conducting.

The Feis Ceoil is noticed separately on p. 405.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The annual concert of Mr. Winram's Pupils' Orchestra, which took place on April 24, can only be characterized as a brilliant success, and as an achievement on the part of the teacher. Obviously a labour of love, no pains, no care is spared in the training of the young string players who form the bulk of the Orchestra, the result being that in quality of tone, beauty of phrasing, unanimity of bowing, and combined dash and delicacy they leave nothing to be desired. The programme included the C minor Symphony of Beethoven, the 'Don Giovanni' and 'Semiramide' Overtures, pieces by Massenet and

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Brahms, and a charming 'Legend' for orchestra by W. B. Moonie, a young local composer who is doing good work.

Beautiful and excellent in every respect was the performance of Mendelssohn's 'Hymn of Praise' in St. Mary's Cathedral on April 28, under the able conductorship of Mr. T. H. Collinson. The choral work was admirable, and showed most painstaking preparation on the part of the talented choirmaster. An excellent orchestra, led by Mr. H. Dambmann, combined with the organ in a fine reading of the accompaniments.

The Edinburgh Sunday Society has issued its balance-sheet, and shows that during the season it has given twenty Sunday evening concerts and band performances. In addition to the harmless pleasure it has afforded to many, the substantial sum of £86 10s. 5d. has been distributed among certain of the most deserving local charities.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The visit on the 8th ult. of the Joachim Quartet under the auspices of the Choral and Orchestral Union was in all respects a complete success. The better to suit the performance of chamber music in St. Andrew's Great Hall, the management had erected the platform in the centre of the room, and the result was entirely satisfactory. Three quartets comprised the programme, viz., Mozart in G major, Brahms in B flat major, and Beethoven in A minor (Op. 132), and while all three were played in that masterly way one expects from such a combination of artists, the Mozart number met with most general acceptance.

THE LATE MR. JULIUS SELIGMANN.

We regret to record the death of Mr. Julius Seligmann, the *doyen* of the musical profession in Glasgow, which took place on the 4th ult. Mr. Seligmann was the son of a stockbroker in Hamburg, in which city he was born in 1817. His early professional life was spent as a teacher of violin and pianoforte in his native city, and as a member of the Duke of Brunswick's private orchestra. He was also associated with a Musical Festival at Schwerin of which Mendelssohn was conductor. After the great fire in Hamburg in 1842 Mr. Seligmann came to Scotland and settled in Glasgow, where he soon took a leading position as a teacher and conductor. He was the first conductor of the Glasgow Choral Union, and under his baton were given the initial performances of 'Elijah' in Glasgow and Edinburgh. Moreover, he was one of the founders of the Glasgow Society of Musicians, and for fourteen years remained its president. A musician of high attainments and ripe experience, he was also a well-read man in many departments of literature, and the personal charm of his manner and the high tone of his life as a man gained for him not only the affection of his brother musicians, but the respect of the entire community. By his death Glasgow loses one of the few men who can speak at first hand of the early beginnings of musical life in the city. His passing away is mourned by his widow and his only son, Mr. H. A. L. Seligmann, a well-known teacher of singing in Glasgow.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two successful concerts were given in the Stroud Subscription Rooms on April 23 in aid of funds for a new organ in the parish church. A feature of the afternoon performance was the rendering of several part-songs by the Gloucester Orpheus Society, under the direction of Mr. A. Herbert Brewer. Each item was re-demanded. In the evening the Stroud Ladies' Choir, an organization formed by Mr. Tidman, made its first appearance; and on the 5th ult. the choir gave a successful concert. The ladies showed they had been well trained, and as more confidence is acquired we may expect a more ambitious programme.

The last concert of the season of the Gloucester Choral Society was as usual generously arranged for by the president, Mr. Joseph Bennett, and proved a great attraction. The principals were Miss Perceval Allen, Mr. Ffrangcon-Davies, Mr. James Capener (vocalists), and Mr. Tivadar Nachez, Miss Gertrude Ess and Miss Madeline Payne (instrumentalists). The chorus made one very notable contribution to the programme by a most creditable rendering of Bach's seldom-heard cantata (or part of cantata) for eight voices 'Now hath salvation and strength.' It was performed at the special request of the president, and the choir came triumphantly out of the admittedly severe test.

Great praise is due to Tewkesbury in general and to Mr. G. Watson in particular for the good performances of 'Hiawatha's Wedding Feast,' 'Death of Minnehaha,' and 'Hiawatha's Departure' given on April 30 by the Philharmonic Society. The Society is to be congratulated on giving Coleridge-Taylor's work in its entirety. The soloists were Miss Serpell, Mr. Gwilym Richards and Mr. Montague Borwell, and band and chorus numbered eighty performers.

The last concert of the season given by the Cheltenham Philharmonic Society on the 20th ult. was of special interest, because there was performed for the first time in this country a legend entitled 'Christophorus,' by Josef Rheinberger. It is written for soprano, tenor and bass soli, chorus and full orchestra. It proved a pleasing work of no great difficulty, and was very well received. Mr. Phillips, the able and energetic conductor, secured a good performance. At the same concert the orchestra played Mendelssohn's 'Hebrides' Overture and Beethoven's Symphony No. 7; and the programme included selections from Elgar's 'Songs from the Bavarian Highlands' for chorus and orchestra. The concert was certainly the best of the season, and there was a large attendance.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The fourth Annual Festival of the Liverpool Church Choir Association occurred in St. George's Hall on April 28, when the huge auditorium was as usual densely crowded. This admirably-managed organization, with its two-fold objective—firstly, 'to promote the practice and study of standard Church music,' and secondly, 'to hold combined Church choir festivals in St. George's Hall'—has made itself a power in Liverpool, and it is not too much to say that it is beginning to have a far-reaching effect not only in the city churches, but in those of the suburbs and district generally. The chorus, as before, was 650 in number, and the soloists were Master Frederick Ashford (Christ Church, Lancaster Gate, London), Mr. Harold Yates (St. Nicholas Parish Church, Liverpool), Mr. Albert Monaghan and Mr. Wm. Dawson (both of York Minster). The programme contained Haydn's motet 'The Arm of the Lord,' Stainer's Te Deum in E flat, Monks's anthem 'The day is past and over,' the Nicene Creed from Gounod's 'Messe Solennelle,' Stanford's Magnificat and Nunc dimittis in B flat, Wesley's beautiful unaccompanied anthem 'O Lord, my God,' and Sullivan's 'Who is like unto Thee?' Mr. H. A. Branscombe is deserving of warm congratulations on the successful accomplishment of his task as conductor. Dr. Peace presided with his usual skill at the organ, while first and second trumpets, tenor and bass trombones and kettledrums were again employed.

The music given in St. George's Hall at the above-mentioned Festival of the Church Choir Association was again sung on the 20th ult. by seven other combined choirs. The conductor was Mr. W. Scott, the organist Mr. T. B. Banks, and the venue Holy Trinity Church Schools, Walton Breck.

The performance under Dr. Richter's direction of Cyril Meir-Scott's 'Heroic' Orchestral Suite No. 2, which occurred in January of last year, induces an interest in any new creation of that young and promising composer, and his incidental music to the recent performance of the Theocritus idyll 'Gorgo and Praxinoë' at University College was marked by considerable art and resourcefulness.

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The Liver Choral Society's concert took place on April 23, when the first portion of the programme was given over to a well-balanced performance of Van Bree's cantata 'St. Cecilia's Day,' the soloist being Miss Grace Collins. The chief feature of the second part was a new and pleasing Suite for strings by the Society's conductor, Mr. J. F. Leopold.

A most enjoyable concert was given on the 14th ult. at the College of Music. The chief feature was an admirably blithe performance of Sterndale Bennett's 'May Queen,' with Mrs. Newham, Miss Annie Herriott, Mr. H. Roughton and Mr. William Hopwood as principals, whilst Mr. W. I. Argent conducted with his customary tact. The Birkenhead Glee and Madrigal Society has just concluded a most successful season under the able direction of Mr. Walter Baker. Lately there has been a decided revival in the interest taken in glee-singing in this district.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A very pleasant concert was given by the Norwich Philharmonic Society, under the direction of their conductor Dr. Bates, at St. Andrew's Hall on April 30. Mendelssohn's 'Hebrides' Overture and Beethoven's 'Pastoral' Symphony were well rendered, and Miss Ethel Barns and Miss Mary Noverre played Spohr's Concerto No. 2, in B minor, for two violins and orchestra. Mr. Lane Wilson, who made a welcome first appearance in Norwich, was the vocalist.

The last of the popular Saturday organ recitals, under the management of Dr. Bunnett, was held at St. Andrew's Hall on April 25, when the Mayor and Corporation were present, and the Festival Chorus and Philharmonic Society assisted. Dr. Bunnett's 130th Psalm—Mr. H. Sawford Dye singing the tenor solo—was included in the programme. The attendance at these recitals during the past season has been upwards of 20,000 persons, an increase of twenty-five per cent.

The report of the last Norfolk and Norwich Musical Festival was presented at a meeting of the general committee held on the 2nd ult. Notwithstanding the fact of its being Coronation year, an increased attendance was again reported, and the gross receipts exceeded those at any Festival for nearly forty years. The balance (£175) was retained towards the expenses to be incurred prior to the next Festival. The committee are to be commended for including works by no fewer than ten British composers in the programme.

The local musical season concluded with an excellent concert at St. Andrew's Hall on the 11th ult. by Mr. Arthur Bent's Orchestra, mainly composed of lady and gentlemen amateurs, reinforced in the brass and wood-wind department by some London players. Sir Charles Villiers Stanford came expressly to Norwich to conduct his 'Irish' Symphony and Beethoven's Violin Concerto, the solo instrument being played with excellent technique, skill, and refinement by Mr. Arthur Bent. Miss Kate Anderson was the vocalist, and the concert, which ranked as the most enjoyable since the Triennial Festival, concluded with Ponchielli's 'Dance of the Hours.' After the performance Sir Charles Stanford received from the local members of the Orchestra a silver bowl as an acknowledgment of his kindness. Mr. Bent deserves the warmest congratulations for presenting so excellent a programme, and for his services in promoting orchestral music in the district.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The East Bridgford Choral Society gave a careful performance of Barnby's 'Rebekah' on April 24. The solos were taken by Miss Gertrude Crisp, Mr. Gwilym Richards, and Mr. William Oaksford; Mr. Herbert Oaksford conducted.

The Mansfield Harmonic Society finished their season's work on April 28, when the chief feature of the programme was Mendelssohn's 'Hymn of Praise.' The soloists were Miss Gleeson White, Miss Ethel Meggit and Mr. Seth Hughes. Mr. R. W. Liddle, organist of Southwell Cathedral, conducted. Haydn's 'Creation' was rendered by the Quorn Musical Society on April 29. Miss Florence Smart, Mr. Alfred Page, and Mr. Montague Borwell undertook the solos, and Mr. Vincent Dearden was the conductor.

At Derby on the 5th ult. Mr. Harold Henry's Orchestral Society concluded its eleventh season with a concert in which the members of the orchestra had the assistance of the Duffield Choral Society, by this means considerably enhancing their attractive programme. The orchestral numbers included Beethoven's 'King Stephen' Overture, Bizet's 'L'Arlésienne' Suite, German's 'Nell Gwyn' Overture, and Cowen's 'Language of flowers' Suite. The soloists were Miss Edith Hayes and Mr. Herbert Gammidge, and Mr. Sydney T. Sadler conducted. The choral numbers included 'The Revels,' from Macfarren's 'May-Day,' and Cowen's 'Bridal' Chorus, besides the chorus to 'Land of Hope and Glory,' in which Mr. Gammidge took the solo.

The Worksop Musical Society, under the direction of Mr. Hamilton White, closed its second season with a performance of 'Elijah' on the 7th ult. The soloists were Madame Moulds, Miss Lilian Payne, Mr. Vincent Ward, and Mr. John Browning.

Foreign Notes.

BERLIN.

Dr. Hans Richter, who was invited to take part in the unveiling of the Wagner monument, has written a letter to the committee in which he gives his reasons for declining that invitation. It appears that he is not in sympathy with the scheme: he considers the Festspielhaus at Bayreuth erected by Wagner his real monument; moreover, many details do not meet with his approval. A reply has been sent by the committee expressing a hope that the worthy Doctor will not form any opinion until the details of the inauguration, now being carefully considered, are officially made known. This is not the place to discuss the attitude of Dr. Richter; but it will certainly cause general regret if the eminent conductor who was so closely associated with Wagner, and who directed the first performance of the 'Ring' at Bayreuth, should not be present at the unveiling. Felix Mottl for similar reasons has, it appears, also declined the invitation addressed to him.

BRUNSWICK.

The Litolff publishing firm has recently celebrated the seventy-fifth anniversary of its existence, and at the same time the day on which, fifty years ago, the present proprietor, Th. Litolff, became its head.

BUDAPEST.

The Philharmonic Society here was established in 1853. The first concert, which took place on November 20 of that year, was given under the direction of Franz Erkel, the national Hungarian composer, whose opera 'Hunyady Laszlò,' produced in the year 1844, achieved popularity. Wagner's 'Tannhäuser' Overture was performed at the second concert. Many eminent men appeared from time to time as conductors of the Society: Wagner, Liszt, Levi, Goldmark, Strauss, &c. Erkel died in 1893, and his son Alexander, for a time in conjunction with Stefan Kerner, succeeded him, but he died in 1900. At the recent jubilee festival the graves of these musicians were visited, *immortelles* being placed on them. The festival programmes included a 'Hymn,' a Festal Overture, an Opera by F. Erkel, and a Symphonic Poem, 'Zriny,' specially written for the occasion by Carl Goldmark, and conducted by him; also Beethoven's Choral Symphony.

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COPENHAGEN.

The programme of the final concert of the sixty-seventh season of the Musical Union included the choral work 'Dornröslein' by Peter Arnold Heise, a noted composer of vocal music who died in 1879. The cantata in question had not been performed as a whole for twenty years.

Another concert, which took place a few days previously at the Old Fellow Palace, was given for the purpose of raising a fund in order to erect a monument to J. P. E. Hartmann—known in this country as the father-in-law of Gade. Of his music, however, little if any has been performed here. He died in 1900 at the advanced age of 95. The King and royal family, in addition to the Emperor of Germany, were present at the concert. At the last of the Palace concerts—now in their eighth season—a cantata by Lange-Müller was revived.

FRANKFORT-ON-MAIN.

The 'Hoch' Conservatorium will celebrate the twenty-fifth anniversary of its foundation on the 20th and 21st of the present month. It was opened in 1878, with Joachim Raff as principal, and with an able teaching staff which included Clara Schumann, Julius Stockhausen, and Bernhard Cossmann. Raff died in 1882, and in the following year the present director, Dr. Bernhard Scholz, assumed office. A festival chorus from his pen is to be performed at the great competition of thirty-four choral societies to be held here in the presence of the Emperor on the 2nd inst.; also the choral setting of the poem 'Siegesgesang nach der Varusschlacht,' by Georg Messner, artillery officer at Breslau, which won the prize.

MANNHEIM.

The festival (April 12-14) given to inaugurate the new *Festhalle* passed off successfully. The correspondent of the *Allgemeine Musik Zeitung*, however, complains of the medley of the opening programme. It opened with the 'Meistersinger' Overture, played by the combined orchestras of Mannheim and Carlsruhe, after which two songs by Beethoven and Schubert, fine in themselves, seemed to him out of place, and still more so Liszt's Pianoforte Sonata in B minor, although admirably interpreted by Signor Busoni. At one of the chamber concerts five *Lieder* by Hugo Wolf were sung by Frau Jeanette Grumbacher-de-Jong and Professor Johannes Messchaert, and their inclusion in the programme was most appropriate, seeing that 'Corregidor,' the opera by the late gifted composer, was produced in Mannheim in 1896.

PARIS.

Edvard Grieg during his recent visit to the French capital conducted his 'Peer Gynt' Suite, No. 1, his cantata 'Vor der Klosterpforte,' and other works at the Colonne concert of April 19. There were a few cries of 'A bas Grieg' from the gallery, a revenge for a somewhat strong statement made a year or two ago by the composer in reference to the Dreyfus *affaire*, but those cries soon became inaudible in consequence of the cordial applause meted out by the rest of the audience. Composers, as past history shows, would do wisely not to mix politics with music; but the harm done to Grieg in this instance was not serious. He, however, must have taken the hostile cries a little to heart, for in a letter to the manager of the house of Pleyel, in reference to a chamber concert arranged to be given on the 27th ult., he speaks of the joy which he will experience in meeting the Parisian public on a 'scène plus intime après avoir pris contact avec lui au Théâtre du Châtelet.' The Pleyel concert, by-the-way, was very successful.

M. Alfred Bruneau, the composer of 'Le Rêve,' 'L'Attaque du Moulin,' 'Messidor,' and 'L'Ouragan,' has succeeded M. Luigini as conductor at the Opéra-Comique. M. Massenet's 'Werther' continues to draw large audiences. The *première* of MM. Bisson and Chaumet's 'La petite maison' was expected at the end of the month just elapsed.

The performances of Berlioz's 'Damnation de Faust' commenced at the Théâtre Sarah-Bernhardt on the 7th ult. M. Raoul Gunsbourg, who prepared it for the stage, has divided it into five acts and ten tableaux: La gloire; La foi; Le jeu, la boisson; L'amour païen; L'amour chaste; L'abandon; La nature; La course à l'abime; Damnation; and Rédemption. M. Pougin in *Le Ménestrel* describes it as a curious spectacle, but complains that in some of the most effective of the tableaux the ear listens with diminished attention, the eye being so much occupied. Alvarez impersonated *Faust*, Renaud *Méphistophélès*, Chalmin *Brander*, and Madame Calvé *Marguerite*. Owing to her unfortunate accident however her part was subsequently taken by Mlle. Lafargue.

M. Alexandre Guilmant, the distinguished organist, will again give his historical organ recitals at the Trocadéro Palace every Monday afternoon up to July 20.

WIESBADEN.

The four operas 'Oberon,' 'La Dame Blanche,' 'L'Africaine,' and 'Armide' have been selected for the festival performances which take place on the 4th, 5th, 6th and 7th inst. Special adaptations of these works have been prepared for the theatre here.

Miscellaneous.

The annual meeting of the Tonic Sol-fa College was held in the Queen's Hall on the 11th ult., Mr. W. Johnson Galloway, M.P., presiding. A programme of music was performed by a choir of 400 voices from the Henry Purcell Choral Society, the Northern Polytechnic Institute Choir, the Plaistow and Tate Institute Choral Societies, the South London Choral Association, the West Ham Choral Society, and the West London Choral Association, conducted by Mr. Leonard C. Venables. A choir of boys from St. Saviour's School, Walthamstow, was put through an interesting series of tests, one of which was the singing at first sight of a part-song, in the staff notation, written for the occasion by Mr. W. S. Desborough. The annual holiday course for music teachers will be held at the College Buildings, Earlham Grove, Forest Gate, from July 13 to August 11.

The accounts of the Norwich Musical Festival held last autumn show a credit balance of £175, which amount is to be kept in hand. The gross receipts are set down as totalling £5,403 6s. 11d.; the payments, £5,228 6s. 11d. Of the latter, the two largest items of expenditure were: to the principal vocal performers, £1,423 16s.; to the orchestral players, £1,138 15s. 9d.; and to the chorus, £463 6s. 3d. The smallest but one item on the debit side of the balance sheet is that of 'musical composers,' who received £47 5s., exactly £9 8s. 6d. more than the doorkeepers and carriage attendants!

Messrs. Bell have in preparation a new Series dealing with the Great Composers, to be uniform with their 'Miniature Series of Painters.' The following volumes have been already arranged: 'Handel,' by Dr. W. H. Cummings; 'Mozart,' by Professor Ebenezer Prout; 'Beethoven,' by Mr. J. S. Shedlock; 'Mendelssohn,' by Mr. Vernon Blackburn; and 'Sullivan,' by Mr. Saxe-Wyndham. The volumes will be illustrated with portraits, facsimiles of MSS., &c., and will deal in a popular manner with the lives and works of the masters.

The annual festival of the Church of England Schools took place at the Crystal Palace on the 16th ult., when Church Sunday School choirs numbering 4,500 children and 500 adults, drawn from 100 London Sunday Schools, gave performances of anthems, hymns, and sacred songs under the direction of Mr. R. J. Mines. Mr. F. W. Belchamber presided at the organ.

The St. James's (Hatcham) Choral Society gave a concert in the National Schools on the 13th ult. under the direction of Mr. A. E. Davies, when Mendelssohn's 'Hear my prayer,' Stainer's 'Daughter of Jairus,' and a miscellaneous selection were performed, including the part-songs 'A Slumber Song,' F. N. Löhr, and 'The Chase,' Edward German.

A meeting has recently been held at Newcastle-on-Tyne to promote a memorial to the late Dr. William Rea, who did so much for music in that city, and to which he devoted the greater part of his life-work (forty years) with unstinted enthusiasm. Mr. J. Dick, 11, Osborne Terrace, Newcastle-on-Tyne, will give all particulars.

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Country and Colonial News.

BRIEFLY SUMMARIZED.

AYR.—The third annual Choir Festival Service of the Presbytery Choir Union was held in Mauchline Parish Church on the 16th ult. Sixteen choirs, comprising 300 voices, took part under the direction of Mr. Henry Graves, Mr. J. Doak presiding at the organ. The anthem was Elvey's 'I was glad.'

BARNSTAPLE.—The Musical Festival Society gave two concerts in the Music Hall on April 22. In the afternoon Elgar's 'Coronation Ode' and a Thanksgiving Anthem 'O praise the Lord' by Dr. H. J. Edwards were performed, the last-named work being given for the first time. The composition is described as possessing much interest and variety and the orchestration as masterly, the work in fact of a conscientious and serious musician. This was conducted by the composer, and the 'Ode' by Mr. J. J. Gardiner, who also directed the orchestra in an excellent performance of Grieg's Pianoforte Concerto in A minor, in which Dr. Edwards displayed great ability as the soloist. The vocalists were Madame Sobrino, Miss Jessie King, Mr. Samuel Masters, and Mr S. J. Bishop. In the evening, Sullivan's 'Martyr of Antioch' was given. A miscellaneous selection included the new 'Pageant March' of Dr. Edwards, who conducted throughout.

BASINGSTOKE.—The Choral Society gave its second concert this season on April 28, when Mendelssohn's 'St. Paul' was performed. The band and chorus numbered 120 performers, and the solo vocalists were Miss Beatrice Spencer, Miss May Hayden, Mr. C. Starkey, and Mr. Dalton Baker. Mr. Charles Griffiths led the orchestra, and Mr. H. E. Powell conducted as usual.

BATH.—The Orpheus Society gave their annual concert at the Assembly Rooms on April 27, when the programme included a number of glees and part-songs, among which may be mentioned Stainer's 'Bind my brows,' Abt's 'Ave Maria,' Spofforth's 'Come, bounteous May,' Cooke's 'Strike the lyre,' Horsley's 'Come, gentle Zephyr,' and the dramatic chorus by L. de Rille 'The Martyrs of the Arena.' Miss Amy Simpson, Mr. J. Ellis, Mr. Harrison and Mr. C. T. Marriner contributed vocal solos, and Mr. J. W. Duys violin solos. Mr. H. J. Davis conducted.

BATTLE.—The Choral Society gave its second concert on the 7th ult. at the Drill Hall. The programme included Stamford's 'The Revenge,' of which the chorus, assisted by an efficient orchestra, gave a most spirited rendering; and two part-songs: 'The Vikings,' Eaton Faning, and 'A Lullaby of Life,' by Henry Leslie. As the Society has been in existence only a few months, this performance reflected much credit on all concerned. The soloists were Miss Elsie Scruby and Mr. F. G. Langham (vocalists), Miss Alice Allwork (violin), and Mrs. Charles Pigott (harp). Mr. Bertram Weller, organist of the parish church, conducted.

BERKELEY.—The Choral Society's second concert of the season was held in the Town Hall on the 6th ult., when 'King Harold' by F. Cunningham Woods was performed, followed by a miscellaneous second part. The solo vocalists were Miss Eveline Gerrish and Mr. C. Eynon-Morgan. The Rev. A. Shankland was solo violin, and Mr. George S. Evans conducted.

BISHOP'S STORTFORD.—The Musical Union gave a performance of Mendelssohn's 'St. Paul' on April 29 in the Great Hall. In the singing of the choruses the choir displayed good attack and much enthusiasm. The solo vocalists were Miss Stanley Lucas, Miss Eleanor Druce, Mr. Harry Stubbs and Mr. R. E. Miles, the soprano being especially successful. Mr. A. Eaglefield Hull conducted.

BRUTON.—The Choral Society gave their eighth annual concert on the 9th ult, when the 'Wedding Feast' and the 'Death of Minnehaha' from Coleridge-Taylor's 'Hiawatha' were performed. Both chorus and orchestra acquitted themselves well, and the principal vocalists were Miss Eureta Truscott, Mr. E. T. Morgan, and Mr. F. Aubrey Millward. Miss Heginbotham led the orchestra and Mr. Rowland Hughes conducted.

CALNE.—The Calne Musical Society brought its seventeenth season to a close on the 12th ult. by a most successful performance of Coleridge-Taylor's 'Hiawatha's Wedding Feast' and the 'Death of Minnehaha,' preceded by a short miscellaneous part. The chorus sang vigorously and well. The soprano solos—and, in the absence of a tenor, the air 'Onaway! awake, beloved!'—were entrusted to Miss Clara Smith of the Royal College of Music, who threw herself into the music she had to interpret with highly satisfactory results. Mr. Dan Price gave an excellent rendering of the bass solos, and Mr. J. W. Duys, who ably led the orchestra, played the 'Fantasie Caprice' of Vieuxtemps for violin in excellent style and refinement. Mr. W. R. Pullein is to be congratulated upon the success of the concert and the Society he so ably conducts.

CAPE TOWN.—The programme of Mrs. John T. McKay's popular chamber concert in the Dutch Reformed Hall on April 22 included Weber's Quintet in B flat, Schumann's Etudes Symphoniques, cleverly played by Miss Grace Batchelder (Mrs. W. Deane), Max Bruch's Romanze in A minor for violin by Herr Karl Metzler, and the *Andante* from Goltermann's A minor Concerto for violoncello by Herr Hans Endler. The vocalists were Miss Agnes Whitehead and Mr. D. Keay.

CHESTERFIELD.—The Orchestral Society presented an interesting programme at their concert in the Stephenson Memorial Hall on April 22, under the able direction of Mr. H. N. Biggin. It included Schubert's Symphony in C major (No. 7), a selection from the 'Flying Dutchman,' Tschaïkovsky's 'Danses Caracteristiques' and 'Danse des Mirlitons,' Massenet's 'Dernier Sommeil de la Vierge,' and Sullivan's music to the 'Merchant of Venice.' Madame Marriott was the vocalist and Mr. Percy Such solo violoncello. Mr. J. H. Parker led the orchestra.

ELY.—A very successful rendering of 'Israel in Egypt' took place on the 5th ult. The Cathedral Choir, the Ely Musical Society, in addition to singers from Cambridge and Bury, rendered Handel's music with excellent effect to the accompaniment of a full orchestra. The soloists were Miss Evans, Miss Napier (both from the Royal College of Music), Mr. Read (a remarkably good tenor from Trinity College, Cambridge), and the bass duet was sung by two members of the Cathedral Choir. Dr. A. W. Wilson, organist of the Cathedral, conducted, and Dr. Alan Gray, of Cambridge, rendered valuable assistance at the organ. The work was preceded by a hymn, collects, and a lesson read most impressively by the Dean. The whole arrangements, with which the Precentor, the Rev. J. H. Crosby, had not a little to do, were carried out most satisfactorily.

GRAHAMSTOWN.—Mrs. W. Deane gave an historical recital of pianoforte music in the Town Hall on April 4, when her programme included excerpts from the classical composers extending from Orlando Gibbons, Purcell, and Scarlatti to Liszt, Tschaïkovsky and Grieg. The recital was well attended by students and others.

HANLEY.—The Hanley Cauldon Vocal Society gave a concert at the Victoria Hall on the 18th ult., when an interesting programme consisting mainly of part-music was provided. It included 'Hymn to Music,' Dudley Buck, 'The Shepherd's lament,' H. Smart, 'Dim-lit woods,' Brahms, 'Weary wind of the West,' Elgar, 'The Lord is my Shepherd,' H. Smart, 'Dirge of Darthula,' Brahms, 'The river floweth strong,' R. Rogers, and 'So saith my fair,' Marenzio. The interest of this programme was enhanced by the fact that several of these part-songs were the test-pieces in which the choir had won the challenge shield at Morecambe on the 2nd ult. Mr. John James was the skilful conductor.

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HERTFORD.—Barnett's 'Ancient Mariner' was performed by the choir and orchestra of the East Herts School of Music, under the able conductorship of Mr. J. L. Gregory, on April 30. The work received a very adequate rendering, and the soloists were Miss Amy Sargent, Miss Lucie Johnstone, Mr. Harry Stubbs, and Mr. R. E. Miles.

HORSHAM.—The Horsham Musical Society gave its last concert of the season on the 13th ult., when Mendelssohn's 'Elijah' was performed in the Assembly Rooms. Miss Maggie Purvis, Madame Himing, Mr. Henry Beaumont, and Mr. Daniel Price were the principal vocalists. The band and chorus numbered 100 performers, and useful assistance was given by Mr. R. Harris at the organ and by Miss Laura Sapey, the accompanist of the Society. Mr. W. M. Quirke was leader of the orchestra, and Mr. A. P. Whitaker conducted.

ILFRACOMBE.—The Choral Society performed Gaul's 'Joan of Arc' at its final concert on the 5th ult. The choir displayed much animation and excellent expression, and the orchestra contributed materially to the success of the performance. The solo vocalists were Miss Eureta Truscott, Mr. Albert Collings and Mr. Kevern Batten. Dr. G. T. Gardiner conducted.

KESWICK.—Mendelssohn's 'Elijah' was excellently performed by the Choral Society in the Pavilion on April 30. Madame Sadler Fogg, Miss Alice Bertenshaw, Mr. William Wild, and Mr. Cuthbert Allan were the principal vocalists, and valuable help was given by Miss Isabel Pope, Miss Constance Banks, Miss Tyson, and Messrs. Hall and Beadle. The leader of the band was Mr. F. W. Schofield, and Mr. P. T. Freeman conducted.

KETTERING.—The Choral Society gave a successful performance of Mendelssohn's 'St. Paul' in the Victoria Hall on April 28. The choir sang with much spirit throughout, notably in 'Stone him to death' and 'Rise up, arise,' and there was a complete orchestra augmented professionally by London players. The solo vocalists were Miss Maggie Purvis, Madame Amy Dewhurst, Mr. Henry Brearley, and Mr. Henry Bailey. The conductor, Mr. H. G. Gotch, may be congratulated on the success resulting from his labours.

MINEHEAD.—A Festival Service was held at St. Michael's Parish Church on April 22, when Prout's 'Hundredth Psalm' and 'The Heavens are telling' were sung. There was an orchestra numbering thirty performers, and the choir comprised members of musical bodies in Minehead and Alcombe, including the choir-boys of St. Michael's and St. Andrew's churches. Mr. H. T. Gilberthorpe, organist of Dunster Church, presided at the organ, and Mr. Walter Evans, organist of the Parish Church, conducted.

RIPON.—The annual concert of the Ripon and Wakefield Diocesan Training College took place in the Common Room of the College on the 11th ult., when Mozart's 'Requiem' and Cowen's 'Rose Maiden' were sung with full orchestral accompaniment under the direction of Mr. C. H. Moody. The choir—numbering one hundred voices—did brilliant work, and principals and orchestra acquitted themselves with distinction.

SHIFNAL.—The Choral Society gave Mendelssohn's 'Elijah' at the Town Hall on April 20 with a band and chorus of eighty performers. Every credit is due to Mr. Malcolm Alison for the admirable work he has done in training the choir, who sang with much spirit and good expression. The solo vocalists were Miss Alice Porter, Miss Kate Trevor, Mr. T. G. Boulton, and Mr. Frederic Morris, and the orchestra was led by Mr. T. E. Clarke.

STAMFORD.—The recently resuscitated Musical Society gave a performance in the Corn Exchange on the 7th ult. of Mendelssohn's 'Hymn of Praise' and Macfarren's 'May Day.' The choir displayed good tone and excellent precision, and there was an efficient orchestra led by Mr. W. H. Burrows. Miss Florence Robinson and Mr. G. F. Sands were the solo vocalists. In the interval Mr. Harold Parsons, the conductor, was presented with a silver-mounted ivory baton as a token of appreciation of his enthusiastic work for the Society.

ST. ALBANS.—The Musical Society associated with the St. Albans Congregational Church gave an excellent performance of Gaul's 'Joan of Arc' on April 23. The singing of the choir reflected great credit on their conductor and trainer, Mr. Gordon Williams, and the solo parts were well sung by Miss Agnes Walker, Mr. W. D. Vincent, and Mr. William Burt. Miss Ethel Buttenshaw presided at the pianoforte, and Mr. R. Thompson at the organ.

STOURBRIDGE.—A new musical society has been formed recently, under the title of 'The Stourbridge Clef Club.' Its main object is to provide for its members concerts at which chamber music shall receive adequate interpretation by competent professional players, and the opening concert was held in March. At the second concert, held in April, the programme was supplied by Mr. De Jong (flute), Mr. Arthur Cooke (pianoforte), Mr. Montague Pollack (violoncello), and Mr. Walter Lawley, an excellent tenor. Mr. Arthur Woodall accompanied.

SUTTON.—The 'Occasional' Choir of St. Barnabas' Church gave a creditable rendering of Stainer's Cantata 'The Daughter of Jairus' on April 23, whereby the choir showed the results of their excellent training by Mr. Ernest J. Downer. The soloists were Miss Gattrell, Mr. Ford, and Mr. S. Beaumont. Mr. H. Keynes ably presided at the organ. A concert of chamber music was given in the Public Hall on the 6th ult., when the chief features of interest were a Sonata in MS. for Pianoforte and Violin by Wolstenholme, and a Suite for the same instruments by Eduard Schütt, played by Miss Emmie Lord and Miss Daisy Hansell, who also contributed solos for their respective instruments. Mr. Randell Jackson was the vocalist and Miss Louie Brooks recited.

TIMPERLEY.—The Vocal Society gave their last concert of the season on April 27, when Sterndale Bennett's 'May Queen' and a miscellaneous selection were given. The latter included the part-songs 'O my luve's like a red, red rose,' by Dr. G. M. Garrett, and Pinsuti's 'Good-night, beloved'; also the march and chorus from 'Tannhäuser.' The performance was conducted by Mr. Mozart Sheaves.

WINDSOR.—The Windsor and Eton Choral Society gave their second concert of the season at the Albert Institute on the 11th ult., when Mendelssohn's 'St. Paul' was performed. The choir sang with spirit throughout, and were efficiently supported by the orchestra consisting of members of the Windsor and Eton Orchestral Society. The solo vocalists were Miss Helen Kirkpatrick, Miss May Hawker, Mr. Wilfred Kearton, and Mr. Campbell McInnes, and the performance was directed by Sir Walter Parratt with his accustomed care and skill.

WORCESTER.—The Musical Society gave their second concert of the season in the Public Hall on April 21, when the prominent features of the programme were Sir Alexander Mackenzie's cantata 'The Bride,' and Dr. Iliffe's choral ballad 'The Power of Song.' The choir sang with much spirit and excellent expression, reflecting great credit on their trainer and conductor, Mr. W. Mann Dyson. A novelty was forthcoming in Mr. Harold Watt's Orchestral Suite in four movements, which was sympathetically performed by the orchestra conducted by the composer. The music is said to contain graceful and pleasing melody, and the Suite is cleverly orchestrated. Madame Siviter and Mr. G. F. Pardoe were the vocalists, and Mr. W. Henry Dyson played the Introduction and Rondo Capriccioso for Violin by Saint-Saëns.

YORK.—Mr. T. Tertius Noble has been presented by the members of the York Symphony Orchestra with an old print of York (framed), Cave's 'History of York,' and Halfpenny's 'History of York.' The presentation took place after a rehearsal on the 5th ult, that date being both the conductor's birthday and the fifth anniversary of his founding of the Orchestra.

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Answers to Correspondents.

QUIDNUNC.—(1) For glees, not difficult, for two tenors and two basses, try:—'The Chapel' and 'The Sabbath Call' (Kreutzer), 'The long day closes' (Sullivan), 'Maiden, listen' (C. F. Adam), 'Thuringian Volkslied' (Abt), 'Lovely night' (Chwatal), 'The two roses' (Werner), 'Spring's delights' (Müller), 'Come away' (Schäfer), and 'The homeward watch' (Henry Smart). (2) We will endeavour to carry out your suggestion in the matter of the organ specification.

TYMPANIST.—So far as we can discover the orchestral instruments that have entered into the nomenclature of London thoroughfares are the Horn (Horn Park, Lee), the Harp (Harp Lane, Lower Thames Street), and the Triangle, of which there are two, one in Hackney, the other in North Kensington. Trump Street, Cheapside, is the nearest approach to a certain instrument of the brass family.

CUMBRIAN.—The following songs for baritone or bass may meet with your approval:—'The Sword Song' from 'Caractacus' (Elgar); 'English Lyrics,' third and sixth sets (Hubert Parry); 'Don Juan's Serenade' (Tschaïkovsky); 'The Knight's Leap' (Parratt); 'Loyal Death' and 'Unbeloved' (Stainer); 'Rage, thou angry storm' (Benedict); 'Blow, blow, thou winter wind' (Sarjeant).

F. E. S.—Here are some classical songs for a tenor voice:—'Adelaide' (Beethoven); Twelve Songs from the Oratorios (Handel); Twenty Songs for Tenor (Schubert); 'Il mio tesoro' and 'Dalla sua pace' from 'Don Giovanni' (Mozart); 'Lend me your aid,' from 'Irene' (Gounod); 'Onaway! awake beloved!' and 'Sweet evenings come and go, love' (S. Coleridge-Taylor).

C. W. S.—The complete score of Arne's 'Comus' can only be obtained through a second-hand bookseller, but some of the songs have been reprinted in modern editions—especially 'Echoes of olden times,' edited by Miss Mary Carmichael; and Mr. A. H. Brown has arranged the overture for the organ. Two songs, 'By the gaily circling glass,' and 'By dimpled brook' are issued by Messrs. Augener.

J. P.—(1) Each of the first four petitions of the Litany should be sung by priest and choir alternately. (2) No, it is not true that anyone who has passed the degree of Mus. B. can, after the lapse of two years, obtain that of Mus. D. by 'paying £10 and so escape further examination.' What *would* the Secretary of the Union of Graduates in Music say to the mere thought of such a thing?

KITTY.—The article by Liszt in the *Neue Zeitschrift für Musik* to which you refer was on Robert Franz, the song composer. He (Franz) published his Albumblatt for pianoforte—his first and only composition for that instrument, as you say—on his seventieth birthday. We will search for the actual date of the article and send it to you.

S. P. D.—(1) See Four Duets for two sopranos (or two tenors), by Cherubini, published by Messrs. Novello. (2) We cannot differentiate between the musical examinations at the various Universities in regard to degrees of difficulty. The difficulty is to get a degree. (3) No antiquarian value; you might be able to dispose of it for sixpence, or less.

REX.—Your old barrel-organ, with the six mechanical figures of wood, the beautifully inlaid case, the mother-of-pearl tablet, which plays eleven tunes, is probably of more interest as a curiosity than value as a marketable commodity. The instrument was doubtless imported from Italy, thus accounting for the Italian and English names upon it, neither of which is known.

F. D.—You are quite right. Strike the G sharp first, and then begin the shake on the A (Chopin's Nocturne in B, Op. 32). As Mr. Dannreuther in his invaluable primer on 'Musical Ornamentation' states: 'Melodic outlines are not to be disturbed.'

MAC.—(1) It is hardly necessary to advise you to act cautiously, but you might spend £100 on 'doing it up' and the thing would then be worth £50. (2) You have not got it quite correctly. It is this: A certain Scotch divine, a Doctor of Divinity, had a fancy for playing the violin; this recreative muse earned him the sobriquet of 'Fiddle, D.D.'

FRANÇOIS.—'How could I get *good* concert engagements?' you ask. The initial difficulty is to get any kind of concert engagement of a remunerative kind. Judging from the shoals of concerts given in London the outlook is not very promising, unless one happens to be a Paderewski, a Kubelik, or a Marie Hall.

S. W. H.—(1) As to the best style of organ pedals this is a matter of fancy, organists and organ-builders being divided in opinion on that point. (2) Mr. L. C. Venables's 'Choral and Orchestral Societies' (Curwen) will help you, though the subject of conducting is practical rather than theoretical.

LEEDS.—Slurs (in music) are often used in a very arbitrary manner. In modern publications they are supposed to represent the finesse of phrasing, but, as in the point raised by you (the triplet), there is often a lack of consistency.

S. S.—"Four-and-a-half" is rather young to begin the serious study of music, though much depends on the general health and natural gifts of a child as to the time at which he should be started on his musical career. We assume your question refers to the keyboard instrument.

G. R.—It is advisable, though not absolutely necessary, to use one side of the paper only in writing music intended for publication, as, in cases of urgency, delay is thereby avoided by permitting the MS. to be distributed among double the number of engravers or compositors.

GUILLIELMUS.—Damp may turn the keys yellow, therefore it is good to keep the lid of the pianoforte open, if not continually, in order that the keys may be exposed to the air. See a valuable little book issued by Messrs. Broadwood entitled 'Information concerning pianofortes.'

PETER.—The only chance of getting analyses of the works you mention would be to procure the programme-books of the Monday and Saturday Popular Concerts containing them. Perhaps Messrs. Chappell & Co. could supply you upon application to them.

J. W.—The Psalms offer the fullest scope for expressive treatment in the chanting thereof. The expression indications in the Psalter you name should be taken in a general sense, and not be rigidly followed without due regard to the sentiment of a particular verse, or verses.

ONE IN DOUBT.—Strictly speaking, the term *Diapason normal* is a pitch which gives 435 vibrations at 15° Cent. (59° Fahrenheit) for the A above middle C: but it is rather loosely applied to instruments below the high English pitch without complying with mathematical conditions.

H. G. C.—Batiste's Andante in G was originally composed for the organ, and is easily procurable. The various other forms in which it appears are therefore arrangements, or derangements.

CHORAL.—'The Musical Directory' published by Messrs. Rudall, Carte and Co. is the book you require; its cost would not make serious demands upon your purse.

HISTORICUS.—Mr. Fuller Maitland's 'English Music in the Nineteenth Century' (Grant Richards) will probably be useful to you.

LARGO.—'How to read music' (J. Curwen & Sons) gives a 'pronouncing list of the names of leading foreign musical composers, performers, and works.'

E. J. D.—So far as we can discover there was not any National Anthem in England, or even in Scotland, previous to that in use at the present day.

F. L. B.—See 'A practical treatise on organ building,' by F. E. Robertson (Sampson Low).

AN OLD SUBSCRIBER.—The voice should be rested, and it may be advisable to consult a reliable throat specialist.

F. H.—We have never heard of the method.

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THE TIMES.

It was far easier to realize and enjoy the beautiful Ode performed for the first time at the Albert Hall on Thursday night than it is to put into words a record of the impression it made. Sir Hubert Parry's music is always straightforward, vigorous, and masterly in design; but he has seldom given us a work so easy to follow at a first hearing, and yet so intricate in the development of its themes as "War and Peace," an ode set to remarkably fine words. . . . . the words and music seem to have grown up together, and the first impression, the musical picture of Hate and Pride, is more definitely produced by the prelude for orchestra than by the words sung by the baritone soloist. . . . . The texture of the choral writing is amazingly rich; and in the orchestration—so far as it could be properly heard in the Albert Hall—there are numerous touches of genius, notably a reiterated phrase on the horn in an accompaniment to a beautiful passage, "Out of the reach of cares and fears," occurring in the Dirge.

DAILY TELEGRAPH.

Written for a choral society, we naturally find in "War and Peace" a liberal allowance of choral music, each chorus dealing independently with its own particular subject, as also do the solos. So far this is the old fashion, and, in our opinion, the best fashion. . . . His music is always interesting, often beautiful, and effective in a high degree. This fully appears in the "Peace" section where number after number, by directness of expression and freedom from unnecessary complication, carries not only sensuous pleasure but intelligent conviction. . . . The composer excels, as we all know, in elegiac music. He has the touch which calls for tears, and in the present case we are disposed to dwell lovingly upon such tender and sympathetic strains as those of the Dirge, "Out of the reach of cares and fears," of the tenor solo, "After tumult, rest," and of the final *ensemble*, with its long-drawn and touching ending. For these, and others like them, "War and Peace" will live. They plead an exalted argument in the language of beauty, without which all art is worse than a tinkling cymbal.

PALL MALL GAZETTE.

Let us at the outset give the composer all words of praise, from a general apart from a distinctive and individualized point of view. His libretto is strenuous and full of determination. He does not attempt to write what Matthew Arnold once called "poetical poetry." His is rather the art of the rhetorician, so far as the words are concerned; and we are bound to add that the same point of view steals into his music. That music is, nevertheless, altogether excellent. . . . There is really much genuine emotion in the end of the first chorus, "Strike now." The chorus for female voices, "Be strong, O brothers," is a piece of work that shows Sir Hubert Parry in one of his genuinely exalted moods, in which his really elevated emotion is exactly and precisely related to his profoundly felt technical accomplishment. . . . Later, there was a special note of courageous nobility in the chorus, "Hands together"; the tenor solo, "After tumult, rest," is a peculiarly beautiful number, the end possessing a fine and fresh quality of feeling. Towards the end there was an odd little reminiscence of Gounod, which, however, came to be forgotten in the final chorus, which is in the best sense musically significant and sincerely felt.

MANCHESTER GUARDIAN.

Sir Hubert Parry is a master of contrapuntal forms, and in that direction shows his power, especially in the latter part of his symphonic ode. The orchestration is both delicate and rich in colour, qualities which are at once revealed in the lengthy introduction.

GUARDIAN.

The bass solo in the prologue, descriptive of the fallen angels Pride and Hate, joint authors of war, is a lurid and powerful piece of declamation, and its climax at the words "And all the splendid panoply of war," where the swinging march-tune first bursts upon the ear, is a dramatic touch of the finest quality. Admirably expressive, too, is the contralto solo "Aye, let hate and pride conspire," and it is rich in phrases of eloquent and pathetic beauty. Almost the finest section in the whole work is the Dirge; above a slow-moving figure in the accompaniment the chorus sing a series of solemn diatonic chords, then the soprano voice takes up the lament, and the chorus enter once more with a hymn-like phrase, accompanied by a mysterious figure on the horn, the whole passage being most touching in its manly simplicity. . . . . There is a charming melody at the words, "O for that day when all men's hearts shall beat," which in its outline irresistibly recalls the immortal tune which adorns the last pages of "Blest Pair of Sirens," and on it the composer constructs a short *fugato* with wholly delightful effect. Then the prayer returns, and the words "Grant us thy peace" are softly breathed by alternate quartet and chorus in solemn antiphony. The whole passage is devoid alike of new rhythmic devices and of recondite harmonies, and is a striking instance of the sublime effect that a master hand can produce by the simplest possible means. Speaking of the Ode as a whole, we may point to the striking skill with which the two fundamental motives, in ever varying forms and settings are made to permeate almost every bar of the music, and thus to convey that sense of unity which is so essential to the best works of art.

YORKSHIRE DAILY POST.

The composer has been his own librettist, and while the diction of his poem shows a literary instinct and poetic feeling entitling it to consideration on its own merits, it furnishes also, as might be expected, a fertile and suggestive theme for musical treatment. A very slight acquaintance with Dr. Parry's character enables one to recognise his individuality in the high aspiration towards all that makes for righteousness, and in the love for his fellow men and the optimistic belief in their capacity for goodness that colour the poem. In that it presents a series of moods, even more than a series of pictures, its fitness for a musical setting is obvious. . . . The nobility of thought in this Ode may be imagined, even from this hasty summary of its leading features, and this characteristic seems to be reproduced in the music, which is vigorous and masculine, yet tender and sympathetic, and makes one, after perusing it, eager for an opportunity of hearing the work.

BIRMINGHAM DAILY MAIL.

The Ode opens with a lengthy orchestral intrada, containing the chief leading motive which predominates throughout the work. This prelude lends itself to rich orchestral colouring. . . . . The chorus that follows the bass song is for male voices, vigorous and stirring, and of virile power. . . . . The section "Comradeship" is expressed in a chorus for female voices of great dramatic intensity, and is finely written. The section of the Dirge is a chorus in four parts, with soprano solo, and here the composer shows his majestic and powerful vein that always characterizes his orchestral accompaniments. The final section of the War, the "Home Coming," is eloquently dealt with in a chorus and soprano solo, "Ring the tidings far and wide," full of varied contrast and impressiveness. The Peace section is preceded by an orchestral prelude, after which there is the tenor solo, "After tumult, rest," a truly lyrical and finely-written number, enhanced by delightful harmonic changes. This is followed by a quartet, "Sing the glories of peace," with important solo passages, constructed in a tuneful and captivating manner. The next number is a choral march, "Forward through the glimmering darkness," one of the most stirring sections of the entire work. . . . . The Ode concludes with a chorus and quartet, "Grant us Thy peace," in which eight-part writing strongly figures, the accompaniment being built upon the chief motive of the prelude.

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"LAST JUDGMENT."—"Mr. James Coleman maintained his high reputation, and the air 'Thus saith the Lord' afforded opportunities of displaying the grand quality and power of his voice."—*Derby Mercury*, April 1, 1903.

"'Land of hope and glory' (Elgar), by Mr. James Coleman and chorus, was evidently considered the song of the evening. The applause was enthusiastic, and notwithstanding Mr. Molineaux's silent but pathetic protest, which he made to the audience watch in hand, an encore was insisted upon."—*Midland Herald*, March 28, 1903.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1903.

BERLIOZ IN ENGLAND.

A CENTENARY RETROSPECT.

One hundred years have come and gone since Louis Hector Berlioz (his first name is omitted in nearly all the dictionaries) made his entry into the world. He was born at La Côte Saint-André, a small town near Grenoble, France, on December 11, 1803. Berlioz *père*, a country doctor, wished his son to follow the medical profession, but all to no purpose. At the age of eighteen, Hector was sent to Paris as a medical student, but the ghastly experiences of the dissecting-room so repelled the imaginative young man that he forsook the healing art for that of music. He entered the Conservatoire de Musique and studied under Lesueur for composition. (The only instrument Berlioz could play was the guitar!) His parents entirely disapproved of this change of vocation on the part of their son. A violent quarrel with the 'old people' at home resulted in a stoppage of supplies, which compelled the wilful young man to earn a scanty livelihood by singing in the chorus of an obscure Parisian theatre. A Bohemian side-light on those early days is furnished in the *Musical World* of December 15, 1837. The extract is specially interesting as being one of the earliest references to Berlioz in an English musical journal. It forms part of an article entitled 'Music in Paris in 1837 (Ella's Musical Sketches, MS.).' Ella, by-the-way, does not give the name of his informant:—

> The early history of Berlioz is romantic and may not be void of interest to the reader. He was first known to my informant as a chorister in a minor theatre; his reserved manners made him unsocial and unpopular with his comrades; by the musicians of the band he was remarked as eccentric in appearance, always proficient in his duties, and yet anxious to elude particular notice. My informant from motives of curiosity sought the acquaintance of this recluse, and one day adjourned to a neighbouring *estaminet* to discuss divers matters on music and sip the beverage of a 'Demie tasse.' The humble chorister produced from his pocket a bundle of MS. scores of descriptive overtures and dramatic scenes, and amidst the fumes of tobacco, the rattle of billiards and dominoes, endeavoured by singing the *motivi* of the various movements to interest his companion. When he arrived at a particular passage, the sedate and sullen chorister, having waxed warm and earnest in his gesticulations, exclaimed 'Voilà! le climax!' and down went his fist, smashing all the crockery upon the table.

So hot-headed and unconventional a pupil as Berlioz was regarded with little favour by the powers-that-be at the Conservatoire, in fact Cherubini, the director, positively hated him. During his studentship he composed the 'Symphonie Fantastique' and the 'Ouverture des Francs Juges,' two works which, as Mr. Dannreuther has well said, 'are more than sufficient to show that he was already the master of his masters, Cherubini of course excepted.' Moreover, he was repeatedly plucked in the examinations for prizes in composition! But in 1828 he took the second, and finally (in 1830) the first prize—the 'Prix de Rome,' the blue-ribbon of the famous French music-school. At the end of his three years' sojourn in Rome, Berlioz returned to Paris where, finding it difficult to obtain a means of existence by composition, he took to writing articles in the newspapers and gave occasional concerts. His contributions to the *Journal des Débats* afforded full scope for the exercise of his remarkable literary gifts, and he had the additional advantage—not always in the

Cabman: Cab, sir?
Old Gentleman: My friend, I can see that you are speaking, but I cannot hear a word you say. I have just come from a concert given by Monsieur Berlioz.
(From *Charivari*.)

equipment of musical critics—of possessing a technical knowledge of the subject upon which he wrote.

As a composer and as a man Berlioz was not popular in Paris, nor indeed in France. No man was more abused or caricatured, and his compositions were regarded as the outcome of a more or less disordered brain. He endeavoured to obtain a Professorship at the Conservatoire, but in vain; the only posts with which his distinguished name and his Alma Mater are officially associated were the appointments of Conservateur (1839-1850) and Librarian (1852-1869). His compositions are too well known—and we may add appreciated—to need further reference, and his writings—which include the 'Treatise on Instrumentation,' a branch of the art in which he was so consummate a master—possess quite a literary charm. After a strenuous existence of sixty-five years, Hector Berlioz died at Paris, March 8, 1869.

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Much of an *In Memoriam* nature will be written about Berlioz during the remaining months of this centenary year. Not a little of this will recapitulate what is well known concerning him biographically, and there will be put forward a certain amount of impressionist criticism that is of doubtful value. Therefore we venture to strike out a new path, one that should have special interest for English readers, in giving some information concerning the visits of the eminent French composer to the land of 'Rule, Britannia,' where he was received with hardly less enthusiasm than his German contemporary Mendelssohn.

By his marriage with Miss Harriet Smithson (1800-1854), the distinguished Irish actress in Shakespearean parts, Berlioz became closely connected with these isles. The marriage took place at the British Embassy, Paris, on October 3, 1833, one of the signatories to the register being Franz Liszt, as will be seen from the subjoined official copy of the marriage certificate, specially procured for the purpose of this article.

(Page 120.)

Marriages solemnized in the House of His Britannic Majesty's Embassy at the Court of France in the year 1833.

Mr. LOUIS HECTOR BERLIOZ of the Town of Côte Saint André in the Department of Isère France—Bachelor, and HARRIET CONSTANCE SMITHSON of the Parish of Ennis in the County of Clare Ireland—Spinster, were married in this House by Licence this third day of October in the year one thousand eight hundred and thirty-three

By me M. H. LUSCOMBE, Chaplain.

This marriage was solemnized between us { L. H. BERLIOZ / H. C. SMITHSON

In the presence of { BERTHE STRITCH JACQUES HENNER / ROBERT COOPER F. LISZT

No. 359.

I A. P. Inglis Esqre His Britannic Majesty's Consul-General at Paris do hereby certify that the foregoing is a true and faithful Copy of an Entry in the Register Book of Embassy Marriages kept at the British Consulate at Paris in France.

British Consulate General (Stamp) Paris

Witness my Hand and Seal, this seventeenth day of June 1903.

A. P. INGLIS
Consul-General
Paris.

The *Court Journal* of October 12 rather cruelly refers to the ill-fated union in these words:—

> Miss Smithson was married last week, in Paris, to Delrioz (*sic*), the musical composer. We trust this marriage will insure the happiness of an amiable young woman, as well as secure us against her re-appearance on the English boards.

An amusing incident of those Parisian days is recorded by Harriet Smithson's fellow countryman, the genial and witty George Alexander Osborne, who in a most interesting paper on his friend Hector Berlioz said*:—

> Miss Smithson was much admired and sought after. I remember being at a public ball [at Paris], and while walking with her leaning on my arm, we were stopped by Mdlle. George, the great French tragedian, who took my other arm, making me look like an urn with two handles as we paced up and down the room. Many were the winks and nods I received, one gentleman loudly remarking, 'Look at that monopoliser of tragedy.'

* 'Musical Association Proceedings,' February 3, 1879.

There is considerable risk attending any statement as to the *first* performance of a Berlioz composition in England. But the Societa Armonica deserve credit for their enterprise in introducing the master's works to English audiences. The programme of the concert given on March 30, 1840, included—

Overture—Des Francs Juges (first time of performance) *Berlioz.*

On June 1, 1840, the same Society performed the 'Waverley' Overture, and later in the year (December) the 'King Lear' Overture was heard for the first time in this country at some concerts given at the Princess's Theatre. The 'Francs Juges' Overture was also performed by the 'unrivalled band of sixty wind instruments, conducted by Mr. Godfrey,' at the 'Promenades Musicales' given at the Surrey Gardens in May and June, 1841. These performances by outsiders doubtless drew the attention of the Philharmonic Society's directors to the existence of the French composer, then thirty-eight years of

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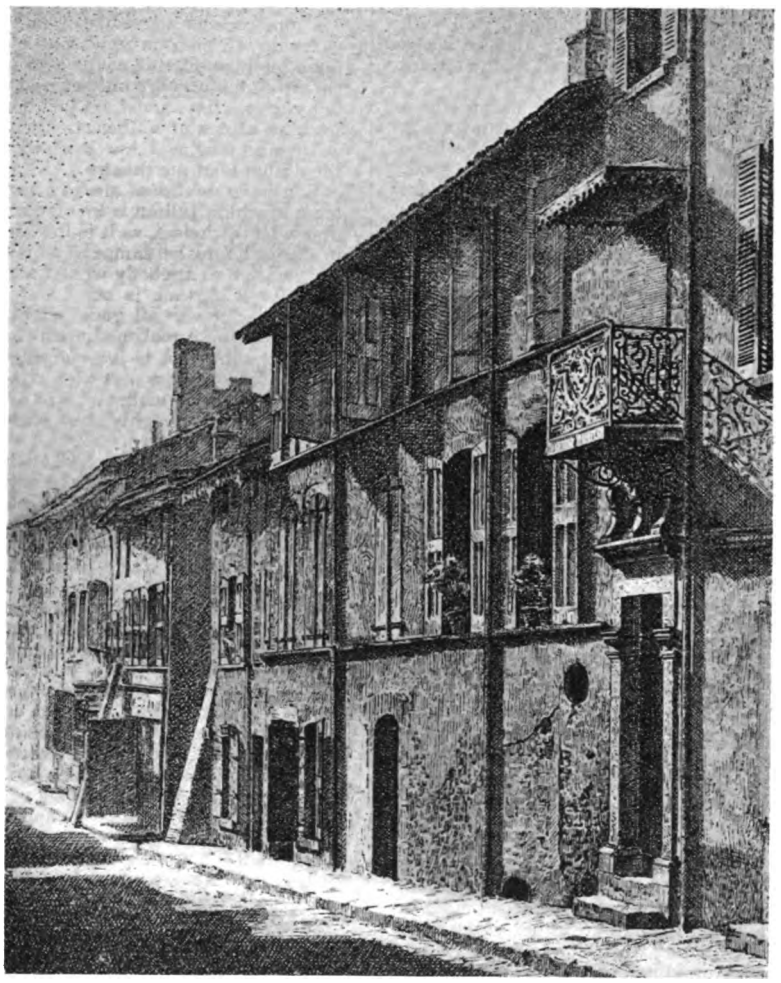
age, as the programme of the Philharmonic concert of March 15, 1841 (conducted by Charles Lucas), included—

Overture—Benvenuto Cellini (first time of performance in London) *Berlioz.*

These records of early performances prepare the way for giving an account of the first visit of Hector Berlioz to England.

Berlioz arrived in London on November 6, 1847, two days after the death of Mendelssohn. He was engaged by Jullien to conduct a season of English Opera at Drury Lane Theatre. The agreement between the impresario and the composer (printed in full in Mr. Joseph Bennett's monograph on Berlioz, p. 84) informs us that Berlioz was to be remunerated at the rate of £400 for three months' services, &c., while a companion 'treaty' stipulated for a grand opera from the pen of the composer-conductor for which he was to receive the sum of £800 on the completion of seventy performances. In a manner typically Jullienesque these documents soon became as valueless as the paper on which they were written. Berlioz, however, viewed the whole thing through the rosiest coloured spectacles. Writing to a St. Petersburg friend on November 10, 1847, soon after his arrival in London, he says* :—

> You can have no idea of my existence in that infernal city [Paris], which pretends to be the *centre of art*. I have just escaped from it, I am glad to say. Here I am in England with an independent position, financially speaking, such as I never hoped to attain. I am entrusted with the direction of the orchestra of the Grand English Opera about to open at Drury Lane in a month's time; more than that, I am engaged for four concerts to consist exclusively of my works; and, in the third place, to write an opera in three acts destined for the season of 1848 . . . The Director [Jullien] is prepared for any sacrifice, and will look to the second year only to recoup himself. . . . The chorus and orchestra are splendid. We shall not begin my concerts until January; I think they will go well. Jullien, our



THE HOUSE IN WHICH HECTOR BERLIOZ WAS BORN.
(From the Musical Museum of Mr. Nicholas Manskopf, Frankfort-on-the-Main.)

* The extracts from the London correspondence are mainly taken from the 'Life and Letters of Berlioz.' Translated from the French by H. Mainwaring Dunstan. London: Remington & Co. 1882.

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Director, is a bold and intelligent man who knows London and the English people better than anybody. He has already made his fortune, and has taken it into his head to make mine. I am going to let him do it, because, to achieve it, he is anxious only to employ those means which are sanctioned by art and good taste. But I have no great faith in his success.

The sentence last quoted was all too prophetic, as we shall presently see. In another letter—written to Morel in Paris, and dated '76, Harley Street, November 30, 1847'—Berlioz gives some interesting glimpses of London life in these words:—

. . . We shall not begin for a week yet. 'The Bride of Lammermoor' cannot fail to go well with Madame Gras and [Sims] Reeves. Reeves has a sweet, natural voice, and sings as well as the fearful English language will let him.

. . . The orchestra is superb, and, except for a certain want of precision in the wind instruments, a better one could not be found anywhere. We have 120 chorus-singers, who are also very good. Everybody welcomed me very warmly when Jullien, at one of his promenade concerts, played the 'Invitation à la valse.' The orchestra gave me an ovation, and the public insisted upon a repetition of—Weber!*

. . . I am horribly bored in the charming rooms taken for me by Jullien. I have, moreover, received any number of invitations since my arrival, and your friend, M. Grimblot . . . has introduced me to his club; but God only knows the amusement to be extracted from an English club. Macready gave a magnificent dinner in my honour a week ago. He is a charming man, and, in private life, devoid of all pretension.

The opera season opened (at Drury Lane) on December 6 with Donizetti's 'Lucia di Lammermoor,' sung in English, in which Sims Reeves—described as 'the new tenor'—at once made his mark, and gave great satisfaction to Berlioz. From a notice of the performance contributed by 'D. R.' (Desmond Ryan) to the *Musical World* of December 11, 1847, we extract the following:—

The orchestra was heard to great advantage in Beethoven's Overture to 'Leonora,' which, wherefore we could not discover, preceded Donizetti's opera, M. Berlioz, deeply versed in the scores of Beethoven, directing it with wonderful animation.

The new conductor, M. Hector Berlioz, established on Monday night his continental fame as one of the greatest living *chefs d'orchestre*. The highly efficient and artistic manner in which he ruled the mass of instrumentalists under his baton was deserving of all praise. His conducting was marked with great decision and energy, and he exhibited that spirit and animation which proved him a true enthusiast in his art. It was hardly possible for M. Jullien to have selected a more able and competent *chef* than M. Hector Berlioz.

In a second letter to Morel, Berlioz waxes enthusiastic about his first appearance before an English audience. He says:—

I must tell you that the inauguration of our Grand Opera was an immense success; the entire English press combined to praise us. . . . Reeves is a priceless discovery for Jullien. He has a charming voice, of an essentially refined and sympathetic character: he is a very good musician, his face is very expressive, and he acts with all the national vigour of an Irishman. On my appearance in the orchestra the whole house gave me a most cordial reception. To begin with, we played the lovely 'Leonora' Overture (No. 1) by Beethoven superbly.

. . . I am going to begin rehearsing my symphonies six weeks in advance, as soon as the orchestral parts and the score of 'Harold' reach me.

The next letter to Morel—dated 'London, January 14, 1848'—tells of hard work, the influenza, the pricking of the Jullien bubble, and the disillusionment of Berlioz:—

I am working here like a mill-horse, rehearsing every day from noon until four o'clock in the afternoon, and conducting at the opera from seven o'clock till ten at night. We only ceased rehearsing the day before yesterday, and I am just beginning to recover from an attack of influenza, which made me rather anxious so long as I was exposed to the fatigue and the draughts of the theatre.

You have doubtless already heard of the horrible mess in which Jullien is involved, and all of us with him. Nevertheless, as it is important that his credit in Paris should be damaged as little as possible, do not mention to anybody what I am going to tell you. His loss of fortune is not due to the Drury Lane enterprise; it was all gone before that commenced, and he no doubt reckoned upon large receipts to pull him through. He is just as reckless as when you knew him; he has not the remotest idea of the necessities of a lyric theatre, nor even of those plainly incidental to thoroughly good musical performances. He opened his theatre without *a single score* belonging to him, and with the exception of Balfe's opera, which he has been compelled to have copied, we are living just now upon the good nature of Lumley's agents, who lend us the orchestral parts of the operas we perform.

At the present time Jullien is on tour in the provinces, making a lot of money by his promenade concerts. At the theatre here our nightly receipts amount to a respectable total, and, to make a long story short, after having been made to consent to a reduction of one-third of our salaries, *we are not receiving any pay at all*. The chorus, the orchestra, and the workmen only are paid every week to keep the theatre going. Jullien, however, sold his music-selling business in Regent Street a fortnight ago for two hundred thousand francs, but I cannot succeed in getting paid, and the leading actors and actresses, the scene-painter, the chorus and ballet masters, the stage-manager—in short, everybody is in the same plight that I am. Can you understand such a state of things? Nevertheless, he protests that we shall not be losers, so we go on. . . .

My concert is still announced for the 7th of February. I have not cared about having any fresh rehearsals for the last few days, but, come what may, I shall resume them next Thursday. We are now in great hopes that the theatre will not be closed, thanks to a loan arranged by a music publisher for Mr. Gye, who is Jullien's representative during his absence.

If Jullien does not pay us when he comes back, I shall endeavour to come to some arrangement with Mr. Lumley, and give my concerts at Her Majesty's, because there is an advantageous position ready to my hand here, the position left vacant by the death of poor Mendelssohn. Everybody is telling me so from morning to night, and the press and the performers are alike well disposed towards me. The two rehearsals I have had of 'Harold,' the 'Carnaval Romain,' and two parts of 'Faust,' have already made them open their eyes and ears, so that I have every reason to believe that I ought to make a good position for myself *here*.

* This promenade concert took place at Drury Lane Theatre on November 16, 1847, when Weber's 'Invitation à la valse,' in its orchestrated form by Berlioz, was announced as for 'the first time,' the reference being of course to England.

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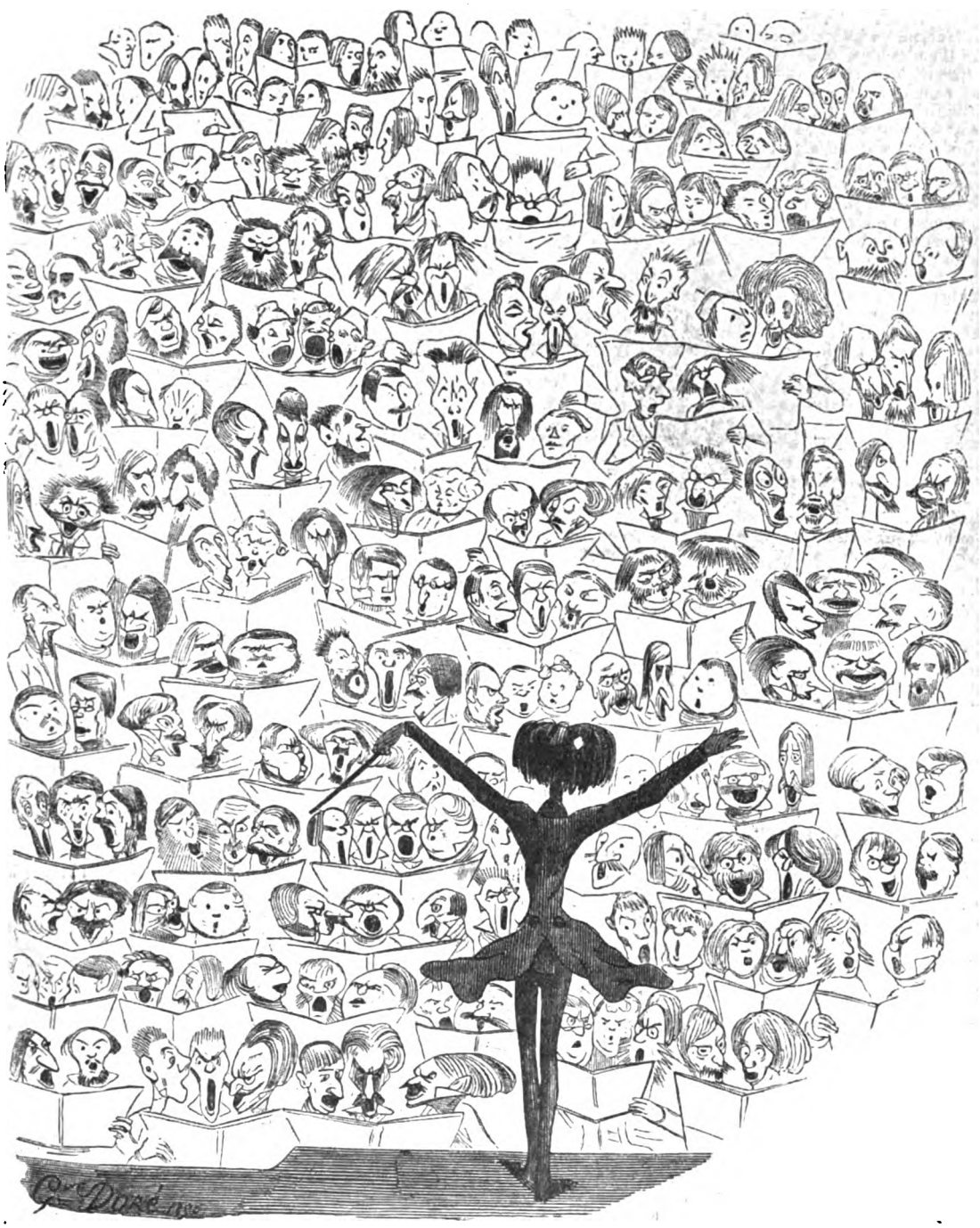

BERLIOZ CONDUCTING A CONCERT OF THE PHILHARMONIC SOCIETY, PARIS.
CARICATURE BY GUSTAVE DORÉ, DRAWN AT THE AGE OF 17.
(From *Le Journal pour rire.*)

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Further London experiences as interesting as they are amusing are related in the following letter to M. Alexis Lwoff, of St. Petersburg, composer of the Russian National Anthem. The date of this communication is 'London, January 29, 1848':—

Talking of idiots, if you only knew into what a nest of them I have fallen here! God only knows who directs the director of this unfortunate theatre! It is called the Royal Academy of Music, the Grand English Opera, and ever since it opened, that is to say for two months, I have done nothing but conduct Donizetti and Balfe, 'Lucia,' 'Linda di Chamounix,' and 'The Maid of Honour' [Balfe]. We had a superb orchestra, but our director has taken the cream of it with him into the provinces, where he is giving popular concerts, and we have to content ourselves with what he did not want, and keep the ball rolling all the same.

I hear arguments about music, the public, and the artists which would make the four strings of your violin break with anger, if they could only hear them. I have to listen to English lady singers, who would make the hair of your bow twist itself into a knot.

I am engaged here also for four concerts, and shall give the first next week, the 7th of February. We have not yet been able to get the whole orchestra together once for rehearsal. These gentlemen come and go when they please—some in the middle of the rehearsal, others before a fourth part is finished. On the first day I had no French horns at all; on the second I had three, on the third I had two, who went away after the fourth piece. That is the way they have in this country of understanding subordination. . . . . .

I have been ill and confined to my bed for the last five days with a violent attack of bronchitis, brought on by anger, disgust, and annoyance. And yet there is so much to be done here, for the public are both attentive and intelligent, and really appreciate serious music.

I have heard poor Mendelssohn's last oratorio, *Elijah*. It is magnificently grand, and indescribably sumptuous in harmony.

Berlioz relates the following characteristic anecdote of Jullien. The possibility of producing Gluck's 'Iphigenia in Tauris' was under discussion, and Berlioz was asked to give an outline of the characters, plot, scenery, dresses, &c. When he stated that in Act 4 *Pylades* enters with a helmet on his head, Jullien exclaimed in an ecstasy of delight: 'A helmet? We are saved! I shall order a gilt helmet from Paris, with a coronet of pearls and a tuft of ostrich feathers as long as my arm, and we shall have *forty* representations.' No wonder that Berlioz exclaimed 'Pro-di-gious!'

We may now leave Jullien (who soon found his way into the Bankruptcy Court) and refer to the first concert given by Berlioz in England. This event took place at Drury Lane Theatre on the evening of February 7, 1848. Here is the one-man (and the great man) programme:—

PART I.

Overture to the Carnival of Rome.

Romance 'The Young Shepherd' (words by M. de Vere).

Miss Miran.

Harold in Italy—symphony in four parts, with solo on the Tenor, performed by Mr. Hill.

PART II.

The first and second acts of the lyrical drama of 'Faust.' Soloists: Mr. Sims Reeves, Mr. Gregg, and Mr. Weiss.

PART III.

Cavatina (Benvenuto Cellini)

Madame Dorus Gras.

Chorus of Souls in Purgatory (Requiem).

Funeral Oration and Apotheosis; being the Finale of the Triumphal Symphony composed for double Orchestra and Chorus expressly by order of the French Government, on the removal of the remains of the victims of July; and on the inauguration of the Column of the Bastille.

The solo part performed by Herr Kœnig on the alto trombone.

The following notice of this initial concert from the *Musical World* of February 12, 1848, speaks for itself. After stating that 'the reception awarded to M. Berlioz by the English public was highly flattering, and his success as brilliant and decided as his most enthusiastic disciples could have desired,' the critic (in all probability Mr. J. W. Davison) goes on to say:—

The band and chorus, conducted by M. Berlioz, erected upon the stage, numbered about two hundred and fifty performers, who exerted themselves with unparalleled zeal to testify their respect for the composer whose works they were interpreting; and a more perfect and magnificent performance was perhaps never listened to. The band was as one instrument, upon the strings and pipes of which the conductor seemed to be playing. By the way, we may mention here that M. Berlioz fully realized his continental celebrity as a *chef d'orchestre;* his beating was emphatic and intelligible, and the mass of instrumentalists followed the slightest indication of his baton, the minutest shade of expression which he desired to obtain, with marvellous accuracy. The solo singers, Madame Dorus Gras, Messrs. Sims Reeves, Weiss, and Gregg, exerted themselves with praiseworthy zeal.

Not a little of the unusual excellence of this performance is due to the highly favourable impression which M. Berlioz has known how to produce among the members of his orchestra, by his polished and courteous manners; no conductor that ever entered an orchestra was more affable in his demeanour, or more gentlemanly in his conduct. M. Berlioz respects and loves his orchestra; and herein he shows himself a man of head no less than heart; for without the means of expression how could a composer communicate his genius to the world? The orchestra is the voice which the dumb musician is compelled to borrow in order to tell mankind of the great thoughts that stir within him, of the impressions he receives from natural phenomena, of the movements of his heart and being, under the ever-changing influence of passion. None understands this better than M. Berlioz—who has given so many proofs of being a poet and a philosopher.

Berlioz's own account of his concert may now be given. It is taken from a letter addressed to his friend Auguste Morel, and dated 'London, February 12, 1848':—

Not until to-day have I had time to write to you. My concert came off last Monday with brilliant success; the performance was a magnificent display of animation, power, and precision. We had five rehearsals for the orchestra, and eighteen for the chorus. My music has taken with the English public like a match to gunpowder; I was recalled after the concert. As usual everywhere, the 'Marche Hongroise' and the 'Scène des Sylphes' were encored. Everybody of note in the musical

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world was at Drury Lane on the occasion, and the majority of the prominent artists came and congratulated me after the concert was over. They did not expect anything of the sort; they anticipated diabolical, incomprehensible, and harsh music, devoid of charm. We shall see what line our Paris critics will take now. Davison himself wrote an article for *The Times*, half of which was shut out for want of space, but the portion that did appear has produced an effect. I do not know what he really thinks; with opinions such as his, there is no knowing [!]. Old Hogarth, of the *Daily News*, was in a most comical state of agitation. 'My blood is all on fire,' he said to me; 'never in my life have I been excited by music in this way.' I am casting about now to find out how I can give my second concert. As Jullien is no longer paying his musicians or his chorus-singers, I dare not expose myself to the danger of finding them fail me at the last moment. Last night, after 'Figaro,' the desertion began. The French horns gave me notice that they would not appear again. And my salary is wandering about the country—Heaven only knows whether I shall ever catch it!

Although Berlioz failed to 'catch' his salary he certainly did not 'catch it' from the music critics of the London press, who, for a wonder, seem to have been well disposed to the new man and his novel methods. He further writes (from London) apropos of his concert and the English press:—

> Life in London is even more absorbing than in Paris; everything is in proportion to the immense size of the place.
>
> I get up at noon; at one o'clock come visitors, friends, new acquaintances, and artists furnished with introductions. Whether I like it or not, I lose three good hours in this way. From four to six I work; if I am not invited anywhere, I go out then and dine at some distance from my lodgings. I read the papers, and after that the hour for theatres and concerts arrives, and I stay listening to music of one sort or another until eleven o'clock. Three or four of us then betake ourselves together somewhere, and smoke until two in the morning. You know, more or less, all about the unexpected and tumultuous

MADAME BERLIOZ.

(From a scarce print in the Musical Museum of Mr. Nicholas Manskopf, Frankfort-on-the-Main.)

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success of my concert at Drury Lane. In a few hours it disconcerted all conjectures, favourable or hostile, and overthrew the whole fabric of theories as regards my music which had been constructed here upon the preposterous Continental criticisms. The whole of the English press, thank goodness, has pronounced in my favour with extraordinary warmth, and, except Davison and Gruneisen, I did not know a single critic.

It is different now; the principal among them have called upon me, and have written to me, and there is frequent and cordial communication between us. It is a long time since I felt so truly pleased as I did when I read the article in the *Atlas*, which I sent to Brandus, and which he has not had translated. It is by Mr. Holmes, the author of a 'Life of Mozart,' very popular here. Mr. Holmes came with the idea that he should hear harsh and stupid music, nonsense, &c., &c.

You would have been very pleased with this great victory, I assure you. We must now pursue the enemy, and not fall asleep at Capua . . . . .

The criticism of Edward Holmes which so greatly pleased Berlioz speaks well for his intuitiveness and outspokenness. It is much too long to be quoted in full, but the opening paragraph must be given as showing the generous spirit in which it was written, and also that there were competent musical critics in London half-a-century ago:—

CONCERT OF HECTOR BERLIOZ.

Since the first production of 'Fidelio' in England we have listened to nothing with such excitement and enthusiasm as to some of the compositions of M. Berlioz, performed in his very interesting concert on Monday at Drury Lane. The discovery of a new pen in the art, exercised in the highest and most serious departments of music, with all the grave intention of a Beethoven or a Gluck, and in this lofty and independent walk realising effects which delight the imagination and warm the sympathies of the hearer, is no slight event. We the more cordially acknowledge the powerful impression made upon us by this first hearing of the compositions of M. Berlioz, because we went among the most mistrusting and infidel of the audience. Detraction and false criticism in professional whispers and newspaper paragraphs had predisposed us to expect a critical penance on the occasion; and this, coupled with a somewhat pardonable unwillingness hastily to believe in original genius, or that the implements of the great German masters had passed in reversion to a Frenchman, rendered us anticipative of anything but pleasure. Surprise and gratification were complete, as all these prejudices were dispersed before the beautiful, the original and poetical effects of the music; and we can only say that if Berlioz is not Beethoven—he who can maintain such an activity of attention during four hours by the frequency of original and interesting conceptions, must be a worthy follower of that master, and a poet-musician of no common stamp. We left the house with an earnest desire to hear the whole of the music again, and as soon as possible. . . (*Atlas*, February 12, 1848).

A continuation of the letter of March 15, 1848—interrupted by the *Atlas* extract—furnishes us *inter alia* with Berlioz's opinion of the Philharmonic Society:—

The directors of Covent Garden want to arrange a Shakespearian concert, composed of 'Romeo,' 'King Lear,' the 'Ballade sur la mort d'Ophélie,' and 'The Tempest.' We had a meeting on the subject the day before yesterday, and I then told them that I would not consent to organize the performance on any terms whatever, unless they guaranteed me fifteen days' study for the voices, and four rehearsals for the orchestra. They are now seeing how they can manage this.

The season of the Philharmonic Society commenced the day before yesterday. They played a symphony by Hesse (the organist of Breslau), very well written, very cold, and very useless; another in A [the Italian Symphony] by Mendelssohn, admirable, magnificent, and in my opinion, very superior to the one, also in A [the Scotch], which was given in Paris. The orchestra is very good; except in regard to a few of the wind instruments, no fault can be found with it, and Costa conducts it perfectly. Nobody would believe that the Society have not invited me to contribute to its concerts, but it is nevertheless true. It is said that they will be driven to do so by the newspapers and their own committee. But I shall be very cautious about putting myself in the velvet paws of the pig-headed old men who manage that institution.

He then refers to the possibility of a permanent residence in Engand. What if this had come to pass?:—

If I were to begin to write about all these trivialities I should take up too much of your time, and you can very easily imagine them. Briefly, I shall remain here as long as I can, because it takes a long time to make a position for oneself. Fortunately, circumstances are in my favour. Sooner or later the position will come, and I am told that it will be a solid one.

Berlioz gave his second concert—this time at the Hanover Square Rooms—on the afternoon of June 29, 1848. The programme included a repetition of the 'Harold in Italy' Symphony—that distinguished artist Mr. Hill (uncle of the Messrs. Hill, of New Bond Street) again performing the viola obbligato—the 'Carnaval Romaine' Overture, selections from 'Faust,' some songs, and Weber's 'Invitation à la valse,' orchestrated by Berlioz. The newspapers had not to report the prevalence of empty benches—and London contained only half the population it does now; on the contrary, we learn that 'the audience was crowded with well-known amateurs and professors of music; scarcely anyone eminent as a lover or practitioner of the art was absent.' Nothing could be more appreciative than the criticisms passed upon this second concert, and Berlioz seems to have approached very closely to Mendelssohn in winning the hearts of the English people.

It is interesting to find him as a specially invited guest at the annual dinner of the Royal Society of Musicians held on February 22, 1848. Moreover, he was honoured with a special toast. To quote from the account of the banquet in the *Morning Post*:—

The health of the celebrated Hector Barlioz (*sic*) was drunk amidst the cheers of the room. He replied in French that the honour conferred upon him by such a meeting was as heart-cheering as it was unexpected; that he had been received by the *artistes* of England with almost fraternal affection, and that his brethren of the press had warmly held forth to him the warm hand of fellowship.

We find that he did not disdain to conduct his Hungarian March ('Faust') at a concert given by the Amateur Musical Society, and that he attended the concerts of the Sacred Harmonic Society and Musical Union—in fact he seems to have entered *con amore* into the musical life of the Metropolis in the eventful season of 1848.

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Chopin was here—most probably he and Berlioz met—as were also Thalberg and Charles Hallé. The *Illustrated London News* of February 12, 1848, contained a portrait of Berlioz, and the letterpress accompanying it referred to him as 'an excellent classic scholar, a choice wit, and full of fine enthusiasm.'

Berlioz remained in London for a period of eight months. A pleasant *au revoir* found expression in the *Musical World* of July 8, 1848:—

> Hector Berlioz returns to Paris, covered with laurels acquired in 'unmusical England,' early in the next week. Berlioz came here unknown and unrecommended, except by the glory of his name; he leaves behind him many friends, who will ever be anxious to hear of his progress, and will look forward with sincere pleasure to his next appearance in London.

How different from the farewell (in 1855) to Wagner!

That Berlioz was highly gratified and deeply sensible of the kindness shown to him in England is recorded in a letter written by him to the *Morning Post* of July 10, 1848, and which we quote from the English translation furnished by the *Athenæum* five days later:—

> Sir,—Allow me to avail myself of your journal to express in a few words sentiments natural after the reception I have met with in London.
>
> I am about to return into the country which they call France, and which after all is mine. I am going to see in what manner an artist can live there, or how long a time it will require for him to die in the midst of the ruins under which the flower is crushed and buried. But of whatsoever length be the suffering which awaits me, I shall preserve to the last the most grateful recollection of your intelligent and attentive public, and of our brothers of the Press, who have so nobly and constantly supported me. I am doubly happy to have been able to admire among them the excellent qualities of goodness, talent, intelligent attention combined with honesty in criticism: they are the evident tokens of a real love for Music, and to the friends of this noble art, now so poor, promise for it a future by inspiring them with a certain assurance that you will not allow it to perish.—The personal question is here only a secondary one; for you may believe me I love music better than *my* music—and I wish that more frequent opportunities of proving this had been granted to me.
>
> Yes, our muse, affrighted by all the fearful clamours which echo from one corner of the Continent to the other, seems to me secure of an asylum in England; and the hospitality will be all the more splendid in proportion as the host best recollects that one of her sons is the greatest of poets—that Music is one of the divers forms of poetry, and that on the same liberty as Shakespeare has employed in his immortal conceptions depends the development of the music of the Future. Farewell, then, all you who have treated me so cordially. I leave you with pain of heart, repeating involuntarily the sad words of the father of Hamlet, 'Adieu! adieu! remember me.'
>
> HECTOR BERLIOZ.

The remaining visits of Berlioz to England will be treated of in subsequent issues. We are indebted to Mr. Nicholas Manskopf for kindly lending us, from his Musical Museum, Frankfort-on-the-Main, three of our Berlioz illustrations and the signature which accompanies the Special Supplement portrait.

F. G. E.

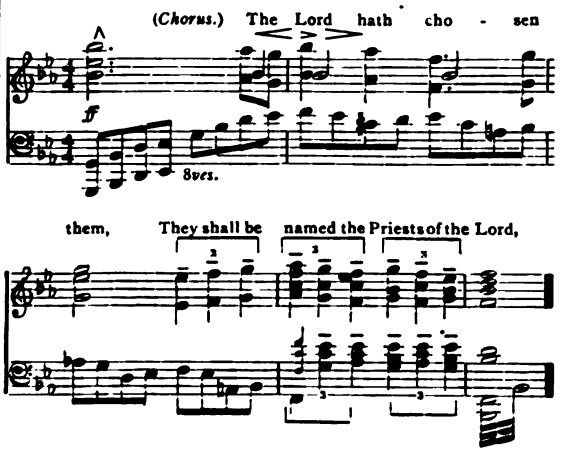
THE APOSTLES.

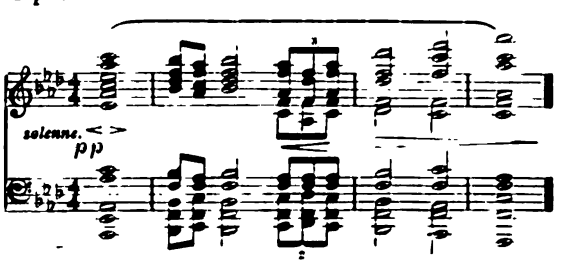
In the April issue of THE MUSICAL TIMES (page 228) an outline was given of the libretto of Dr. Elgar's new oratorio composed for the approaching Birmingham Festival, with a promise of furnishing some details of the music at a future time; this promise we are now able to fulfil.

In laying out his oratorio the composer has had in view the fact that the chorus is an intellectual force, and not a body of people more or less interested in what is going on who are merely called upon to utter reflective commentaries on the action.

The work is written, as is usual with Dr. Elgar, on the *leit motif* plan. The composer, as in his previous oratorio, has utilized—or perhaps it would be more accurate to say has reflected—the spirit of some of the Gregorian tones. An example of this will be found in the theme representative of the Apostles themselves, taken from the Gradual 'Constitues eos,' in which power is promised to them and to their successors for all time. It stands thus in its original form:—

but resulting from its Elgaristic metamorphosis it becomes:—



The Prologue—beginning with the words 'The Spirit of the Lord is upon me'—opens with a short orchestral introduction, in which the following theme, inseparably connected throughout the work with the foregoing idea, is prominent. Here it is:—

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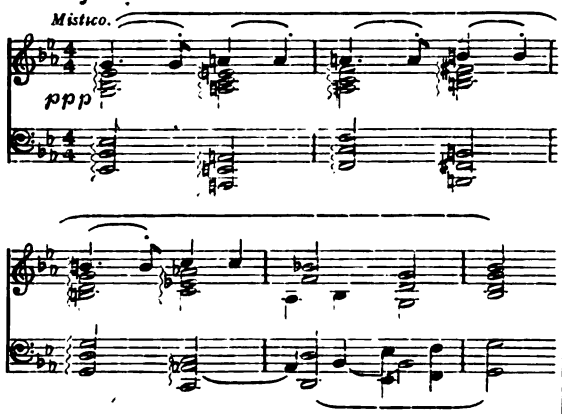
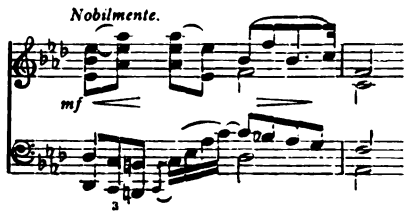
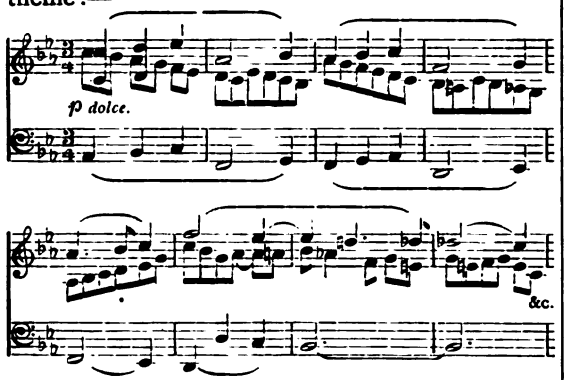
The prayer of Christ is always suggested by this mystic succession of chords:—

The Gospel has its own representative motif:—

and the Promise—'the earth bringeth forth her bud, &c., so the Lord will cause righteousness and praise to spring forth'—has the following theme:—

This is amplified and ultimately reaches its fullest development when the establishment of the Church is assured.

The other characters — *Peter*, *Judas*, *Mary Magdalene*, &c. — have their own individual themes, and the whole oratorio is knit together with that suggestiveness which we have been led to expect from Dr. Elgar's previous creations.

An interesting addition has to be made to the article in our last issue on Trinity College, Cambridge. The Milton treasures in the Library have been enriched by the presentation of the autograph score of Sir Hubert Parry's 'Blest pair of Sirens,' the gift of the composer. It bears the following subscription:

Finished, Jan. 7, 1887. Written at Wilton and in London. C. HUBERT H. PARRY.

THE LAST CHAPTER.

In the reading of the music of the past, in the appreciation of it, and in the criticism of it, there always enters an element which engrosses me exceedingly and which may be regarded from a-many points of view. That element has many facets; it may be considered as belonging in a sense to the beginning, to the middle, or to the end of musical transition from one school to another. For with the study of each musical chapter you may note how strange a confusion combines together the end of the last and the beginning of the new; that element is the mysterious continuity of thought which is perpetual, but which in its parts is separated by different thought, emotion and rule, into different chapters. The shepherd who watched the stars on the plains of Shinar conceived a rudimentary idea of the rhythm of the firmament which translated itself to his pulses, and which thereby evolved a certain musical conception of the most rudimentary kind—musical nevertheless. But the 'music of the spheres' involved his own personal creation; and one may, in a spirit of gentle reasoning, suppose that his own share in the originality of the combination was united to the thought of the musician who came after, so that, link by half-link, the great message of music has swept its slow way down the arches of Time, each link supported by the half-link that had gone before, until we begin to recognize that any last chapter in music represents part of the past and part of the future. The thought is not without its illuminating quality; for it contains the elemental significance of the effect of the past upon the present and of the effect of the present upon the future. In other words—and the phrase does not in any way disturb any definite theories upon the value and position of modernity in music—the last chapter in the generation of any great school of music does not call for the word *Finis* to be written against it upon the advent of any composer, or upon the really historical completion of any great musical school; that ultimate point comes when, midway in the new prophet's career and teaching, he has finished with the past, when, even as Columbus, he has definitely set his sails towards the West, when he is for an artistic El Dorado. But that, for the moment, is another story.

The time comes then when the modern musician, who has learned so much from a former time, who has interwoven past influences into his novel no less than into his future, leaves that past; and, as always happens with creative musicians, he has little enough gratitude for the great assistant geniuses who have helped him along towards his renewal of life. The marching progress of music is very much like the marching progress of any science, art or literary chapter. It depends so much upon the things that are done; and yet it is so often persuaded completely to deny its ancestry. When a new genius sets forth upon his career, he usually,

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in the pride of youth, intentionally tries to forget his generation, and yet he remembers it for the sake of its accomplishment. He looks forward; yet is he held by the trammels of the past. And therefore, in some mysterious way, the past, using angels' wings—wings possibly beating unto exhaustion—spreads its influence over him, and for a time he is restrained and hushed. He is merely in leash. He, in a word, is only among those who desire to complete the last chapter; and his youthful views of the past naturally influence his desire for the future. Then, slowly arising from the things that have gone before, he begins to note a wonderful dream, a dream unthought of, undesired perhaps, but nevertheless most certain of its appearance, rising out of his brain. With pulses of life all quickened, with a desire inflamed, the dream, he understands, must be realized in action. The last chapter, so far as the new artist is concerned, has been completed; the new chapter is to commence. Let it not be thought that this is any merely incidental occurrence, any fanciful linking of generation with generation. The history of music teaches so much through every succession of family to family. The theory may be tested as a truth from every point of view.

Take, for a single instance, the career of Beethoven. He was indeed destined to complete a symphonic chapter, even as Mozart was destined to complete an operatic chapter before him. Yet, upon carefully gauging the matter, you will find that Beethoven had to hark back upon the past before he could begin to complete his chapter. Again this was a case of the link and the half-link; again the new genius, in the act of spreading forth glorious wings towards the future, was compelled to use all the flight already accomplished by the dreadful past; and, with that, the future genius completes his own chapter, before another such arises to overlap his work and to start away upon a new dayspring. We should not, however, forget that the advent of great genius is also the occasion of the spreading of a private school of impostors who, recognising in part this theory of the 'last chapter,' are very ready to rise upon such waxen wings as those of Dædalus, upon which the sun has but to shine in order to melt their ambitions and to send them flying to ruin by the simplest of mundane laws.

The tragedy of the completion of a final chapter in music rests in the irrevocable struggle of a new greatness striving with a double influence—a struggle so often marked on the one side by human suffering and human pain, on the other by human neglect and human contempt. There are ingenious scientific arrangements—to be, for a moment, frivolous—in any magic-lantern effects, whereby you will find that a new pictorial subject very gradually effaces the old, and that there is a moment when there seems to be almost a struggle between that which is passing and that which is to be novel to the spectator. It is at this midway point—if one may at once transfer the simile to the art of music—where the last chapter begins, and the old chapter reaches its end. In the mingling of types there is often a terrible confusion; and it is at this point that the cheaper and more popular forms of music step in and, for a moment, in the confusion of things, make an unthinking multitude applaud the effects of cheapness. To return, nevertheless, to the more serious point of the subject, one finds that music is so much a matter of period and of interval, in its immediate significance and effect, that the fading out of a past spirit and the beginning of a new thought become so identified that they constitute in themselves the final, the ultimate, the dying thought of a generation. My point may be explained even more definitely. Music is the counterpart, in its progress, of human life. But generations overlap one another; the old men do not die in their ripeness just because the young men are advancing towards their middle age. The last chapter is not always a definite severance between the past and the future. The summer leaves have half the freshness of spring upon them, even though the spring has died; the autumn gold is half casketed in the green of the summer. Winter is the chapter that is the last of the aforegone things, and the first of the things that are to be. Palestrina had the monastic spirit with him, and his spirit turned to a sort of solemn triviality. The spirit of Mozart and of Gluck languished towards Bellini and Donizetti. Purcell and Handel spent themselves in Bishop. Thus, link and half-link, the last chapter is completed; but because there is ever a new half-link the continuity of music goes on, just as sun and half-sun make up our summer and our winter.

VERNON BLACKBURN.

Occasional Notes.

The Nave of Truro Cathedral is to be consecrated on Wednesday, the 15th inst., when the Prince of Wales (Duke of Cornwall) and the Princess of Wales intend to honour the ceremony with their presence. There will be three full choral services during the day, at which the music will be under the direction of Dr. M. J. Monk, Organist of the Cathedral, with Dr. D. J. Wood, Organist of Exeter Cathedral, at the organ. We hope to give an account of the event in our August issue, when Truro will form one of the illustrated articles in our Cathedral Series from the pen of 'Dotted Crotchet.'

Hans von Bülow had a caustic tongue. On one occasion after playing at a concert he was presented with a laurel wreath. This token of appreciation he at once deposited under the pianoforte, stating that while he was very much obliged, he was not a vegetarian! Another story of his wit is related in the 'Life and Letters of Sir George Grove,' noticed in another column. At St. Louis the redoubtable Hans gave a concert at which a dreadful screaming soprano preceded him. As a little prelude to *his* solo, Hans played the recitative from the Choral Symphony 'O friends, not these tones!' 'Just like him,' says Grove.

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Dr. Walther Josephson, the conductor of the Duisburg Gesangverein and of the Musical Festival referred to on page 478, was born at Barmen, Rhenish Prussia, on April 16, 1868. The son of a Protestant clergyman, he studied art and literature at the Berlin University, and musical history with Philipp Spitta, the famous biographer of Bach. Professors Reinhold Succo and Johann Schulz were his teachers of composition and pianoforte. In 1893 he accepted the post of conductor of the Oratorio Society, and organist of the Evangelical Church at Insterburg, East Prussia. He remained for six years in that little town on the Russian Frontier, and during that period founded the Lithuanian Musical Festivals. In 1899 he exchanged the east of the Empire for the west, by accepting the conductorship of the leading Choral Society of Duisburg on the Rhine. Here he

DR. WALTHER JOSEPHSON.

CONDUCTOR OF THE DUISBURG GESANGVEREIN AND OF THE RECENT MUSICAL FESTIVAL.

labours amid more congenial surroundings and within easy access to such well-known art centres as Düsseldorf and Cologne. He has already conducted two musical Festivals in Duisburg,—one in 1901, the other in May last—while every winter he performs with his Gesangverein a number of important works by old and modern masters. In 1901 he was appointed Königlicher Musikdirector. That Dr. Walther Josephson is alive to the importance of moving with the times is proved by his having secured the first performances in Germany of Bruckner's posthumous Ninth Symphony, and Sir Hubert Parry's 'Blest pair of Sirens,' of which latter he has made an excellent German translation.

The following extracts from German newspapers on the first performance in the Fatherland of Sir Hubert Parry's 'Blest pair of Sirens' and the work itself will be read with interest by reason of their gratifying nature:—

> Dr. Josephson undoubtedly deserved well of his audience by introducing this composition, since he was not only responsible for the poetic German translation, but also for the first performance of this valuable work in Germany. The venture succeeded completely: the work achieved a striking success (*durchschlagenden Erfolg*). A laurel wreath was proof to the jubilantly applauded composer that it is not difficult for Germans to accept the good from whatever direction it comes. (*Generalanzeiger.*)
>
> The work, which had been rehearsed by the chorus with exceptional care and appreciation, met with an enthusiastic reception. The composer, a fresh, elastic gentleman of fifty-five, was greatly honoured, and he was presented with a splendid laurel wreath as a memento of the Duisburg Festival. (*Duisburger Zeitung.*)
>
> The work made a powerful impression, and we can only thank Dr. Josephson that he has acquainted us with this pearl amongst English compositions. The great applause with which the composer was greeted was thoroughly justified. (*Rhein- und Ruhr Zeitung.*)

A charming story is told in connection with the late Sophie Schloss (since 1850 Frau Gurau), one of the most distinguished singers in Germany, who recently died at the age of eighty-one. At the Lower Rhine Musical Festival of 1836, at which 'St. Paul' was produced, her father Herr Schloss, although a perfect stranger to the composer, importuned Mendelssohn to hear his little daughter sing. He said that it depended entirely upon his (Mendelssohn's) verdict whether his little girl should be educated as a singer or not. When the child, aged fourteen, was led into the room where the composer of 'St. Paul' was seated, she was terribly nervous, the colour of her cheeks rapidly changing from red to white. Mendelssohn was quick to perceive her state of mind. Kindly stroking the head of the little maiden, he said to her in tones of encouragement: 'Now, what will you sing to me?' The dark eyes brightened and the youthful face smiled as she replied: 'Auf Flügeln des Gesanges' ('On wings of song'). 'Really!' said he, 'Well then, let us take flight together.' He then seated himself at the pianoforte and accompanied her in his own composition, while she, encouraged by the confidence he had inspired in her, poured forth the lovely tones of her rich contralto voice, filling the room with their beauty. As Mendelssohn withdrew his hands from the instrument he said to her: 'That was *excellent!* You have a golden voice, and must positively become a great singer.' Sophie soon afterwards entered the Paris Conservatoire, where she became the favourite pupil of Bordogni, studying with ardent zeal, and fired by the ambition that she might 'soon be able to sing something tolerably good to *him*'—the kind stranger-composer who to the end of his life was one of her best friends.

The draft programme of the Birmingham Musical Festival (to be held on October 13, 14, 15 and 16) has been issued. Dr. Hans Richter retains his post as conductor, and Mr. R. H. Wilson, of the Hallé Choir, Manchester, will make his first appearance at Birmingham as chorus-master of the Festival. The scheme will include 'Elijah' (Mendelssohn); 'Messiah' (Handel); Mass in B minor (Bach); Psalm xiii. (Liszt); Te Deum (Bruckner), first performance in England; 'Voyage of Maeldune' (Stanford); Symphonies by Mozart, Beethoven, and Berlioz, and 'The Apostles' (Elgar), composed expressly for this Festival.

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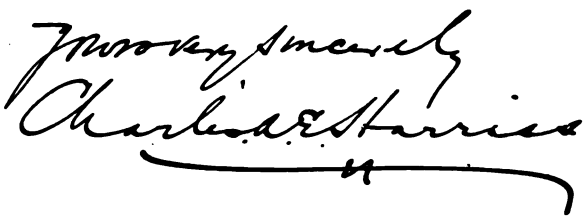
Sir Alexander Mackenzie contributes (on p. 456) the third and last of his graphic and interesting letters on his Canadian tour. That it has been an unqualified success is evident to all concerned and to sundry others who have watched the course of events from afar. The Cycle of the Musical Festivals has not only accomplished good all round, but it has created an untold interest in music throughout the Dominion. Canada is full of musical possibilities, and the visit of Sir Alexander has been the means of putting life into many new organizations, and doubtless has kindled fresh enthusiasm in previously existing societies whose excellent work he has not omitted to cordially acknowledge in these columns.



The untiring zeal of Mr. Charles A. E. Harriss, of Ottawa — who devoted two whole years to perfecting the arrangements—calls for acknowledgment in terms of highest appreciation, and he thoroughly deserves all the kudos which resulted from his splendid organization of the scheme. To Sir Alexander Mackenzie heartiest thanks are due, —with a special chord of gratitude on the part of his 'brither' British composers—together with felicitations on his splendid achievement. Sir Alexander has said very little in his letters about his own compositions, but we have means of knowing that he scored heavily in the heartiness with which they were everywhere received. Finally, the stack of Canadian newspapers lying on our table forms a full chorus of appreciative testimony, free from any discordant note, to the manner and matter of the scheme so admirably organized by Mr. Harriss, and conducted with so much tact, efficiency and enthusiasm by the genial Principal of the Royal Academy of Music. We give as one of our Special Supplements a portrait group of those who so ably co-operated in carrying out the preliminary details of the Festivals. The following is the key to this pictorial representation of good men and true :—

(Unless otherwise stated—Hon. Sec., &c.,—the names are those of *Associate-Conductors*.)

A. His Excellency The Right Hon. THE EARL OF MINTO, G.C.M.G., P.C., J.P., LL.D., Governor-General, *President*.
B. SIR ALEXANDER CAMPBELL MACKENZIE, Mus.D., LL.D. F.R.A.M., *Conductor*.
C. CHARLES A. E. HARRISS, *Director of Festivals*.

1. Roselle Pocock, London, Ont.
2. Martin W. McEwan, B.C.L., *Hon. Sec.*, Brantford, Ont.
3. Arthur J. Forward, *Hon. Treasurer*, Ottawa.
4. J. Harold Brown, Moncton, N.B.
5. H. K. Jordan, Brantford, Ont.
6. Edgar J. Birch, Ottawa.
7. J. J. Jones, *Hon. Sec.*, New Westminster, Man.
8. James F. Morrisey, *Hon. Sec*, Hamilton, Ont.
9. Alex. R. Irwin, *Hon. Sec.*, Brandon, B.C.
10. Henry N. P. Chesley, *Hon. Sec.*, Ottawa.
11. E. Howard Russell, B.A., Victoria, B.C.
12. F. Dyke, Vancouver, B.C.
13. Edward J. Chadfield, Mus.B. Oxon., Woodstock, Ont.
14. R. G. Allan, *Hon. Sec.*, St. John, N.B.
15. Geo. Phillips, *Hon. Sec.*, Victoria, B.C.
16. L. H. J. Minchin, M.A., *Hon. Sec.*, Winnipeg, Man.
17. Rhys Thomas, Winnipeg, Man.
18. Bruce Carey, *Hon. Treasurer*, Hamilton, Ont.
19. C. L. M. Harris, Mus. D., Hamilton, Ont.
20. A. E. White, New Westminster, B.C.
21. Horace W. Reyner, Mus. B., Montreal.
22. A. S. Clarke, *Hon. Sec*, Halifax, N.S.
23. F. B. Fenwick, Brandon, Man.
24. Stewart Houston, B.A., *Hon. Sec.*, Toronto.
25. C. H. Porter, Halifax, N.S.
26. J. J. Dawson, *Hon. Sec.*, Woodstock, Ont.
27. A. Watts, *Hon. Sec.*, New Westminster, B.C.
28. G. H. Findlay, *Hon. Sec.*, Montreal.
29. Herbert Taylor, Victoria, B.C.
30. Albert Ham, Mus. D., Oxon., Toronto.
31. A. E. Holstead, *Hon. Sec.*, Moncton, N.B.
32. J. J. Goulet, Montreal.
33. F. H. Torrington, Mus. D., Toronto.
34. James S. Ford, St. John, N.B.
35. J. H. Smith, Vancouver, B.C.
36. J. Arthur Paquet, Quebec.
37. Arthur Dorey, *Festival accompanist*, Ottawa.
38. Arthur Lavigne, *Hon. Sec.*, Quebec.
39. F. H. Blair, Montreal.
40. E. Ricketts, *Hon. Sec.*, Vancouver, B.C.

A slight correction has to be made in the information furnished on p. 309 of our last issue. Sir Alexander received the honorary degree of Doctor of Music from the University of Toronto, not that of LL.D. from Trinity University in that city.

The letter from Mr. J. C. Clarke (who is the conductor of one of the best male-voice choirs in the country) which we print on page 482, deserves the serious attention of the authorities responsible for the choice of music used at Welsh Eisteddfodau. The fondness of Welsh male choirs for realistic and picturesque music of a rather low art-value is remarkable. The hurly-burly of a battle with its moans and gasps of the wounded, the roaring of lions,—if not the wagging of their tails—earthquakes, hurricanes, catastrophes, are the subject-matter over which the fervent Welsh choralist loves to vent his tense emotionalism and to tear his passion to tatters. It is often magnificent and thrilling, but is it quite music? The

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evolution of this situation is interesting. Most of the existing English compositions of the best class for male voices have been influenced in their style and, what is of more importance, their choice of resource by Cathedral traditions. The top part is almost invariably only possible for a high male alto, a class of voice not at all common in Wales. Hence Welsh choirs have been hard pressed to find varied music to suit their T.T.B.B. constitution. In this stress they were led to use adaptations of pieces selected from the ample repertory supplied by well-known French composers for the innumerable male-voice choirs in France, and they soon found that this dramatic and nervous music was suited to their peculiar genius. The next step was for Welsh composers to imitate more or less successfully this style of composition. The question now is, should Welsh choirs continue to lavish their splendid natural capacity on music for which musicians generally have little respect, and the practice of which tends to render them incapable of performing the finest music and unable to pit themselves against the best English male choirs?

The reference in last month's issue to Herr Josef Nešvera, and the performance of his 'De Profundis' at the Bridlington Musical Festival (page 383), has elicited from the composer the following letter addressed to Messrs. Novello:—

ESTEEMED SIRS,—THE MUSICAL TIMES of June having printed my portrait and a very kind criticism of my 'De Profundis' may I beg of you to be good enough to convey to the Editor as well as to 'Herr Dotted Crotchet' my sincerely felt thanks for their kindness. Altogether the accounts about my work received from England have made me so happy that I have made up my mind to make the acquaintance of that good country as soon as possible. Our newspapers printed translations of the accounts of the Festival at Bridlington.

Thanking you most heartily for your kind interest on behalf of my work, I am,

With highest esteem,
Your gratefully devoted
JOSEF NEŠVERA.

During his visit to London for the Festival of which his music formed the chief feature and attraction, Herr Richard Strauss found time for a visit to the Royal College of Music. It was, to be exact, on the afternoon of Tuesday, June 9, and the interest of the visit was concentrated in the performances of the students' orchestra, which, under the composer's own direction, played his symphonic poem 'Tod und Verklärung.' Though it had been rehearsed but once by Sir Charles Stanford, it was played with a zest and precision, and with a fine quality of tone-colour, that obviously astonished as well as pleased the composer. On such an occasion compliments are apt to be of a somewhat perfunctory character, but there could in this case be small doubt of the genuineness of the praise which Herr Strauss bestowed, and which, if it may without indiscretion be made public, he afterwards reiterated in conversation, going so far as to affirm that he had never before heard so fine a performance from a students' orchestra. Considering the exacting nature of the music, this was high praise, but it was by no means undeserved. Afterwards, under Sir Charles Stanford's conductorship, the band was heard in Wagner's 'Huldigungsmarsch,' which gave Strauss an opportunity of judging of the ensemble better than when he was at the conductor's desk.

The absence of an overture to 'Israel in Egypt' has led to various expedients in supplying a want that is not felt in Handel's other oratorios. THE MUSICAL TIMES of April, 1870, contains the following information concerning a performance of 'Israel' by the Windsor and Eton Amateur Choral Society, conducted by the late Dr. G. J. Elvey:—

The opening recitative was preceded by an introductory symphony composed by Dr. Elvey, we believe for a portion of his musical degree.

Handelian enthusiasm finds a votary so far north as the Shetland Isles. We hear of a gentleman who came all the way from Lerwick in order to sing in the chorus at the recent Handel Festival. Dr. Manns did not regard him as 'a rash intruder,' but as a rational Scot who would pursue the 'even tenor of his ways' in helping to 'swell the full chorus.'

Echoes of a luncheon-table at the Handel Festival:—

That wherever Handel got it from, *its there!*

That the soprano leads were not so good as the Leeds sopranos.

That 2,000 *Yorkshire* singers could——(but this sentence had better remain like Schubert's B minor Symphony).

A tablet has been affixed to the house Fleischmanngasse 451, Vienna, in which the composer Gustav Albert Lortzing lived between 1846-49. An interesting letter of his, by-the-way, has recently been published. It was written, evidently from this address, by the composer to his brother on November 10, 1847. Lortzing had just received the news of the death of Mendelssohn, which deeply impressed him. At that period he was conductor at the *An der Wien* theatre, and was rehearsing the choruses to 'Antigone' for a performance to be given in honour of Mendelssohn, who was expected to come and conduct his 'Elijah.' Lortzing writes:—'Now we must give the work ['Antigone'] without him! He will listen to it from above, but how it will please him we shall never know.'

Colonial enterprise in music is spreading. Following closely upon certain events in Canada comes the news of a Festival to be held at Wellington, New Zealand, in October next, 'not only in the general interests of choral music, but also as a suitable mode of commemorating Mr. Robert Parker's twenty-fifth year of musical work in Wellington.' The draft scheme includes the performance of the following works:—

Golden Legend, Elijah, Hiawatha's Wedding Feast and Death of Minnehaha, The Desert, Blest pair of Sirens, Œdipus at Colonos, Suite in F for Strings (Parry), Stanford's Last Post, in addition to compositions by Elgar, &c.

Mr. H. A. Parker is the secretary of the Festival, to which not a few in the old country will heartily wish all success.

Dr. Henry Hiles, who framed the conditions for the establishment of the Faculty of Music in the Victoria University of Manchester, and has for several years been the acting Professor at that Institution, has responded to the invitation of the Council of the University of New Zealand to undertake the supervision of the exercises submitted by all candidates for degrees in music in that University across the seas.

The conclusion of the Biographical Sketch of Sir Sterndale Bennett is unavoidably held over till our August issue.

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A FASCINATING BIOGRAPHY.*

'It could not have been better done' is the impression one receives while reading this delightful 'Life' of 'G'—an impression that is deepened as one page after another is perused, and confirmed when the book is regretfully put down, but to be taken up and read through again. Mr. Graves has not only told the life-story of Sir George Grove with consummate masterfulness, but in such a manner as to revivify that remarkable personality.

What a wonderful career it was! Engineer—working in pattern and fitting shops at Glasgow as a common mechanic, building lighthouses, and making railways; Secretary of the Society of Arts and the Crystal Palace; Biblical student, profound and enthusiastic; Founder of the Palestine Exploration Fund; Programme-annotator; Editor of *Macmillan's Magazine* and frequent contributor to the periodical press; first Director of the Royal College of Music; and last, but by no means least, Editor of the 'Dictionary of Music and Musicians,' familiarly known as 'Grove.' To these varied pursuits must be added the authorship of the volume 'Beethoven and his Nine Symphonies' and of a Geography Primer; also his interest in Chinese porcelain, and other hobbies. Versatile to a degree, his life, one long record of hard work and highly charged with industrious endeavour, was one worthy of all emulation.

We are not altogether surprised to learn that as a child he was lively and at times exceedingly mischievous. An early instance of his ever-bubbling humour is recorded in an act of boyish mischief whereby an *al fresco* lecture at school was completely demoralized by Master George's 'stealthy application of a burning-glass to the trousers of a stooping schoolmate'! Music soon entered into his life. The periodical visits of the Grove family—who seventy years ago resided where Wandsworth Road Railway Station now stands—to the concerts of the Sacred Harmonic Society furnish a pleasant picture of youthful enjoyment. We quote from Mr. Graves's narrative:—

> The house-key was hidden under the gate, and supper left out for them on their return, which was seldom before eleven, for they footed it both ways. To secure good places in the 3s. unreserved seats, they had to be there long before the doors were opened, and then there was a regular hurdle-race over the benches to the front row. The interval before the performance began was spent in examining the score or watching the players come in—Perry the leader, Lindley and old 'Drag.' (Dragonetti), the famous double-bass player. Throughout the oratorio 'G.' acted as expounder and commentator, never failing to signal attention to his favourite passages. Those were golden evenings of halcyon days; they used to sing nearly the whole way back to Clapham—a habit which led to the memorable comment of a friendly policeman near the turnpike on the Wandsworth Road. The Groves had fallen in with a noisy party from a neighbouring inn, and the policeman who followed to keep them from being molested and walked part of the way with them, thus delivered his soul on the subject of music: 'Well, Sir, some likes the pihanny, and some likes the flute, and some likes various sorts of instruments; but as for me, Sir, I like the *vocal*. Indeed, Sir, I may say I'm a *hog* at the *vocal!*'

His knowledge of the Bible was such as to draw from Dean Stanley the remark 'that Grove was the best Old Testament theologian he knew.' All this is fully brought out in the book under notice. His power of observation and fondness for comparisons is exampled in the following extract from a letter to a correspondent. He says:—

> Did you ever notice that at the first enumeration of the inhabitants of the world (Gen. iv. 20, 21, 22) they are divided into three great sections—herdsmen, *musicians*, and engineers? It struck me as very interesting when I first observed it.

Turning to the musical interests of Sir George Grove's varied career, it is perhaps not surprising to learn that when he first heard Beethoven's Choral Symphony (under Berlioz, in 1852) he 'could make very little of it.' Not until he began his official connection with the Crystal Palace did the musical instincts within him began to blossom and bring forth fruit abundantly in the valuable analytical programmes so worthily associated with his name. The Beethoven references in the book are very interesting. For instance, at one time he thought of compiling a 'Beethoven Dictionary.' This from a letter: 'Every now and then I get terribly impatient to begin the second edition of my article on Beethoven in the Dictionary as a separate volume. I look forward greatly to it. I will have all the portraits, views of spots, houses, etc., facsimiles of writing and music. By degrees, perhaps, I may do the same with Mendelssohn and Schubert.' Yes! Beethoven, Mendelssohn, and Schubert were his triumvirate, Schubert being the predominant partner; no wonder that he was amused and pleased at the fitness of things when in walking along the streets of the City he espied the collocation 'Shoobert and Grove, wine bottlers.' 'What a *horrible* bore you must think me,' he wrote on one of his innumerable postcards, 'but Schubert is *my existence*.'

We get some pleasant reminiscences of musicians. Here are two of Costa. 'Costa's friend, Captain Lyon—an old Queen's messenger who lived with him—had broken his leg, and on one occasion I asked him if he was getting better. "Oh, yes," said Costa, "he will walk on crotchets." 'At a rehearsal of "Lohengrin" Costa said: "Bring back the man with the goose."' From Costa to Brahms is a great step, but the stories concerning the latter are equally entertaining. The first was told to Grove by Dr. Joachim:—

> Brahms was at W——'s house at Coblentz. W—— is a great amateur of wine, and brought up some very special vintage and set it before Brahms, saying, 'Now, Herr Brahms, this wine must be drunk with great consideration. It is the same thing among wines that you are among composers.' On which Brahms at once remarked: 'Do you happen to have Bach in your cellar? If so, bring him up at once.'

Another, related by Dr. Mandyczewski, is typically Brahmsian:—

> A lady at Hanover wanted to make him play at an evening party, but he wouldn't. First he got her to stand in the curve of the grand piano while he stood at the keyboard, leaning across the lid so that it could not be opened, and talking hard to her all the time. And when at last she did get the lid opened, he at once struck the low C with his left hand and a high C sharp with his right, and said, 'How can I play on a piano that is so fearfully out of tune?'

The following extracts relate to his valued colleagues at the Royal College of Music:—

> Parry's 'Blest Pair'—a *noble* work, which improves every time.
>
> I must leave off [writing a letter] for Parratt is looking over my shoulder with a horrid expression of countenance (you know how fiendish he can look when he chooses).

The latter in fun, of course. And this leads us to

* The Life and Letters of Sir George Grove, C.B., Hon. D.C.L. (Durham), Hon. LL.D. (Glasgow). Formerly Director of the Royal College of Music. By Charles L. Graves. London: Macmillan and Co., Ltd. 1903.

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give some examples of Grove's humour. His stories, jokes, and the like were highly amusing, and how he enjoyed telling them! 'Laughter holding both his sides' was a not inconsiderable quantity in his personality. The 'Life' bristles with specimens of 'the lighter side,' extracted from his numerous note-books and recounted from personal recollection. At one time it appears he actually contemplated making a collection—for an article or book—of *jeux d'esprit*. We learn that the abbreviation for the General Railway Station, Chester (which, by-the-way, Grove helped to build), was 'G. S.,' but this a Chester tradesman took to mean 'Julius Cæsar'! Sir Joseph Paxton once remarked that something had made 'his blood broil'; and an agitator holding forth in Knowle Park, Sevenoaks, referred to the '*plebium blood*' of the owners. A Spurgeon anecdote tells of how the great preacher once sought the retirement of Sir George's private room at the Crystal Palace in order to 'have a smoke.' 'Then you do not mind an occasional cigar, Mr. Spurgeon,' said the genial secretary. 'Oh, yes I do, young man,' he replied, 'it is the regular cigar that I like.' We read of the lady who, after a most impressive performance at a Crystal Palace concert, said: 'You might have heard a mouse drop'; of the Englishman who, wishing to say the proper thing in bidding good-bye to a Frenchman, said: 'Au reservoir,' to which Monsieur replied: 'Tanks'!; of the captain of a steamer in the East who is *said* to have shouted:—

Ease her, stop her,
Who's for Joppa?

And then the Irish bull: 'A man defending marriage with a deceased wife's sister said, "I am not myself a marrying man, but if I were, my wife should certainly be one of them"'; and finally the 'Limerick':—

There was a musician at Rio,
Who attempted to play Hummel's Trio;
But his skill was so scanty,
He played it Andante,
Instead of Allegro con Brio.

It must not however be assumed that frivolity was the outstanding feature of Grove's life, much as he enjoyed refined humour. No, not at all. Many deeper notes are sounded in this largely autobiographic volume. 'Get all the education you can,' said he in effect to some school children at Sydenham, 'and then never miss a chance of helping others.' Says his friend the Rev. William Addis, who records this: 'It was a lesson which he, if ever a man did, faithfully practised throughout his long life'; and this is perfectly true. To a former Royal College student who was feeling despondent about her literary work he wrote: 'It's dogged does it.' In these four words he preached the lesson of self-help which he had learned so well in fructifying his own natural gifts. This from a letter written on a Sunday in August:—

> What a lovely day it has been to-day. I went to a church where I had only been once before and heard a *Te Deum*. Such fine music, and so well sung and so devotional, that as it finished I said to myself, what more *does* one want? What a noble hymn it is—the tears were in my eyes more than once; so they were during the Creed too.

Again, in a letter to Sir Herbert Oakeley, written in the spring, he said:—'Spring strikes me every year with more force and more moral significance. So may it be always! I long to keep my freshness and my youth: to enjoy the beauties of Nature and Art more and more every year, never to get stiffened against novelty or *blasé* with antiquity, but to keep a boy's heart to the end of life. And what I wish for myself I wish for you and for all my friends.' This was eminently characteristic of the man. Moreover, his kindness knew no bounds. Many a worker in music or literature will reverently treasure to their dying day the memory of his kindheartedness, his ungrudging sympathy, his practical help, no less than his breezy personality.

Mr. Graves modestly says that his 'Life' of Sir George Grove 'may serve to give some notion of the man, his work, and his character to those who never met him, as it can hardly fail, with all its shortcomings, to refresh and reanimate the affection of those who came within his sphere of usefulness.' The 'shortcomings' we have been unable to discover; suffice it to say that the book is fascinating to a degree, and we heartily commend it to our readers.

SIR ALEXANDER MACKENZIE ON HIS CANADIAN TOUR.

LETTER III.*

TO THE EDITOR OF THE MUSICAL TIMES.

S.S. IONIAN, May 16, 1903.

DEAR SIR,—The horns of the dilemma in which the conclusion of my last letter left me were the only instruments at my command on the evening of April 28, for the detention caused us to arrive ten hours behind time for the rehearsal at Winnipeg. But I was at work right early in the morning with Mr. Danz's Orchestra from Minneapolis (Concert-meister Herr Carl Riedelsberger), preparatory to an expressly-called choral rehearsal in the afternoon. Here it may be said that throughout the tour many of these choral rehearsals were held during the luncheon-hour, when the singers could the more readily absent themselves from business, and music was (indeed) the food of love. In the evening we gave the only work by a foreign composer during the entire Cycle, and little did I think that I should have conducted the first performance of a complete oratorio in the wild and woolly West, and that work 'Elijah'! Previously expressed desires to hear this masterpiece, with Mr. Watkin Mills (who is by no means unknown here), had induced the Director to include it in our scheme, and the great interest evoked in the performance amply justified his acquiescence. Upwards of 2,000 people attended the concert, at which a large choir by singing with intention and vigour gave evidence of the capital training of Mr. Rhys Thomas. To my own little band of solo vocalists was added Miss Jeannie Rankin, a former Royal College of Music student now resident in Montreal, who sang the contralto part with much acceptance.

Among the audience at the succeeding matinée (April 30) were 1,000 school children—a pleasant sight those happy faces, and our efforts seemed to meet their approbation. I can see at this moment a couple of urchins nudging each other in great glee whenever Miss Ethel Wood indulged in a flight into the upper register, and they became positively apoplectic with suppressed laughter at the skirl of the bagpipes in 'The Little Minister' Overture. Passing from gay to grave, let me record that Coleridge-Taylor's 'The Death of Minnehaha' was attentively listened to by 4,000 adults on the same night, while Lincoln Bennett's (not the hatter's)

* Sir Alexander Mackenzie's previous letters (Nos. 1 and 2) appeared in our issues of May and June, pp. 317 and 385.

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'Eventide,' a melody for strings, provoked the encore it invariably secured whenever it was performed. The cantata received every justice from the chorus and made a profound effect upon the large audience. The incoming trains brought many visitors to this Winnipeg Festival; moreover on my still further westward journey I had occasion to note the keenness of the desire for music, and to hear of the well-intentioned efforts to raise choirs. I gathered also that as communication becomes more easy, combination between the smaller towns will certainly be effected for that purpose. After the concert the Lieut.-Governor, Sir Daniel MacMillan, gave his (postponed) reception and supper, at which we were made to forget that our train started for Brandon at 7 o'clock on the following morning.

Brandon, less than a full score years old, and aptly characterized as the 'Baby' of the Cycle, was reached by mid-day. After partaking of the Mayor's hospitality, I proceeded to meet a newly-formed choir which I was informed had hitherto never seen a baton in the air nor had sung with an orchestra. The conductor must have had much hard preliminary work, since a proportion of the singers had to be taught the time-signatures and elements of music! This 'rag-time' state of matters, although not applying to all the members, might well have discouraged the stoutest heart, but our Prairie Choir was much too keen about its work to fail, and, as it proved, came out of the ordeal with distinct credit to itself and Mr. Frank B. Fenwick, the resident musician.

The success of their maiden effort (on May-day) and the manifest eagerness to establish a musical organization caused me to address the singers as the audience were moving out, and I think that my words of encouragement and thanks were as sincerely felt as they were spoken. All the seats had been disposed of two hours after the sale of tickets had been started (three weeks before), and excursion trains to bring the good folk to Brandon had to be cancelled. Owing to the foresight of the residents in outlying districts, who had taken the precaution to send money-orders previous to the opening of the sale, many of the inhabitants were excluded from a concert in their own town. But it was impossible to meet the request to repeat the performance, as we had to leave for Vancouver on the same night. The attention of the audience throughout was remarkable; the proverbial pin might have been heard to drop while we played the before-mentioned "Eventide" (with its *ppp* > ending), and I might have given it even a third time.

Our eager desire to see the wonderful panorama of the 'Rockies' was not gratified quite so soon as I expected, for on waking up next morning we found ourselves but thirty miles from Brandon, and likely to remain there, by reason of another wrecked freight-train in front. This became serious; the possibilities of making Vancouver in time to play on Monday evening (May 4) were fading rapidly, and gave rise to much discussion and calculation. It took from Friday night until Monday evening at 6 o'clock to reach our destination, and that was only accomplished by putting on a fearsome speed during the latter part of the journey. The return trip offered ample leisure to realize the nature of the track we had been whisked along—and be thankful. The surpassing grandeur of the scenery made me forget all but the problem of keeping faith with the Vancouverians, and after consultation my friend Harriss telegraphed to his trusty agents to have the orchestra ready for me in another hall at 6.30. There I rehearsed until the last moment; we then proceeded to the Theatre, in time to face the audience at half-past eight. The chorus I had not met, but as the work in question happened to be my own 'Cotter's Saturday Night,' I faced a chance, which happily proved to be no risk at all, since I found one of the largest and best choirs in the Dominion ready and able to save the situation. Nevertheless, lost time had to be recovered, and by rehearsing assiduously during the following day we were enabled to present excellent choral performances of Harriss's Festival Mass and Parry's 'Ode on St. Cecilia's Day' in spite of all the alarums and excursions which had kept us so lively.

Between working-hours our company found time to avail itself of the Mayor's kind offer of a drive through Stanhope Park, with its huge trees, luxurious vegetation, and magnificent views of wood and water, which acted as a refreshing tonic. Nor did my 'brither Scots' of the St. Andrew's and Caledonian Society omit to complete the enjoyment of my visit to the Garden-City of the West by calling a merry gathering of the resident representatives of the Clans.

The picturesque town of New Westminster lies somewhat more than an hour's distance by tramcar from Vancouver, and we entered it on the forenoon of May 6 in the midst of a hailstorm of tropical violence. Here his Worship Mayor Keary did the honours right royally, his profuse hospitality being exhibited in divers ingenious manners, such as by a sail and an interesting visit to a log-sawing establishment on the Fraser river, open-handed entertainments at his house, and finally by the illumination of the long and broad main street by electricity in the evening. The business of the hour was however by no means neglected. 'St. Cecilia' and 'The Cotter' were duly rehearsed and performed before we sailed that night for the capital of British Columbia, not without regret. Be it here said that the three choirs which had undertaken the festival work in British Columbia were uniformly good and deserving of high praise. Their brisk and genial conductors, Messrs. Fred. Dyke and J. W. Smith (Vancouver), Mr. A. E. White (New Westminster), and Messrs. Herbert Taylor and E. H. Russell (Victoria), fully earned the appreciation I feel and the thanks I give.

The German proverb 'Alle guten Dinge sind Drei' appealed forcibly to me when I was informed that the steamer had started several hours after the appointed time, probably because it was a 'special,' and that our arrival in Victoria would be necessarily delayed. This third 'belatement' since leaving Ontario was a less serious one, as I had the whole afternoon before me for rehearsal, and it speaks volumes for the good humour of the choirs, who on each occasion waited for us patiently, suffering the altered arrangements without a grumble.

Hereby hangs a tale which shall be unfolded for the benefit of my colleagues who happily have no knowledge of the inner workings of an Orchestral Musicians' Union. Some weeks before I arrived the manager's advance agents (to be technical) approached the professional players in Vancouver offering them engagements. On seeing some of the music to be performed (their frankness one must admire) they honestly admitted that it was beyond their powers and experience, and that the offers could not be accepted. When however it was stated that other players would of necessity have to be brought, an indignation meeting was forthwith held at which the odd argument was advanced that nevertheless the members of the Union ought to be allowed to play the music as well as they could! Endeavours were then made to prevent other players to appear with me.

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The individual members of such a Union enjoy no independence, but play according to a scale of wage, refusing, after the manner of their kind, to work with non-unionists. I was told that on the day before we appeared on the scene a final attempt was made to dissuade the orchestra engaged from other places from playing. Fortunately the voices of these sweet charmers were ineffectual, and the strenuous endeavours to stop our concerts dwindled down to a curt refusal to let me have the services of a man (or even the instrument itself, for a consideration) to play the side-drum, without which I could hardly give my Coronation March.

Now here was an undertaking fraught with every good intention to music and musicians, one which could only result in benefiting the profession in the future, jeopardized by the action of its own members. In all probability I was better served by the absence of these men, for I believe that the least capable among them were loudest in clamouring for the 'rights' of this precious Union. All this did not in the least upset my equilibrium or shorten my temper by an inch, the counterbalancing pleasures were too numerous. But had the choral forces been feeble or less well prepared the results might have been uncomfortable. As it was, the orchestra at my disposal, although exceedingly willing, had speedily to unlearn some of the worst habits of the 'lazy-faire' (as you, Mr. Editor, might observe) order, which conductors wot of to their sorrow, but at the morning performance at Victoria it earned a 'bis,' which did much to put it on its mettle at subsequent concerts.

The choral works performed in Victoria were Stanford's 'The Revenge,' Harriss's Festival Mass, Coleridge-Taylor's 'The Death of Minnehaha' and Parry's 'Ode on St. Cecilia's Day.' In all these varied works the alert choir distinguished itself by a remarkably good quality of tone, and proved quickly responsive to my beat. Many professional musicians of both sexes sang side by side with the amateur singers during the two days' Festival, none shirking attendance at the long rehearsals. My short stay—I would fain have prolonged it—was made doubly agreeable by much attentive kindness. The Lieut.-Governor, Sir Joly de Lotbinière, accompanied by many prominent residents of the city, officially attended our opening concert, entertaining us at luncheon on the following day in Government House. Nor did the Mayor and Mrs. McCandless omit to show their goodwill to the wandering minstrels during a delightful drive through the surrounding country and about the city before the last concert of the long series, which took place on the evening of May 9. With this concert (an extra one, at which Parry's and Taylor's cantatas were repeated) my pleasant duties came to an end, and after bidding farewell to many newly-found friends, like Maeldune and his fellows 'sadly we sailed away' in the small hours of the morning. On my way to the ship I took occasion to pay a brief visit to Mr. E. A. Russell's Male-choir, yclept 'Orion,' whose members regaled me with a few well-sung part-songs and a parting verse of 'Auld Lang Syne.' Sunday morning saw us once more at Vancouver, and in a few hours the cry of 'all aboard' notified that we were about to start on our week's journey to Montreal, cheered by the good wishes and shouts of my trusty singers of Vancouver and New Westminster.

The names of the artists* who shared these experiences with me have already appeared in these jottings (for they are nothing more); but the list would be incomplete were I to forget the services of one, without whom no artistic family is complete and yet is too frequently ignored, namely, the accompanist. Ability, modesty and good humour are not invariably companions, but they meet in the person of my reliable friend Mr. Arthur Dorey (a Londoner resident in Ottawa and organist of the Cathedral there), whose loyal help will be remembered by us all.

After quitting the venerable city of Quebec (whose beauties were shown me by M. A. Lavigne, an amiable cicerone and one of our associate conductors) there was ample leisure on the homeward journey to ruminate. And a resumé of the conditions under which the thirty-six concerts were given, as well as their possible results, shall serve as conclusion to these traveller's notes. In spite of the difficulties and defects attendant upon an initial attempt to successfully carry out so extensive an undertaking, the fact remains that fairly large numbers of important choral and instrumental works by G. J. Bennett, Cliffe, Coleridge-Taylor, Corder, Cowen, Elgar, German, MacCunn, Parry, Stanford, Sullivan and Wallace (William) have been introduced to an entire continent.

Blades of grass have been made to grow where none grew before, inasmuch as fourteen choirs were called into existence. Professional orchestras have been heard in places for the first time (*e.g.*, Winnipeg, Brandon, and Moncton), and a general impetus given to music from one end of the Dominion to the other. This in no way detracts from the acknowledged value of the efforts, past and present, made by my able and amiable professional friends who exert their influence in the interest of the Art in the capitals of the provinces of Nova Scotia, Quebec, and Ontario. They have already done much, and will accomplish more. But it needed a combined and far-reaching effort, such as this undoubtedly has been, to cover the vast territory and to similarly affect so many fresh fields and pastures new.

The egg was not made to stand on end without thought, careful preparation, risk and, above all, enthusiasm; and moreover it had been a-hatching for nearly two years before the experiment was tried. General interest had to be aroused, the influence and weight of the authorities gained, and I daresay the idea that the scheme might be but a mere financial speculation may also have had to be combated. This it could hardly be, as an enumeration of the many obstacles might well show, were it within my province to do so. Fresh choral bodies were formed, practice halls were rented months before, experienced musicians were engaged for the preparatory work, orchestras brought from different points, and a small army of faithful honorary secretaries enlisted. Furthermore, the building of platforms in theatres and halls where no accommodation for large bodies of performers existed, and the arrangements for supplies of music, were by no means trifling or minor considerations.

All this had been thought out and prepared when I arrived on the other side (at the end of March), and carried through without a hitch by an English musician, who took the entire responsibility upon himself, Charles A. E. Harriss to wit. Matters ran as smoothly as human ingenuity could foresee, and the general result has proved the ripeness of the moment for the combined effort which has been made under his auspices. When I left (and since then many similar communications have been forwarded) meetings were being called in order to make arrangements for a continuance of the work anent a future Festival. Meanwhile Mr. Harriss has publicly announced his intention of instituting a

* Miss Ethel Wood, Madame Blauvelt, Miss Millicent Brennan, Madame Louise Clary, Miss Lilian Carter and Miss Jeanie Rankin, Messrs. Ben Davies, Wilfrid Virgo, Watkin Mills, Reginald Davidson and Charles Fry. Mr. Frank Watkis shared the duties of accompanist with Mr. Arthur Dorey in British Columbia.

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series of choral competitions, as we know them in England and Wales, so that other choirs may be raised in the quickly-spreading towns in the outlying districts and a healthy rivalry between those already existing be established.

The weak point of the whole scheme was created by the unfortunate necessity for employing more than one orchestra. Those I conducted had to be brought to the nearest possible points on account of the many long stretches of land to be traversed upon which there are no large towns, and the obviously huge expense thereby incurred. This crux overcome, less frequent and more leisurely rehearsals will be secured, the performances will gain in refinement, and the choirs made more confident. Much of the great strain upon all concerned would thus be relieved, and on another occasion I doubt not but that this will be done. There is better sport to be had in Canada than the killing of orchestras.

My professional colleagues realized the importance and value of the movement and proved most helpful on all occasions. The choirs were receptive and ready for any amount of work. The standard of public taste is certainly no lower than our own, indeed the strongest and best music received the most appreciation, and warm encouragement is freely given to any honest effort which is untainted by affectation. More than once the tempter—assuming for the nonce the shape of an interviewer—besought me to name the best Canadian choir within my ken; but I confess it was real inability to do so rather than the profound diplomacy with which I was credited that saved me from falling into his subtle snare. The varying numbers of the choirs, the amount of their experience and the general conditions of their surroundings differed too much to allow me to give an opinion of any real value. Had I however been able to do so, I frankly admit that I would have withheld any such statement. No good purpose would have been served by arousing discussion (or worse) when all were eager to do their utmost in the good cause.

I perceived little or no difference between Canadian and home choirs, except that, in the majority of cases, the latter have of course the advantage of a much longer and wider experience. But in respect of zealous enthusiasm, energy and the desire to learn, the choristers of the Dominion need take no 'back seats.' On that head at least I may permit myself to give an opinion as sincere as it is deserved.

Very faithfully yours,

A. C. MACKENZIE.

[We refer to the above letter on p. 453.—ED. *M.T.*]

PRESENTATION TO DR. MANNS.

Dr. August Manns was the recipient of a gratifying testimonial at the hands of the Handel Festival Choir at Exeter Hall, Strand, on the evening of the 15th ult. The presentation, made on behalf of the subscribers by Mr. J. N. Frye, superintendent of the basses, consisted of the full-dress robes of a Doctor of Music—including what Dr. Manns termed 'a coquettish college cap'—and a silver bowl weighing 80 ounces, richly chased, of the 16th century period, the body of which is mounted on a double foot roll. The bowl bears upon it the following inscription:—

Presented to
DR. AUGUST MANNS
as a token of admiration and esteem
by the members of
THE HANDEL FESTIVAL CHOIR,
15th June, 1903.

'For twenty years and for seven Festivals,' said Mr. Frye, 'you have been our conductor and chief, and during that time you have endeared yourself to every one of us.' After Dr. Cowen, conductor of the great Choir, had referred to the splendid service rendered by Dr. Manns to the cause of English music, the gay-robed Doctor cordially thanked the donors for their warm-hearted reception of and kindness to him, which had gladdened his heart and convinced him that his efforts on behalf of music in this country have been appreciated. Great indeed was the enthusiasm which attended the presentation of this token of regard for their 'snow-clad' conductor.

In a characteristic letter we have just received from Dr. Manns apropos of the gift above referred to, the veteran conductor says: 'The artistic design of this very handsome "Bacchusiana" is puzzling me a little. What is the meaning of the two Lion-Heads, and the two large-winged and long-armed Angels? Does it perhaps mean to indicate that angels have protected me from the severity of musical criticism in Great Britain? I almost fancy it does, because the critics have always been kind and generous in their comments on my life-work.' There is no need to dispel this pleasant phantasy, as the critics, no less than the music-loving public, could not have been otherwise than appreciative of the splendid achievements of this grand old Manns of music.

ALFRED JAMES HIPKINS.

Born, June 17, 1826.
Died, June 3, 1903.

With much regret we place on record the death of Mr. A. J. Hipkins, F.S.A., which took place at his residence, 100, Warwick Gardens, Kensington, on the 3rd ult., within a fortnight of his attaining his seventy-seventh year. In THE MUSICAL TIMES of September, 1898, we gave a Biographical Sketch of him, with a special portrait photographed from one painted by his daughter, Miss Edith Hipkins, and exhibited at the Royal Academy in 1898. This biography, which had the advantage of being revised and approved by its subject, may stand as an authoritative account of his long and useful life, and one to which the reader may be referred for the details of his career. There is little to add thereto,—certainly nothing to withdraw—except that Mr. Hipkins retained his connection with the house of Broadwood up to the time of his death, and thereby completed a faithful, honourable, and unbroken period of service covering sixty-three years!

Mr. Hipkins was not only one of the little band of six enthusiasts in England to be the first to acknowledge the genius of Wagner, but he was a great admirer of Chopin, with whom he was fortunate enough to come into personal contact. 'Hipkins is not a bad sort of fellow,' said Mr. J. W. Davison, 'but he *will* like Chopin.' In this connection we venture to quote the following interesting Chopiniana from one of a number of similar letters from Mr. Hipkins to the present writer. In this, dated March 14, 1899, he says:—

> 'Very strong impressions remain on the memory; although fifty-one years have passed, or will have passed next month, I remember Chopin, his look, his manner, and his incomparable playing, as vividly as if my meeting him had been last year.
>
> 'He was ill, but only shewed it painfully in his weakened breathing power; he could not walk

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upstairs; my father-in-law, Mr. Black, or my wife's uncle, Mr. Murray, carried him. He came to Broadwood's through the recommendation and courtesy of the Pleyel house in Paris; he brought one of the Pleyel pianos with him, but only used it once, at an evening at the Countess of Blessington's, Kensington Gore, directly after his arrival. He immediately took to the Broadwood pianos, and after that occasion used them exclusively in England and Scotland; until, in effect, his return to Paris in the November of that year. He was painstaking in the choice of the pianos he was to play upon anywhere, as he was in his dress, his hair, his gloves, his French; you cannot imagine a more perfect technique than he possessed! But he abhorred banging a piano; his forte was relative not absolute; it was based upon his exquisite pianos and pianissimos——always a waving line, *crescendo* and *diminuendo*. To play with great strength was "to play German," as he told Mrs. Goddard in Paris when she took Arabella Goddard, a child of 7 or 8, to play to him. Georges Sand nursed the child, and when they left the house, as Madame Goddard told me lately, Chopin's last words were "never let the child play loud"—in French of course; he did not speak English.

'Here, in '48, his compositions were almost unknown. Every time I heard him play the pieces were strange to me, and I had to rush across Regent Street to his English publisher, Wessel, to discover what I had been hearing. Fancy the interest of this to me, a young man who, for the first time in his life, came in contact with genius! I was to have gone to Scotland with him, but it fell through. To return to pianos, he especially liked Broadwood's Boudoir Cottages of that date—two-stringed but very sweet instruments—and found pleasure in playing on them. To show how different he was from the modern virtuoso, Mrs. Lyschinski told me, when he stayed with her in Edinburgh, he would of an evening retire into an adjoining room where the old Broadwood square piano of her childhood stood, and play upon it with evident pleasure.'

No man had a greater knowledge of the pianoforte and kindred keyboard instruments than Mr. Hipkins. Equally profound was his insight into matters relating to pitch, tuning, &c. His writings on these subjects rank amongst the most valuable contributions to musical literature; his output in this respect is really quite remarkable. For instance, he wrote no fewer than 134 articles for 'Grove's Dictionary of Music and Musicians,' including the masterly treatise on the pianoforte, and he contributed the article on the household instrument to the ninth edition of the 'Encyclopædia Britannica.' The formation of the valuable loan collection at the Inventions and Music Exhibition of 1885—undertaken by him at the request of the King (then Prince of Wales)—resulted in the sumptuous volume by him, with illustrations by Mr. William Gibb, entitled 'Musical Instruments, historic, rare and unique.' His capital Primer (in the Novello series)—'A description and history of the pianoforte and of the older keyboard stringed instruments'—is full of information, lucidly and pleasantly set forth. It would be difficult to compile a list of the various detached writings from his prolific pen. That indefatigable collector, and a very old friend of the deceased's, Mr. T. W. Taphouse, has kindly lent us his 'Hipkins' bundle of articles, pamphlets, &c., which, though it does not pretend to be complete, shows the extent of Mr. Hipkins's valuable labours in a section of the art he had made completely his own, and in which he has long been regarded as *the* authority both at home and abroad. Moreover, he was one of the best performers on the harpsichord and similar pre-pianoforte instruments; his refined interpretations thereupon always gave intense pleasure to his hearers by reason of their artistic excellence and old-world charm.

Genial, modest, and absolutely free from the taint of self-advertisement, his nature the very essence of kindliness and goodwill, Mr. Hipkins was indeed of the salt of the earth. Nothing gave him greater pleasure than freely to give information from the vast and reliable stores of his knowledge in his particular subjects. Some knotty point on the pianoforte, or on pitch—raised perhaps by one of our correspondents—had only to be submitted to him and the desired information was at once forthcoming, if by post, over the cordial 'Ever yours sincerely,' alas! never more to be written in that neat hand, or to be received by those who prized his friendship.

The last paragraph of our Biographical Sketch above referred to reads thus:—

> In regard to the genial personality of the living original of this portrait, much might be said. The friendly grip of the hand, the kindly light in the eye, and the benevolent expression of the countenance are true indexes of the warm heart that beats within the breast of Alfred James Hipkins.

With the substitution of the past for the present tense, the foregoing words must now be doubly underlined. The memory of the just is blessed!

E.

'SOMEWHERE FARTHER NORTH.'

ECHOES OF THE MORECAMBE FESTIVAL.

Dr. Elgar has sent to Canon Gorton, chairman of the Morecambe Musical Festival, an appreciative letter on that excellent organization at which he (Dr. Elgar) officiated as an adjudicator at this year's meeting. He writes:—

> DEAR CANON GORTON,—I should like to thank you and the Committee for the very pleasant time I spent at the Morecambe Festival.
>
> I was delighted, and will add surprised, at the general excellence of the choral and orchestral work; the singing of the children especially was a revelation.
>
> In all the advanced classes there was displayed a quite uncommon appreciation of the poetical possibilities of the music, and the words were pronounced and (apparently) understood by the singers in a refreshingly sane way. Soon—a good day for art when it arrives—we shall all know the difference between sentiment and romance, and between what is theatrical and what is dramatic; these distinctions are unknown to many critics and to more performers—all of whom might have listened to a considerable portion of the Morecambe Festival with advantage.
>
> I cannot well express what I feel as to the immense influence your Festival must exert in spreading the love of music: it is rather a shock to find Brahms's part-songs appreciated and among the daily fare of a district apparently unknown to the sleepy London Press: people who talk of the spread of music in England and the increasing love of it rarely seem to know where the growth of the art is really strong and properly fostered. Some day the Press will awake to the fact, already known abroad and to some few of us in England, that the living centre of music in Great Britain is not London, but somewhere farther North.
>
> . . . . . .
>
> In conclusion I will say it was a unique pleasure to hear so much that was truly admirable, and I look forward to the next Morecambe Festival with keen

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pleasure; I think it amply worth a long journey to be a listener, and as the enthusiasm is somewhat unusual to the eyes of a chorally-starved southerner, may I say a spectator also?

I offer you a personal congratulation on the great organization you have called into being, and trust you may be long able to direct and advise your coadjutors.

Believe me,

Craeg Lea, Malvern, May 26, 1903. Yours sincerely, EDWARD ELGAR.

What will the musical critics of 'the sleepy London Press' say to this?

Dr. McNaught's Morecambe experiences coincide with those expressed above. But we may let him speak for himself in some extracts from his exhaustive communication to the Chairman of the Festival:—

By the favour of your Committee I have been permitted to enjoy the privilege of assisting at the Morecambe Festival on seven occasions. This long and to me valuable experience has enabled me to note the educative results of the scheme and its remarkable development from humble beginnings.

The Festival has now become the leading event of its kind not only in the North-West of England, but in the Kingdom. A great force directed to the advancement of executive skill and the improvement of taste has been discovered and given vent. The scheme has become a popular School in Music on a large scale. Each year has provided conductors and executants with incisive lessons the effects of which have been apparent in the following year. New ideals and higher standards of execution have been set up and assimilated, and fresh ways and means have been evolved. Technique has been more and more studied and employed as a means of interpretation and expression, and less as an end in itself.

. . . . . .

It is a striking fact that Festivals of this type afford scope for the development of many varied talents. The man unable to perform on an instrument, or to sing or to compose, who in fact is nothing if not a conductor, comes forward and triumphs because he has music in his soul, and can play skilfully upon that responsive and plastic instrument—the choir. It is this potentiality of competition schemes that constitutes one of the chief justifications of the competitive element which is sometimes so airily disparaged. At the great Musical Festivals at Birmingham, Sheffield, Leeds, &c., where important art works are performed, the ordinary amateur can at most be only an item in the chorus. At Competition Festivals he may be a centre of activity and a missionary.

No other part of the Morecambe scheme has shown more rapid and satisfactory progress than the junior sections. The Children's Day has become the most delightful and joyous of the whole series. Years ago children's singing was indifferent, but now, owing to the stimulus and instruction afforded and the skill and enthusiasm of teachers, the standard has become remarkably high.

Mr. Frederic Corder, 'and a good judge too,' writes in the same strain:—

My fellow judges have left me nothing to say concerning either the practical management or the artistic results of your Festival, but I desire to thank your committee for the novel and admirable experience they have afforded me. Much as I thought I knew of the ways of my countrymen in music, it is no exaggeration to say that the Morecambe Festival came as a startling revelation to me. Here was no craze or fashion of the moment, no sheep-like following of a beaten track such as we find in those parts of England where life is less strenuous and difficult. The unaffected earnestness, the honest enthusiasm displayed on this occasion, were something so new, so unexpected, that I could hardly believe myself among my fellow countrymen.

. . . . . .

I hope and trust that, with such material and such earnestness at hand, music itself may thrive and advance in the North of England, that a comprehension of good music and a thirst for it may possess the hearts of all those eager thousands, the sight of whom has impressed me so deeply, and finally that gatherings like the Morecambe Festival may spread to the duller parts of England and help to develop the latent sense of beauty in sound which slumbers in our breasts.

Such a collocation of opinion is very striking and deserves all the publicity we can give to it. From personal experience we can thoroughly endorse all that these three able musicians have said about Morecambe and the influence it exerts far and wide. We shall continue to take a special interest in this and similar movements which, however, appear to be strangely neglected by the London and musical Press. The scheme of Mr. Henry J. Wood for showing Londoners 'how to do it' in the matter of choral excellence deserves full encouragement; but it must not be forgotten that the same high standard he seeks to set up has been raised and attained for several years 'somewhere farther North' with unflagging energy and splendid results. May it continue to flourish abundantly, root and branch!

PROFESSOR NIECKS AT THE MUSICAL ASSOCIATION.

In a paper entitled 'The two Keys to the Theory and Practice of Harmony,' read to the Musical Association on the 9th ult., Professor Niecks pointed out the artificiality of systems based on roots and derivation from the harmonic series, and advocated a system based on the tendencies of tones. The real principles on which he founds his system are the Law of Dissonance, a physical law, and the Law of Tonality, a psychical law; and it is these two laws which he calls the keys to the theory and practice of harmony. The law of dissonance—the primordial, elementary, lower law—may be formulated thus: Every dissonance must be followed by a neighbouring consonance. The law of tonality—the later, gradually developed, higher law—does not supersede the ever-valid law of dissonance, but superimposes itself on it. In other words, the law of tonality puts an impress of its own on the various manifestations of the law of dissonance, giving new and distinct meanings to them. The lecturer defined tonality as 'the relation of the notes of the scale to each other. Such as it exists in our essentially harmonic music, it may, however, be better defined as: The prominence of the tonic note and the tonic chord over the other notes and chords. We may also say: Tonality consists in the difference of character possessed by the different tones of the scale—consists in their different degrees of restfulness or restlessness, and their consequent tendencies.'

The first, the third, and the fifth degree, the notes of the tonic triad, are the elements of rest of the diatonic scales, which may be also called the positive elements. The other degrees—the second, fourth, sixth, and seventh—are the elements of unrest, or movement, which may also be called the negative elements. Thus, for instance, in C major the negative elements—*b*, *d*, *f*, *a*—are opposed to the positive elements—*c*, *e*, *g*. The measure of restfulness of the three positive elements, however, is not the same; nor is the measure of movement of the four negative

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elements. Perfect rest is to be found only in the tonic; and the greatest unrest is to be found where a note at the distance of a semitone leads up or down to a note of rest.

The chromatic scale is not a third mode added to the major and minor modes, but simply a melodic development of the diatonic scales. In introducing chromatic notes into the diatonic modes we introduce new notes of unrest, new notes of movement. The nature of chromatic notes cannot be better described than by calling them artificial leading notes to the next degree upward or downward.

In harmony two or more scale notes are simultaneously combined. Chords may be compounded of notes of different measures of rest, or of notes of movement, or of a mixture of notes of rest and of movement. Harmony understood thus, in the sense of simultaneous combination of melody notes with various tonal tendencies, furnishes us with explanations of most harmonic phenomena. The root and derivation theories are a hindrance rather than a help to the right understanding of the problems in question, and create imaginary difficulties instead of removing actual ones. In fact, we cannot see clear in the matter until we have divested ourselves of the notion that chords are entities given us ready-made by nature. Nature has given us nothing of the kind. It may be convenient to speak of triads, of chords of the seventh, and perhaps also chords of the ninth,—whether it be convenient to speak of chords of the eleventh and thirteenth is another question—but it is necessary that we should understand that triads, chords of the seventh, &c., are not matter-born but mind-born entities. In short, chords are neither more nor less than simultaneous combinations of notes of a scale, notes of various characters and tendencies, which combined produce harmonies of different characters and tendencies. The greater the number and strenuousness of the negative elements of the scale in a chord, the greater is the measure of its unrest and movement. The measure of rest, on the other hand, depends on the position of the positive elements.

What has especially to be noted is this: Outside tonality—that is, as individuals standing by themselves—all consonant chords are chords of rest, and only dissonant chords are chords of movement, whereas within tonality only a single consonant chord—the tonic triad—is a chord of rest, and has self-sufficiency.

Professor Niecks dealt at considerable length with chromatic chords, and in doing so met the objections of the anti-alterationists. He defined a chromatic chord as a diatonic chord, one or more notes of which has been chromatically altered; and a chromatic note as a modified diatonic degree. As a parallel case of degree modification or alteration he pointed to the sixth and seventh degree in minor. The lecturer strongly animadverted on systems which limit the number of chromatic chords in a key. He maintained that they are nearly a century behind our time; that in accordance with the present-day practice every diatonic chord can be chromatically altered in several ways.

These are some of the fundamental ideas which Professor Niecks developed and illustrated. For the developments and illustrations the curious must be referred to the Proceedings of the Musical Association, which in due course will make their appearance in print.

Dr. McNaught, who occupied the chair, Dr. Charles Maclean, Mr. Joseph Goddard, Mr. Otto Goldschmidt, and Mr. J. S. Shedlock took part in the discussion following the reading of the Professor's thoughtful paper.

Church and Organ Music.

FURTHER NOTES ON ANGLICAN POINTED PSALTERS.

A correspondent has kindly sent us a copy of a letter written to him, 'about 1880,' by the late Rev. J. R. Lunn. In this communication Mr. Lunn calls attention to two Anglican pointed Psalters issued previous to that of Janes (of Ely), published in 1843, and which in Grove's Dictionary and elsewhere is stated to be the first of its kind. But three years earlier the late James Stimpson—well known as the organist of the Town Hall, Birmingham—had issued a Psalter bearing the following title:—

> Services of the Church; | being those portions of the | Book of Common Prayer, | which are appointed to be chanted. | Arranged for the use of Congregations and choirs | by | JAMES STIMPSON, | organist of St. Andrew's, Newcastle-upon-Tyne | . . . 1840.

As the Dedication to the Dean and Chapter of Durham is dated 'January, 1840,' Stimpson was only nineteen years of age. The Psalter, though not so called, is without music, except a specimen chant. If the British Museum copy is complete—and it contains a long list of subscribers—the book is without any 'explanations.' A specimen of the pointing may be given, Psalm xxi. 6:—

> For thou shalt give him ever-|-lasting · fe—|—licity: and make him glad | with · the | joy of · thy | countenance.

In the same year (1840) there appeared a curious specimen of a Pointed Psalter, entitled:—

> The Church Service, | arranged | for chanting: | comprising | The whole Book of Psalms, | and the Te Deum . . . . . On a plan so simple that the congregation may join the choir without the least difficulty. | By Dr. FARMAN. | London: 1840.

As in the Stimpson book, no pointing directions are given; but a page is devoted to 'directions for pronunciation,' from which we venture to quote a few choice specimens:—

i—ma—gin—a—tion	e—mad—jin—a—shun
ma—lic—ious	ma—lish—us
in—iq—ui—ty	in—ik—kwe—te
read—y	red—de
perpet—ual	perpet—tshual
wom—an	wum—un

The method of pointing adopted by Dr. Farman may be termed the 'wavy' system, judged from a typographical standpoint. Here are two specimens, from Psalms 27 and 29 respectively:—

> For in the time of trouble he shall hide me . . . . . in his tabernacle.
>
> Yea in the secret place of his dwelling shall he hide me and set me up . . . . . upon a rock of stone.
>
> Bring unto the Lord O ye mighty bring young rams . . . . . un—to the Lord.
>
> Ascribe unto the Lord . . . . . wor—ship a=nd strength.

It is a moot point whether this system of pointing is 'on a plan so simple that the congregation may join the choir without the least difficulty.' By-the-way, this reads as if the choir could be easily recruited from the congregation!

This was not the first attempt at pointing on the part of Dr. Farman, whoever that gentleman may have been. In 1837 he issued a little book entitled:—

> Small selection of prayers . . . . to which are added parts of the church service as chanted, with five original chants and an evening hymn. By WILLIAM FARMAN.

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The pointing therein adopted (the Canticles only) may be termed the 'bracket' system, also speaking typographically. Two examples may be given; they show that the brackets were used either above or below certain words or syllables:—

Fo = r mine eyes
Have . . . . seen thy sa = l — vation.

He remembering his mercy hath holpen his . . . . .
servant Is — rael.

Typographical varieties form a no inconsiderable contribution to the history of pointing the Psalter. The more elaborate they are the less they seem to promote a natural and poetic rendering of these matchless productions.

The letter from Mr. Lunn already referred to contains the following extract as furnishing proof of the resourcefulness of choir boys. He says:—

> When I was an undergraduate (1849, &c.) in St. John's [Cambridge], the boys sang from ordinary prayer-books; these were the same boys as at Trinity. (The 'men' served Trinity, King's, and St. John's, but King's had boys of its own.) I distinctly remember one Christmas-day morning when we had the boys only at St. John's. In Psalm xlv. 13, they began to make their inflection too soon —at the word 'make'; but some of them at least rose to the occasion, and boldly changed 'supplication' into 'prayer,' and so got out of the difficulty.

Previous contributions towards the history of Anglican pointing will be found in the Church and Organ Music sections of THE MUSICAL TIMES for March, April, and June of the present year.

GLASGOW CATHEDRAL ORGAN AND ITS ORGANIST.

The magnificent organ in Glasgow Cathedral, after undergoing extensive alterations and additions, was re-opened on May 30. It may be of interest to recall the fact that the first recorded use of instrumental music in the Cathedral dates back as far as 1460, when the organ then in use consisted of fifteen pipes sounded by striking the four-inch keys with the clenched fist! At the time of the Reformation the Cathedral organ shared at the destructive hands of the Reformers the fate of the stained glass, the carved oak, and the sculptured stones. We next hear of an organ being erected in the Cathedral in 1804 by a society formed for the study of sacred music, and it is interesting to note that at a concert given, possibly by this society, some years later to commemorate the death of Sir John Moore some of Handel's choruses were heard in Glasgow for the first time. When this society was disbanded the organ was removed to St. Andrew's Episcopal Church, where it now stands.

The present fine instrument, the gift of the family of the late incumbent of the Cathedral, Dr. Burns, was erected by Father Willis in 1879, and for the alterations and additions just completed the Cathedral authorities are indebted to the late Mr. James Dick who, shortly before his death, generously gifted the sum of £2,500 for this purpose. The action of the organ has been wholly renewed, a solo organ of nine stops added, and the hydraulic engines for supplying the wind power have been superseded by three electric motors of four-horse power each. The swell organ, formerly behind the great organ, has been transferred to the side where it can be used with much better effect. The new solo organ contains some very fine stops, notably the Cor Anglais, the Corno di Bassetto, and the

GLASGOW CATHEDRAL.

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flutes. The tuba is placed on the exceptionally high pressure of twenty-five inches, an example only equalled in the organ at the Albert Hall, London. It may be mentioned that the restoration of the organ has been carried out by Messrs. Henry Willis and Sons in a manner quite worthy of the high standing of the firm. The following is the specification of the Glasgow Cathedral organ :—

GREAT (13 Stops).

	Feet.		Feet.
Double Open Diapason	16	Twelfth	3
Open Diapason	8	Fifteenth	2
Open Diapason	8	Sesquialtera (4 ranks)	
Open Diapason	8	Double Trumpet	16
Clarabella	8	Trumpet	8
Principal	4	Clarion	4
Harmonic Flute	4		

SWELL (13 Stops).

Lieblich Bourdon	16	Fifteenth	2
Open Diapason	8	Mixture (3 ranks)	
Lieblich Gedact	8	Contra Hautboy	16
Salcional	8	Cornopean	8
Vox Angelica	8	Hautboy	8
Lieblich Flöte	4	Clarion	4
Principal	4		

CHOIR (11 Stops).

Contra Gamba	16	Clarabel Flute	8
Gamba	8	Harmonic Flute	4
Echo Gamba	8	Harmonic Piccolo	2
Octave Gamba	4		

(The four following Stops are enclosed in a separate Swell box.)

Tuba	8	Orchestral Oboe	8
Clarionet	8	Vox Humana	8

SOLO (9 Stops).

Lieblich Bourdon	16	Harmonic Piccolo	2
Open Diapason (wood)	8	Cor Anglais	16
Harmonic Flute	8	Corno di Bassetto	8
String Gamba	8	Tuba (25-inch wind)	8
Concert Flute	4		

Tremulant to Swell, Choir, and Solo Organs.

PEDAL (11 Stops).

Double Open Diapason	32	Violoncello	8
Open Diapason (wood)	16	Principal	8
Open Diapason (metal)	16	Mixture (3 ranks)	
Violone (metal)	16	Trombone	16
Bourdon	16	Clarion	8
Bass Flute	8		

Manual Compass CC to C; Pedal compass CCC to G.

COUPLERS.

Swell to Great.	Swell Sub-Octave.
Choir to Great.	Swell Super-Octave.
Swell to Choir.	Choir Octave.
Solo to Great.	Choir Sub-Octave.
Great to Pedal.	Solo Sub-Octave.
Swell to Pedal.	Solo Super-Octave.
Choir to Pedal.	Solo to Great Sub.
Solo to Pedal.	Solo to Great Super.

ACCESSORIES.

4 Interchangeable Composition Pedals to Great Organ.
3 " " " Swell "
3 " " " Choir "
3 " " " Pedal "
1 Double-Acting Pedal controlling Great to Pedal.
4 Interchangeable Pistons to Great Organ.
4 " " Swell "
2 " " Choir "
2 " " Solo "
1 Double Acting Piston for the Great to Pedal Coupler.
1 " " Swell to Great Coupler.
1 " " Solo to Great Coupler.

Total number of speaking pipes, 3,543; of sounding stops, 57.

And now in regard to the organist of Glasgow Cathedral. On the removal of Dr. Peace to St. George's Hall, Liverpool, Mr. Herbert Francis Raine Walton—who, by-the-way, was one of a selected quintet for the Liverpool post—was chosen unanimously his successor at the Cathedral. Mr. Herbert Walton was born on February 27, 1869, at Thirsk, where his father was a schoolmaster and organist of the Parish Church. At the age of twelve, while still a pupil of Dr. Naylor, of York, he was appointed organist of Kirkby-Wiske Church. In 1887 he was elected to an open scholarship at the Royal College of Music, where he studied for four years under Sir Walter Parratt, Sir Hubert Parry, and Mr. Frederic Cliffe. After occupying the position of organist to the Earl of Aberdeen for two years he removed to St. Mark's Church, Leeds, where he remained until his appointment to Glasgow Cathedral.

Since coming to Glasgow Mr. Herbert Walton has done excellent work as an organist and conductor. He may be regarded as one of the foremost of the younger generation of solo organists, while as an accompanist and choir-trainer he holds a very high place. At the two re-opening recitals given by him on May 30 the programme of the first consisted exclusively of legitimate organ music, but the second included several transcriptions. The most notable features of the latter performance were the masterly interpretations of Bach's Toccata and Fugue in D minor and the excellent rendering of Wesley's noble anthem 'The Wilderness' sung by the Cathedral Choir.

MR. HERBERT WALTON.
ORGANIST OF GLASGOW CATHEDRAL.

Dr. A. L. Peace played the following selection of music on the organ in St. George's Hall, Liverpool, at his afternoon recital on the 6th ult.:—

1. Offertorium, 'Alma Virgo' ... ... J. N. Hummel.
2. Prière et Berceuse in A flat ... ... Guilmant.
3. (Allegro Vivace / Allegro Cantabile / Finale) From the Organ Symphony, No. 5 C. M. Widor.
4. Pastorale in G major ... ... Gustav Merkel.
5. Cantique, 'Le Nom de Marie' ... ... Gounod.
6. Overture in D major, Op. 15 ... ... Spohr.

(Continued on page 473.)

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The earth is the Lord's.

HARVEST ANTHEM.

Psalm xxiv. 1; cxlv. 10, 15, 16.
Words of Pastorale by J. G. JOHNSTON.

Composed by ALFRED HOLLINS.

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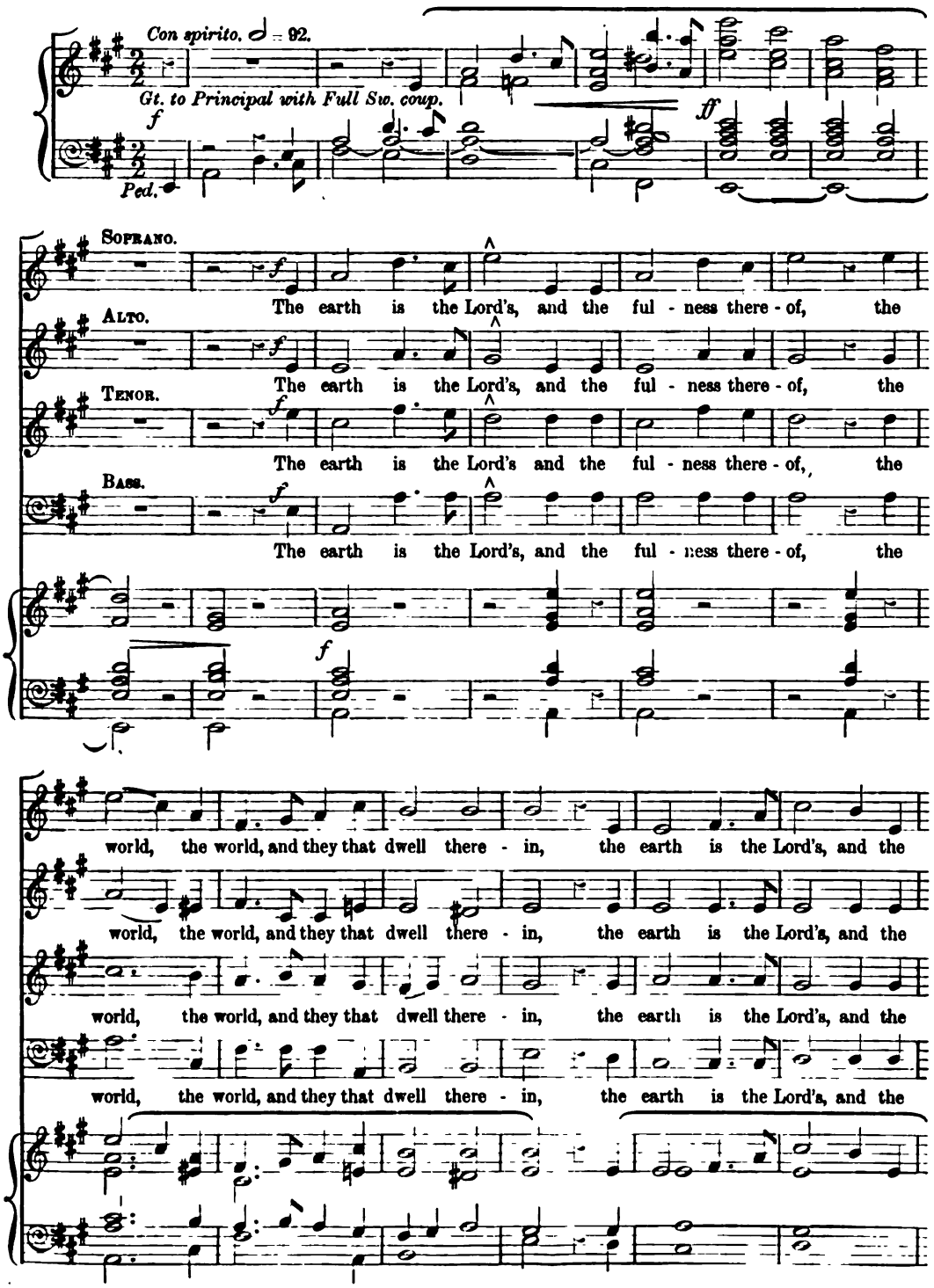
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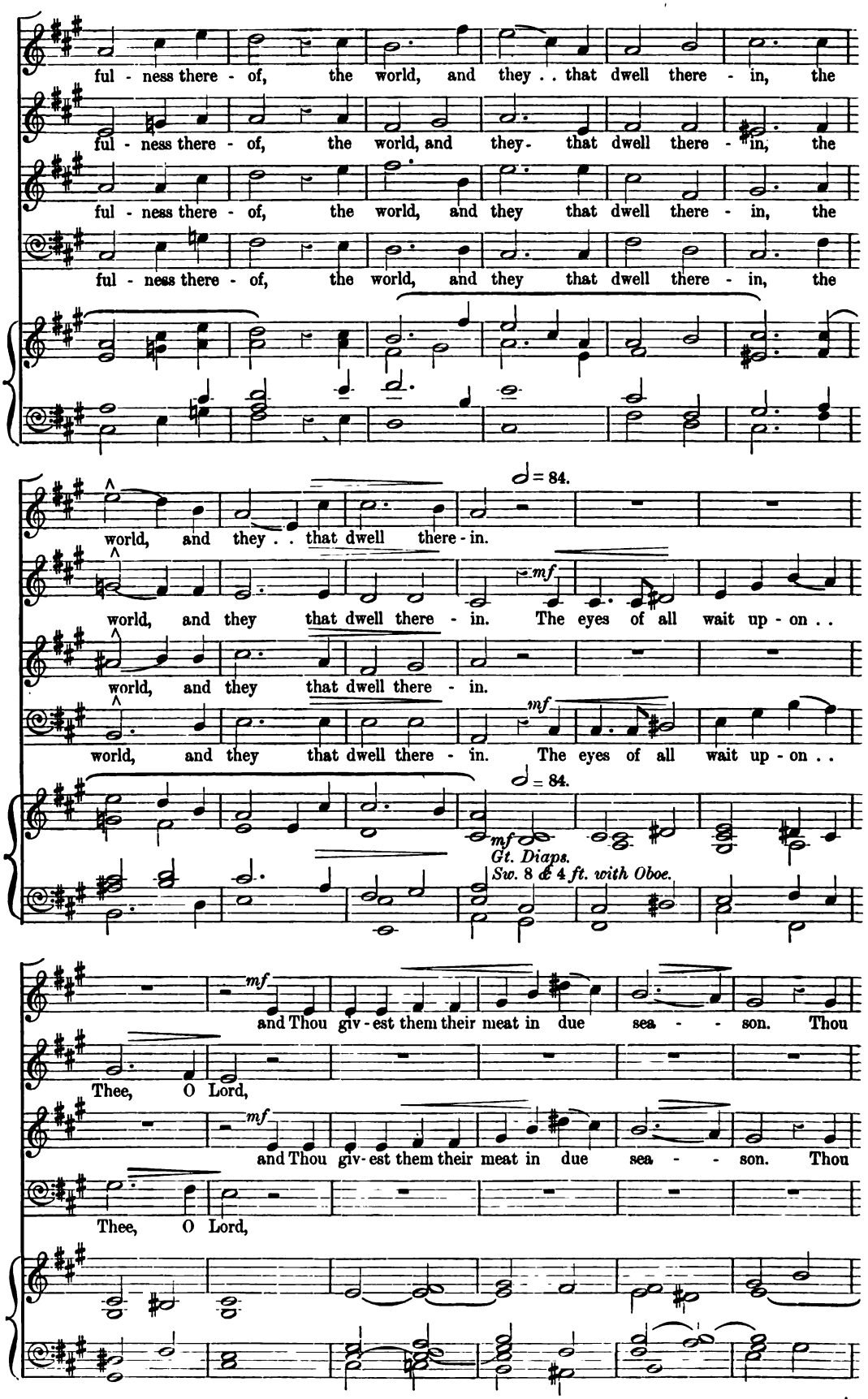
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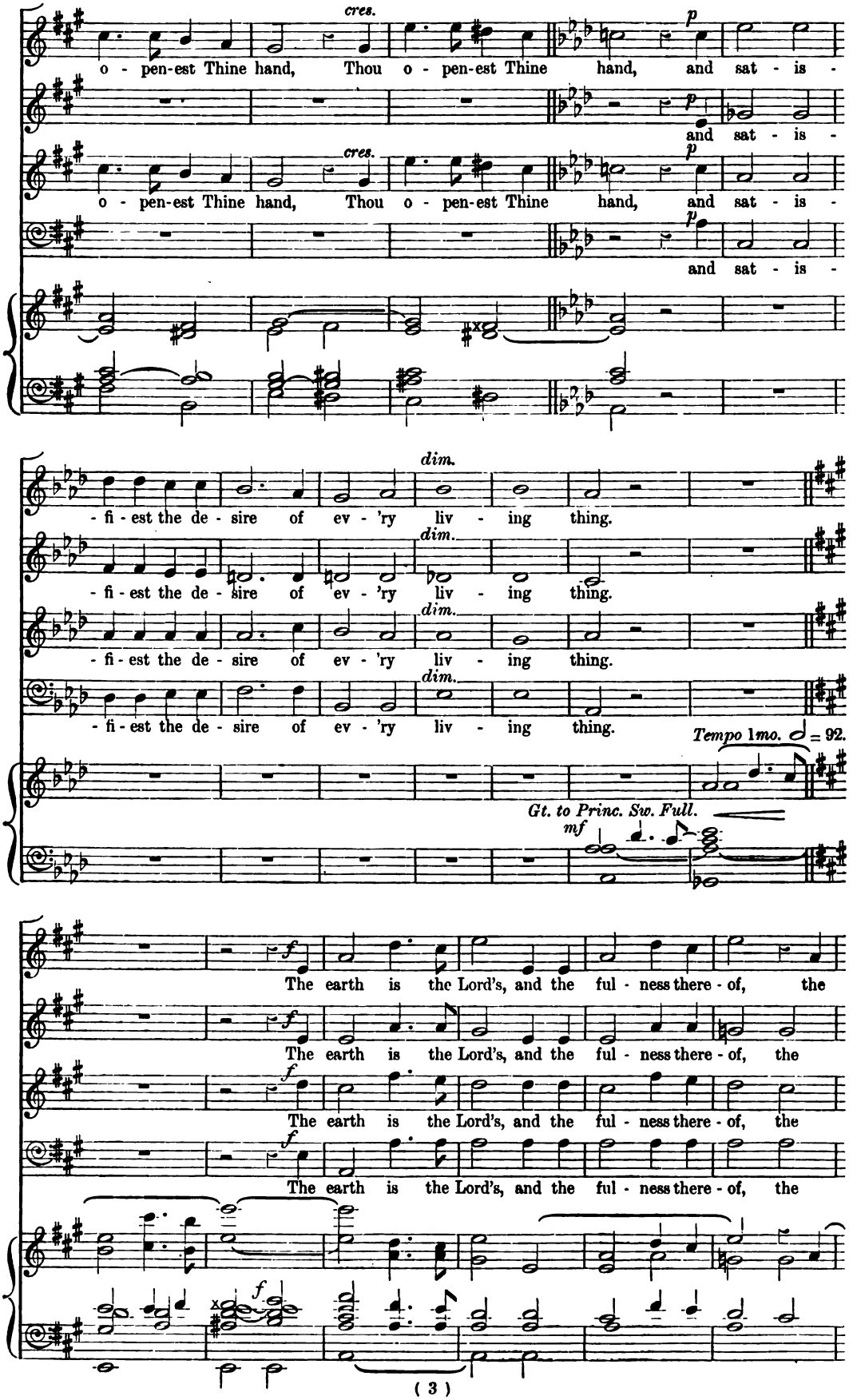
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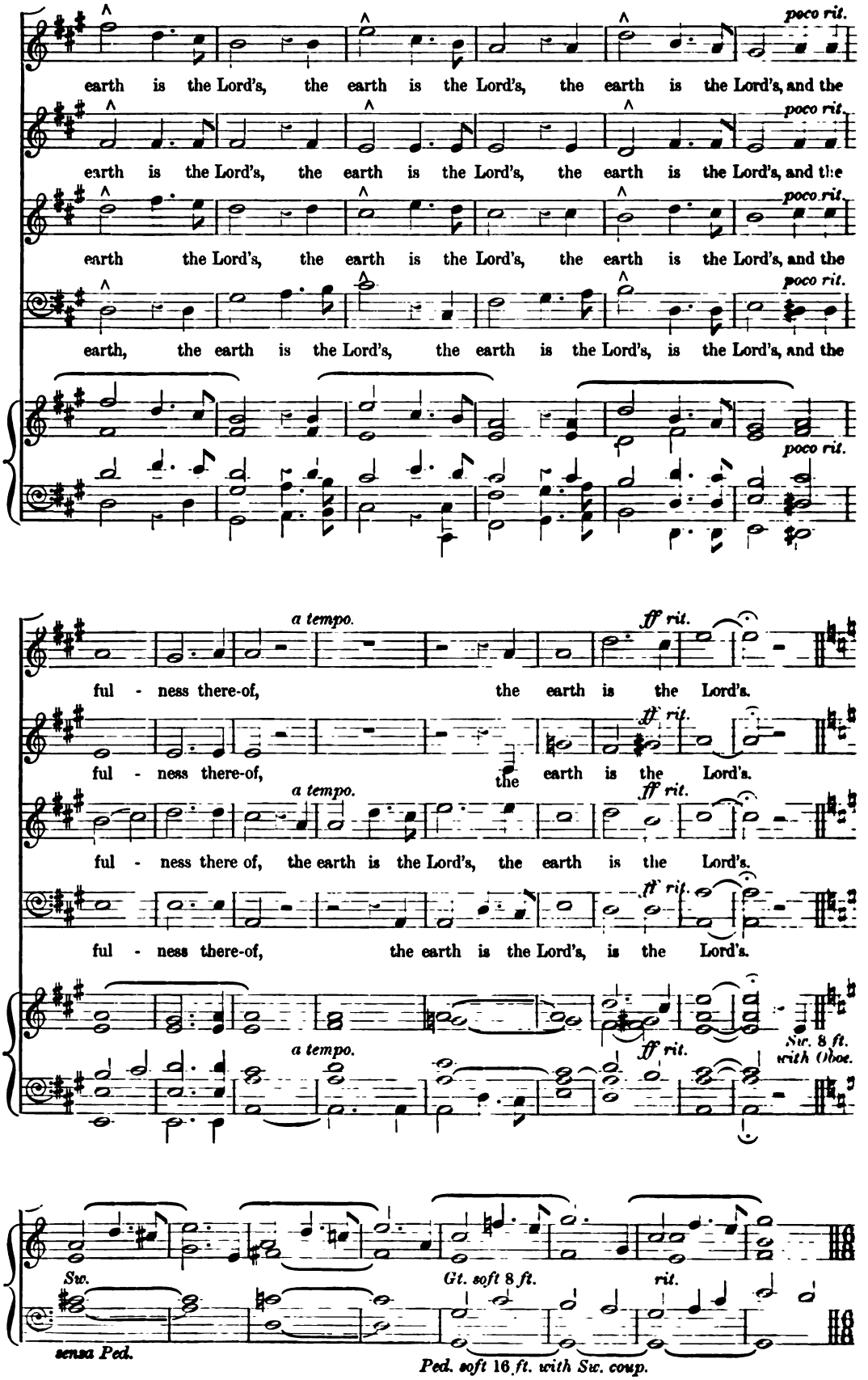
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The Musical Times, **EXTRA SUPPLEMENT.** July 1, 1903.

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O THAT MEN WOULD PRAISE THE LORD

ANTHEM FOR HARVEST

Psalm cvii. 8 (Bible Version); cxxvi. 5, 6; cxlvii. 7, 8.

COMPOSED BY

JOHN B. McEWEN.

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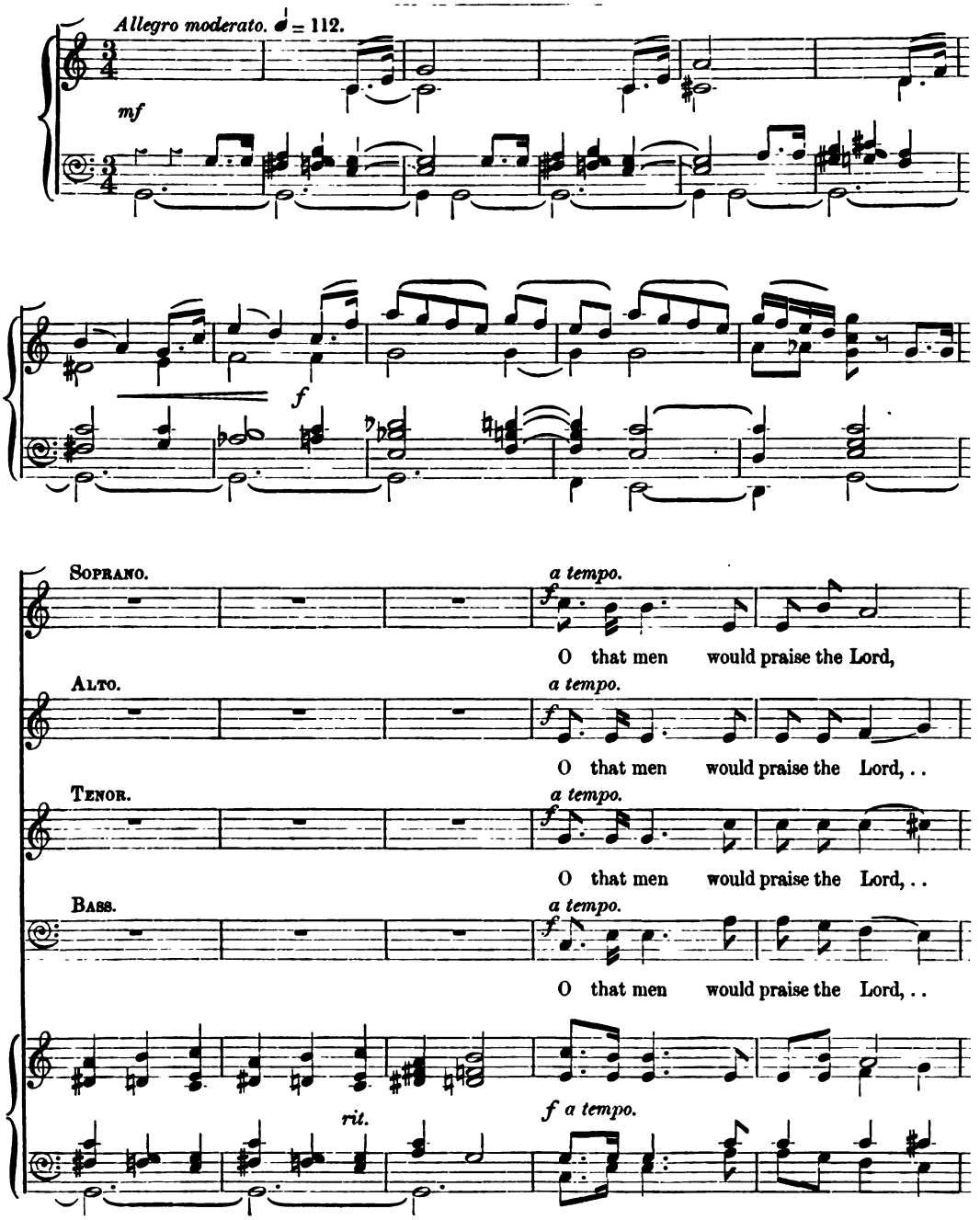
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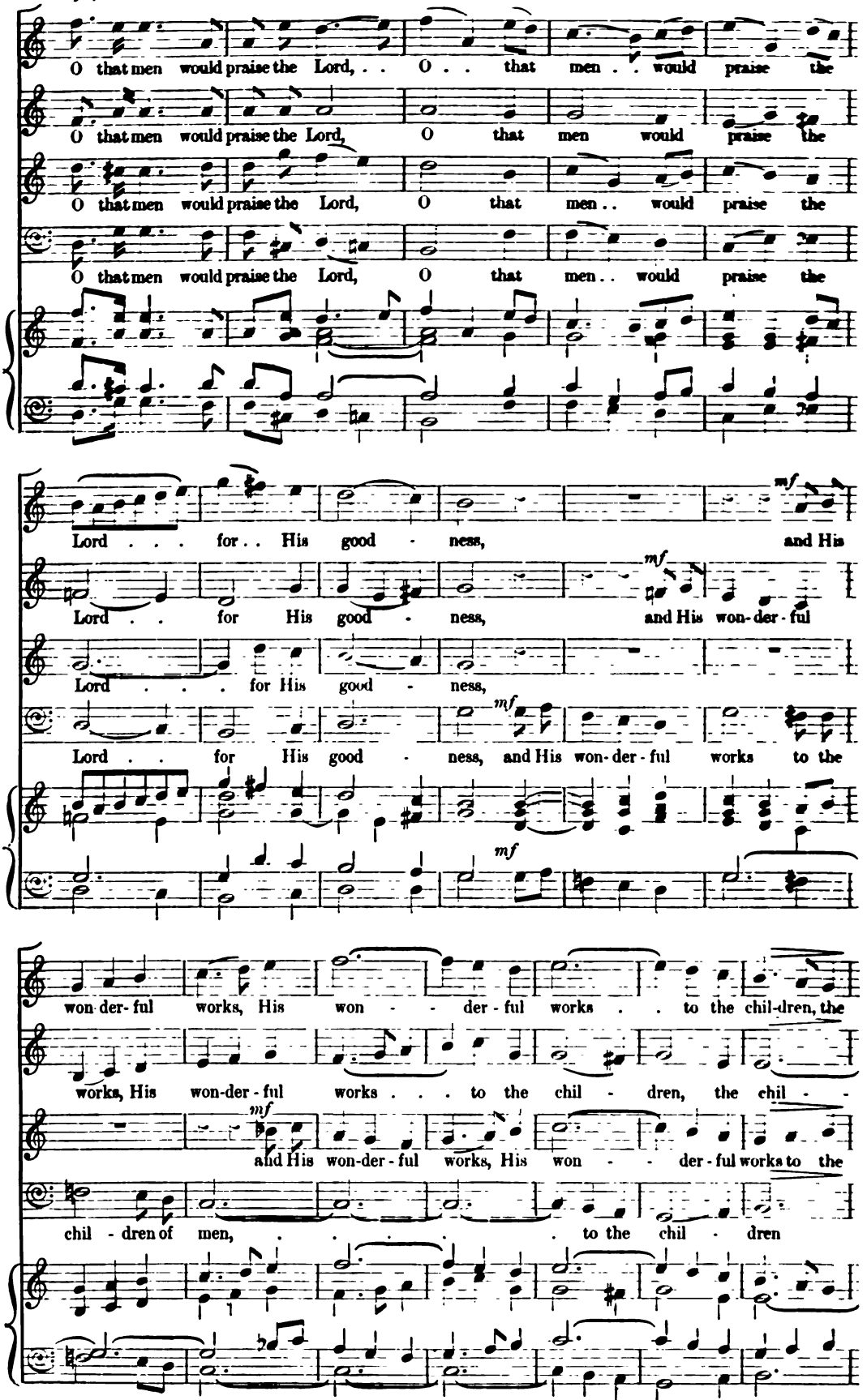
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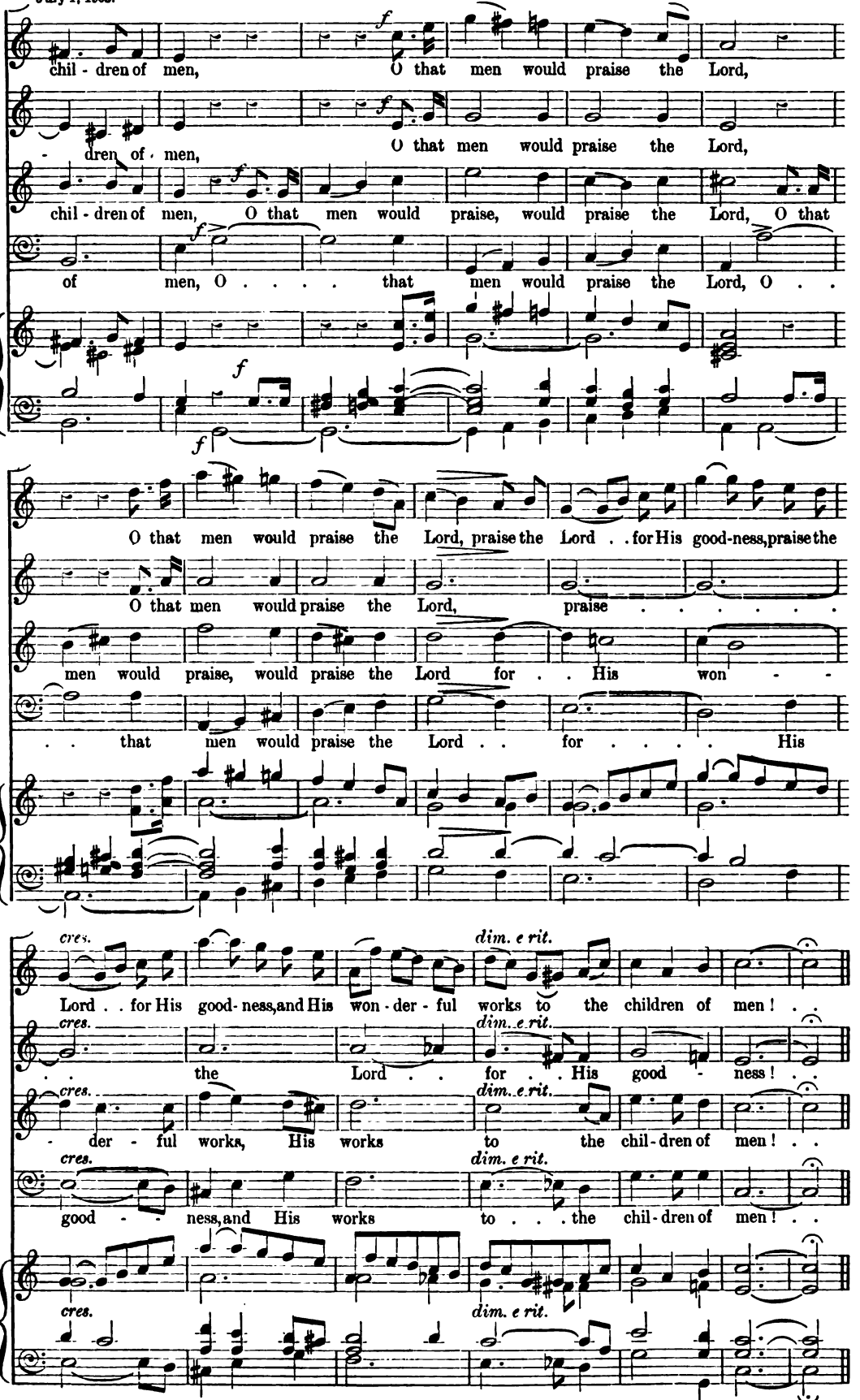
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O THAT MEN WOULD PRAISE THE LORD.

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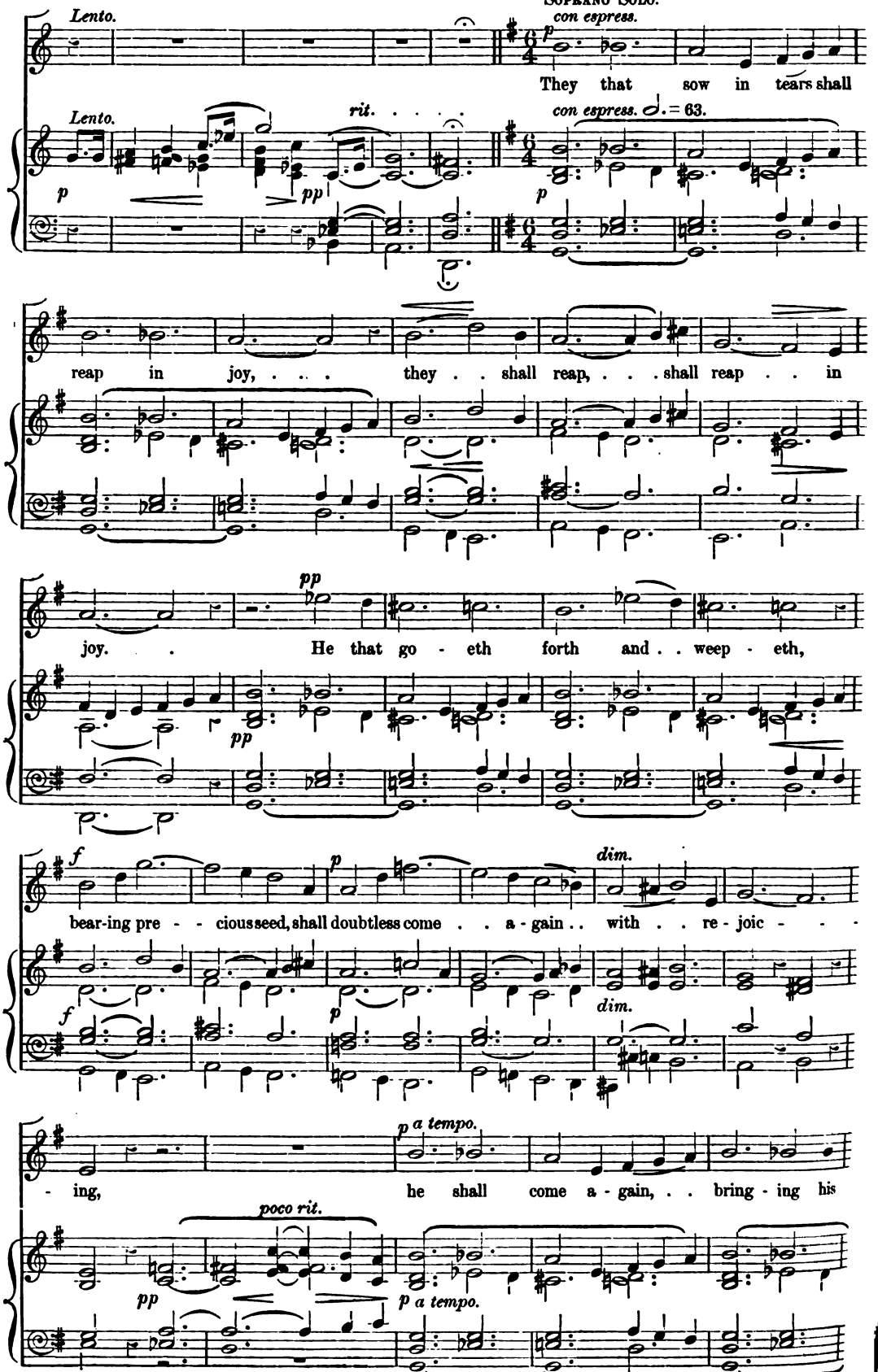
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THE FIRST CYCLE OF MUSICAL FES

(For the Key to the

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...IVALS OF THE DOMINION OF CANADA.

(...ortraits, *see page* 453.)

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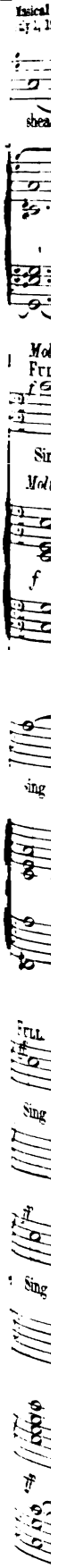

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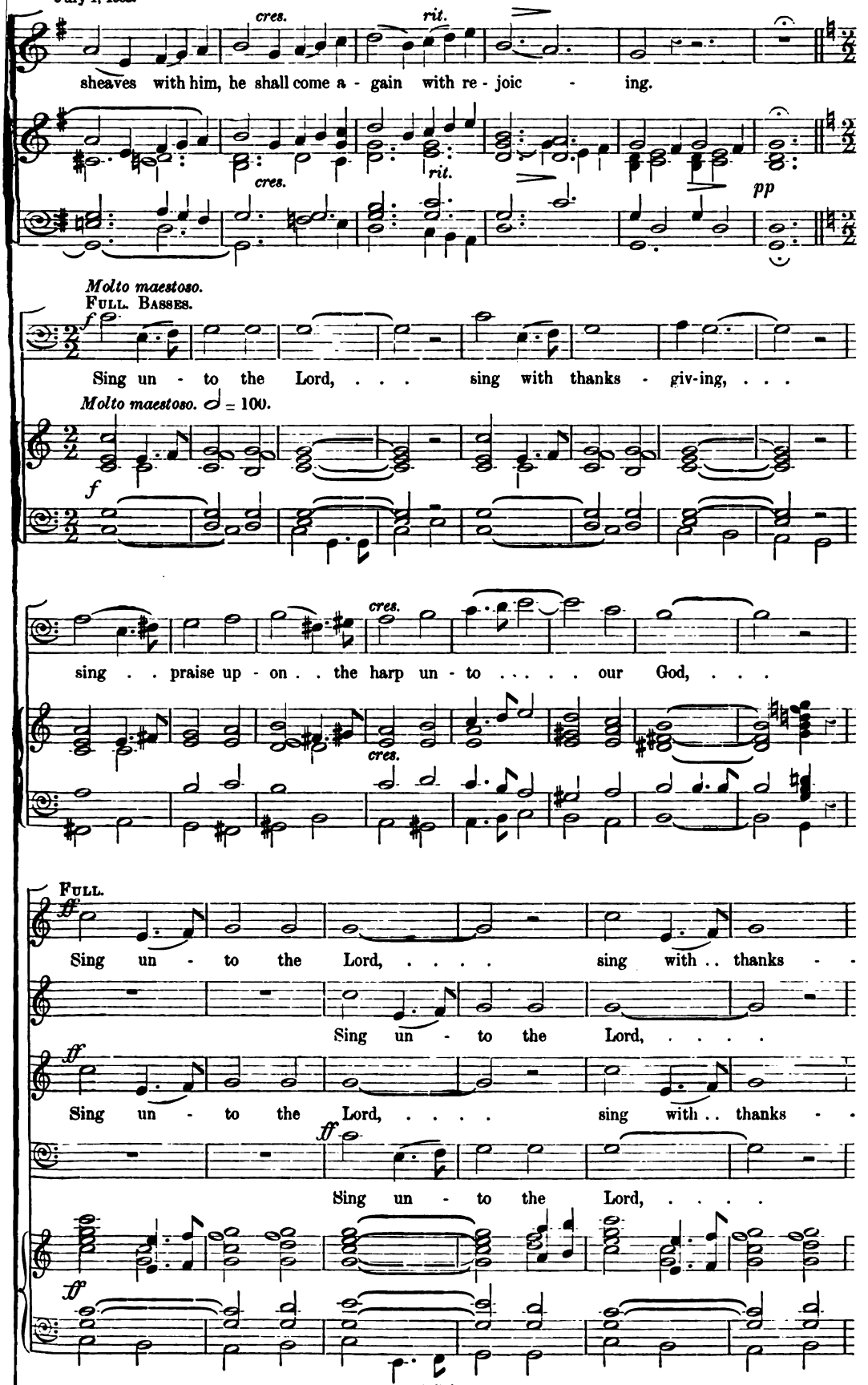
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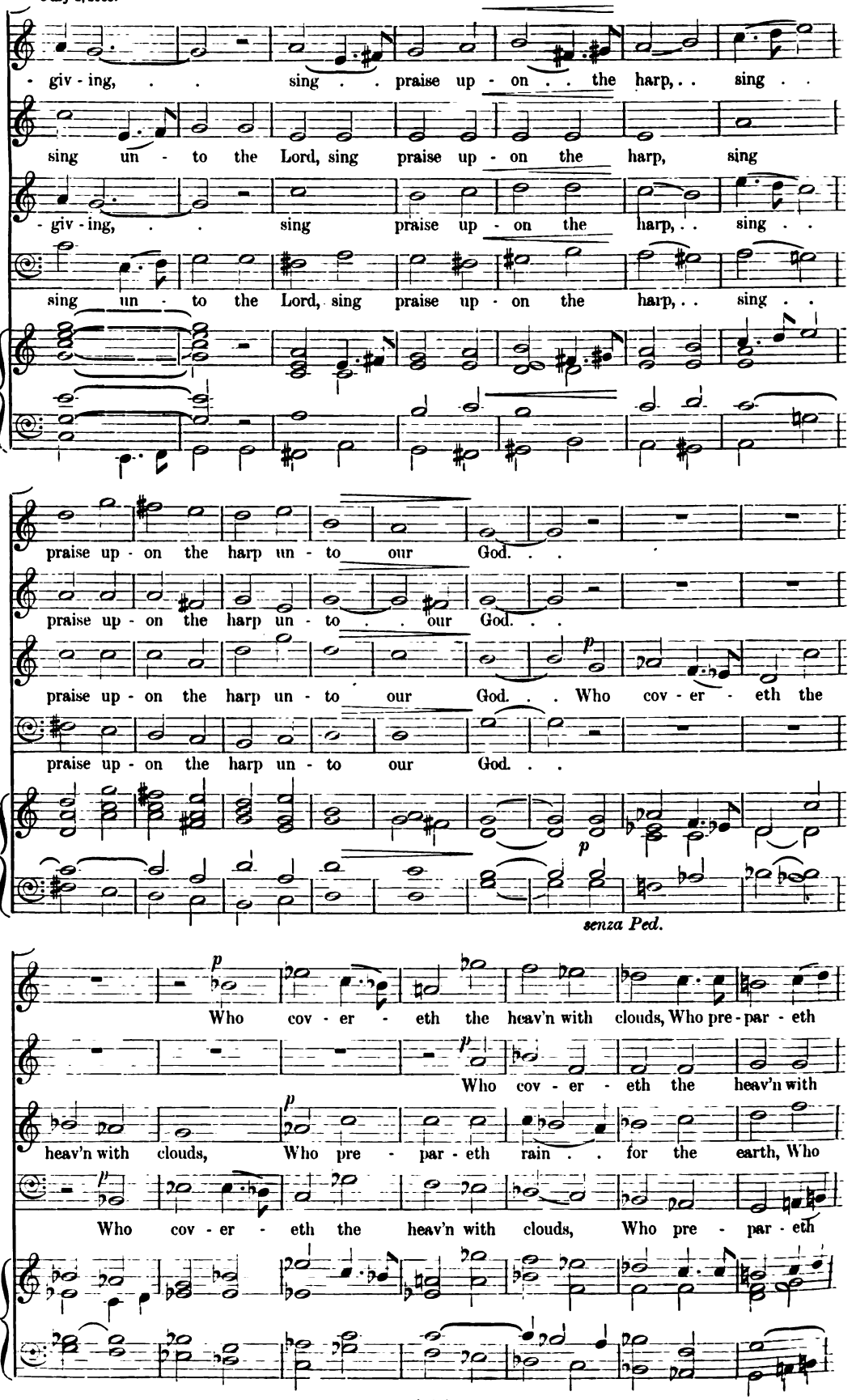
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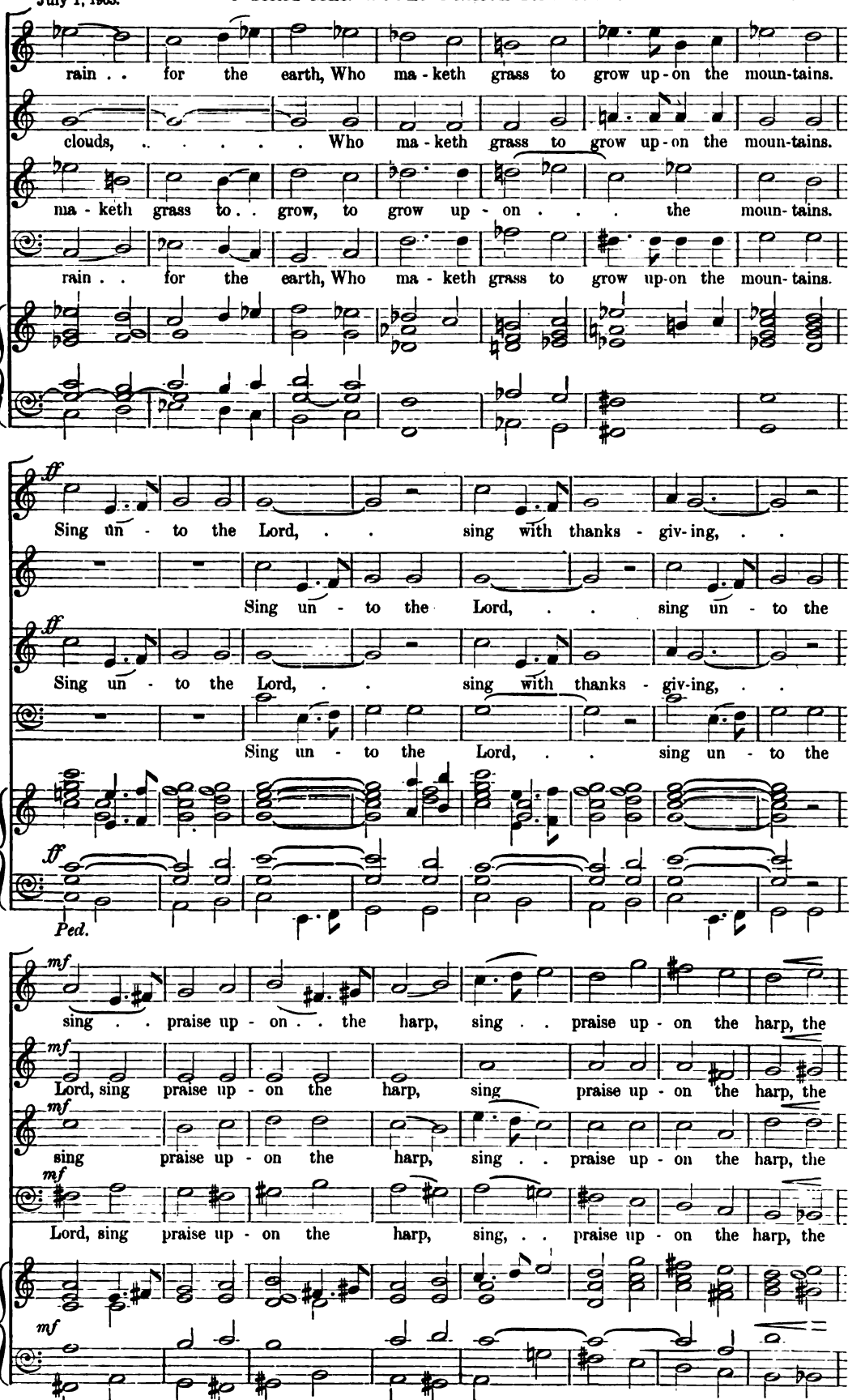
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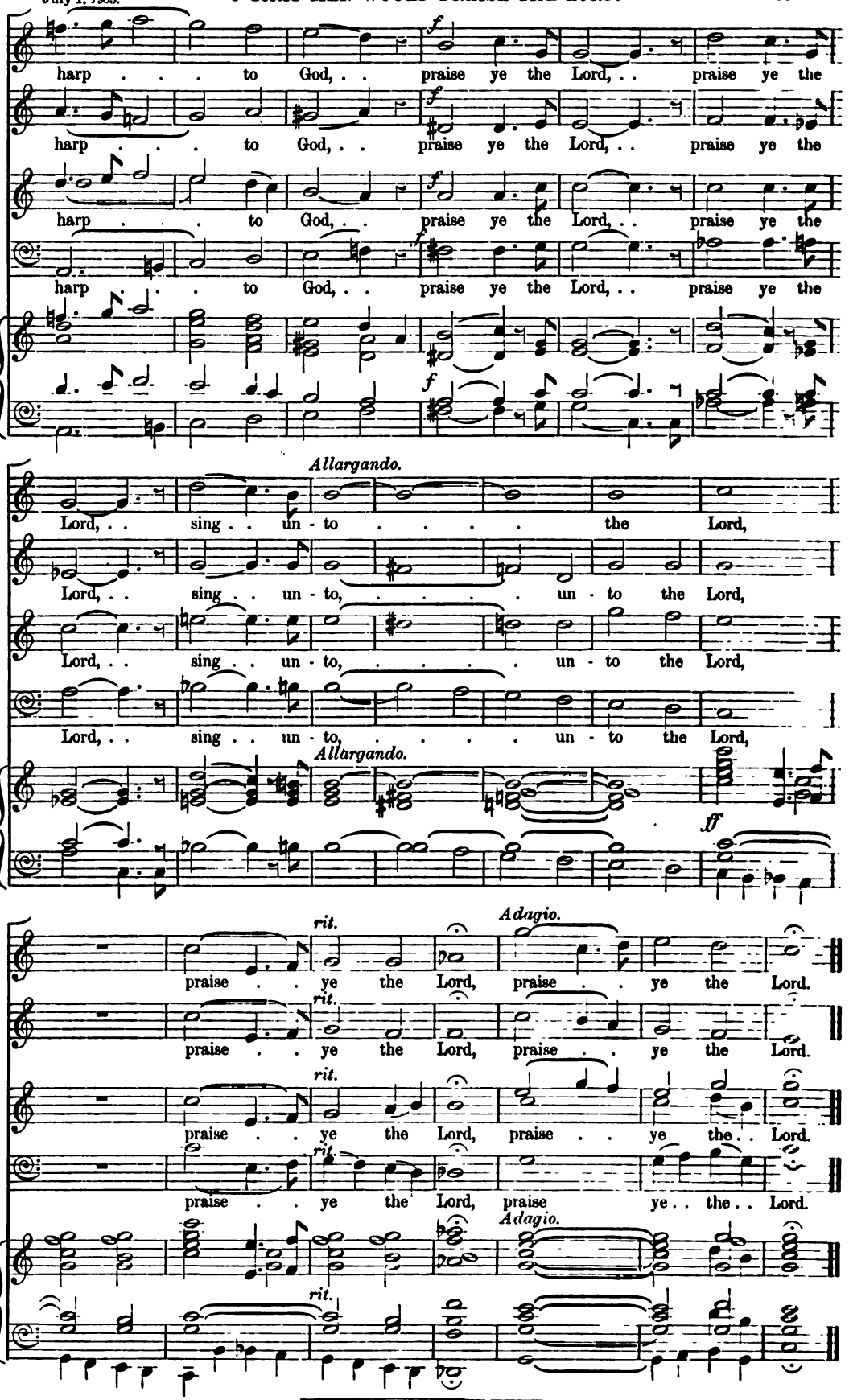
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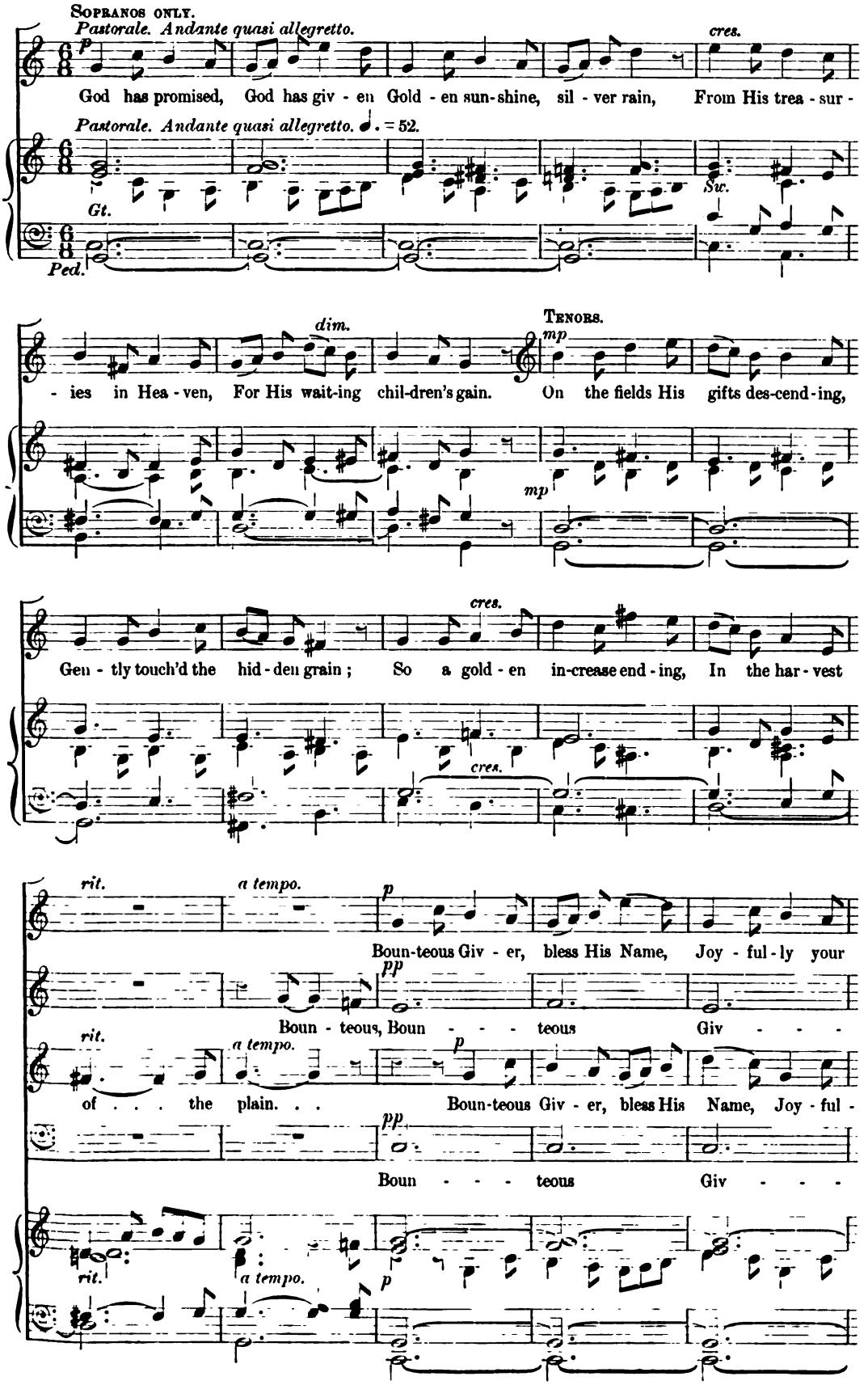
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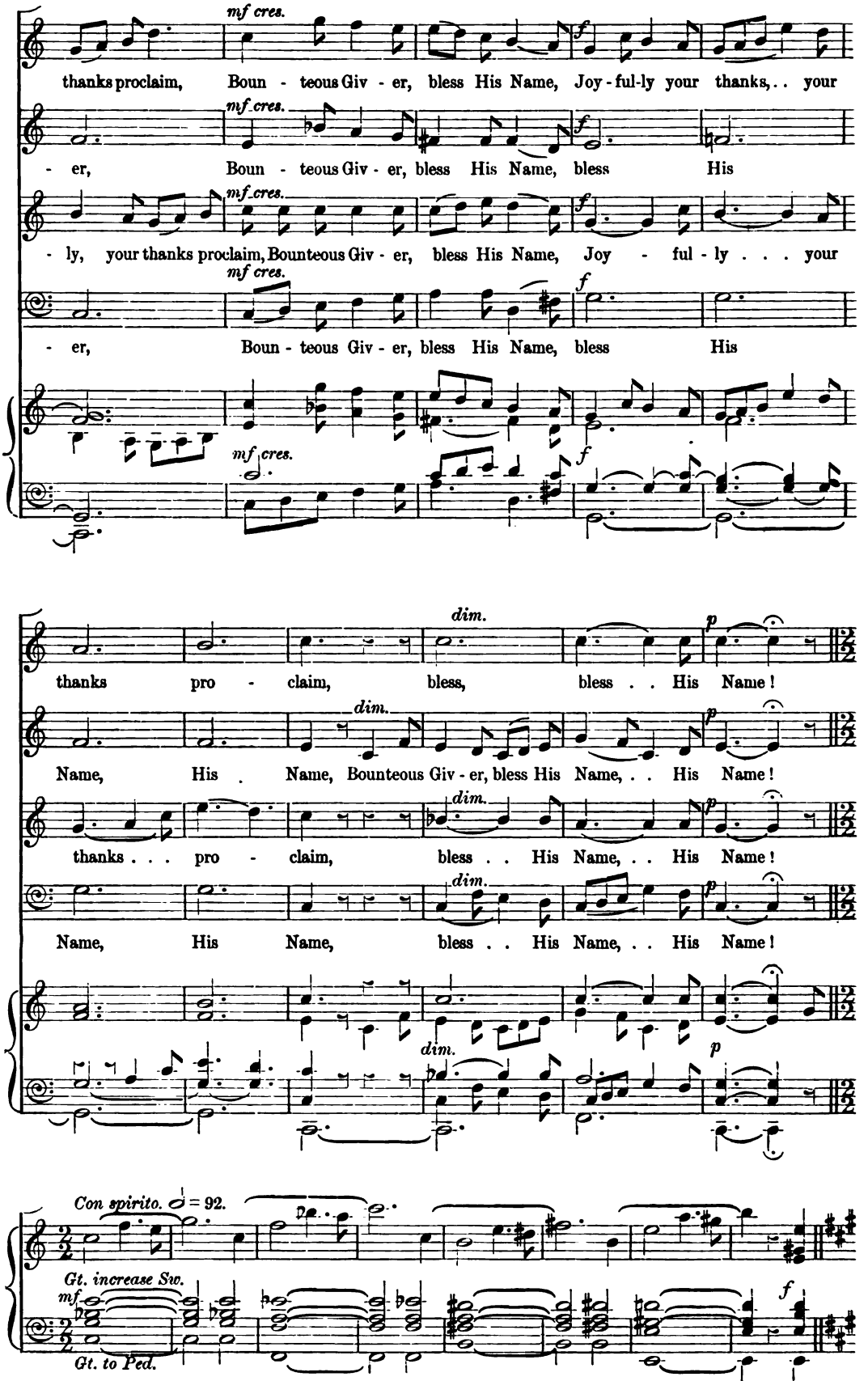
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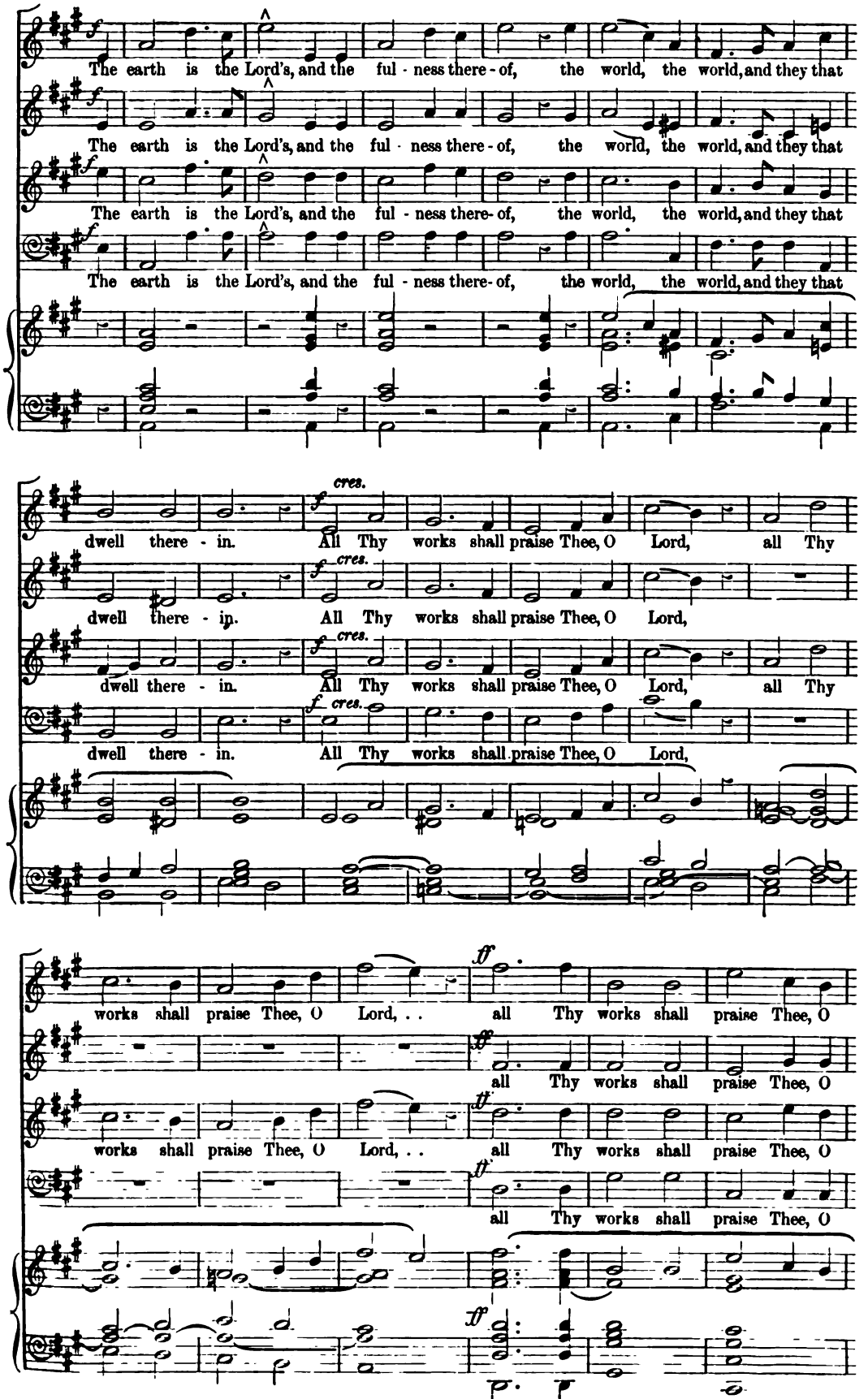
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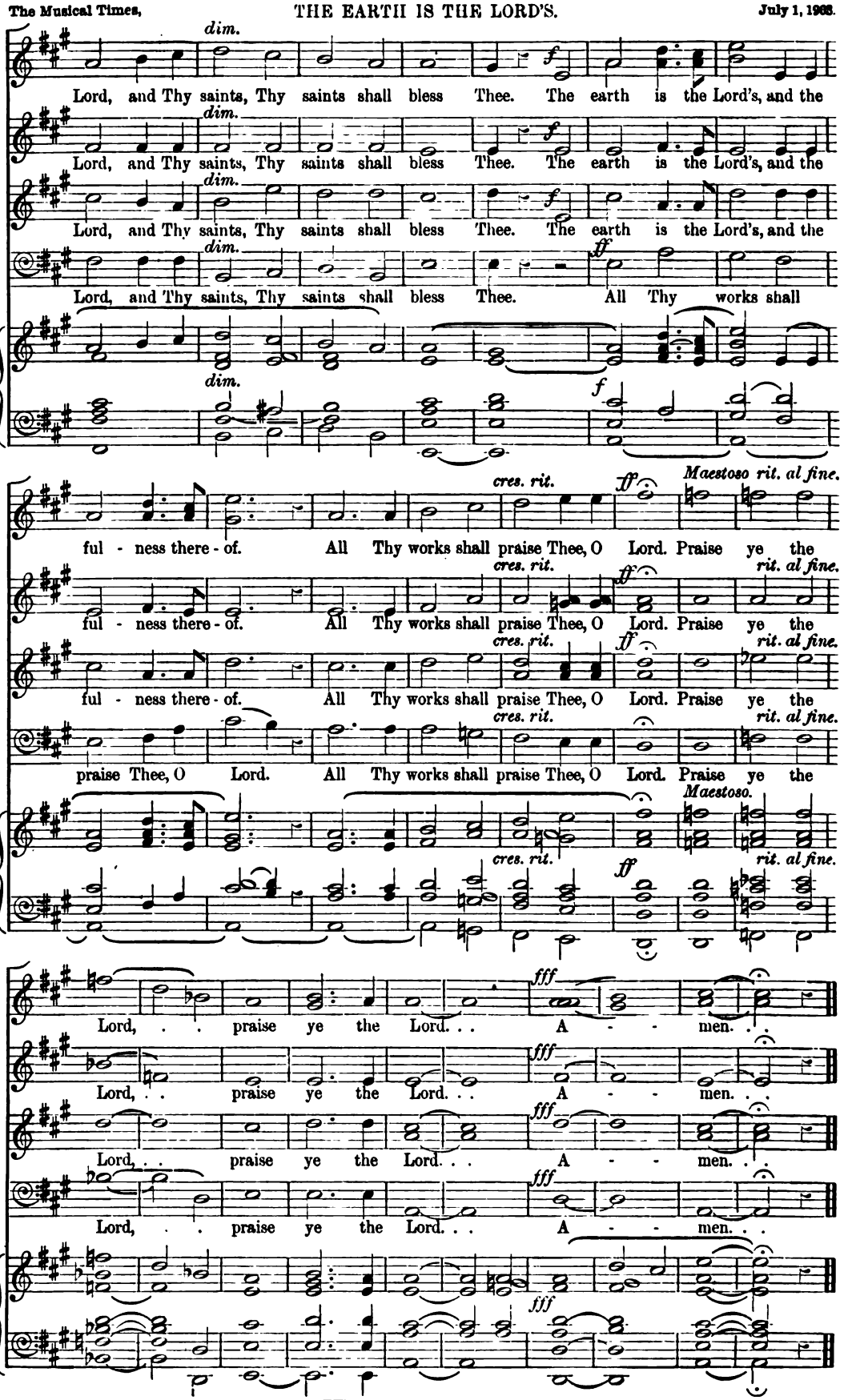
Also published in Novello's Tonic Sol-fa Series, No. 1324, price 1½d.

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CHURCH AND ORGAN MUSIC.—(*Continued from p. 464*).

AN INTERESTING CHANT-BOOK.

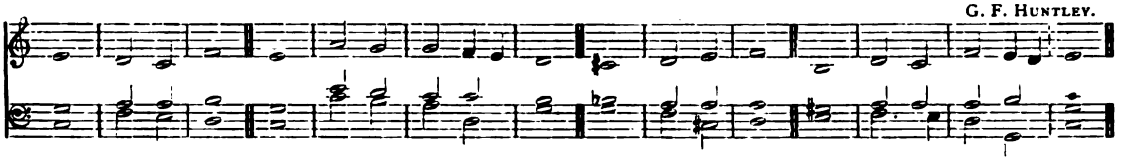
The Anglican Chant is such a well-worn form that its potentialities might almost be regarded as nil. But a chant publication recently issued by Messrs. Novello gives proof to the contrary. It is entitled—

THE MALE-VOICE CHANT-BOOK.

A collection of three-part (A.T.B.) chants adapted to the Book of Psalms.

No compiler's name appears on the title-page, but as the preface is signed 'H. W. H., Bristol Cathedral, December, 1902,' there is no difficulty in discovering to whom the credit of the book is due, and worthily due—namely, Mr. Hubert W. Hunt, organist of Bristol Cathedral.

The book contains no fewer than 223 different chants contributed by thirty-nine composers, all of whom are in the flesh—a circumstance surely unique. Only thirteen chants occur twice—in three instances for specific reasons—therefore the charm of variety, to which the thirty 'additional chants' at the end of the book lend their aid, is secured. It is of course difficult to cogitate original chant melodies, as simple stepwise progressions seem to have been monopolized by the old composers, therefore it would be hypercritical to comment on the frequent melodic skips which seem to characterize many of the chants in this book, which may tend to a certain restlessness in chanting. But the difficulties imposed by compass of voice and harmonic limitations have certainly been overcome in not a few instances—the following specimen by Dr. G. F. Huntley (No. 5 in the book) is a case in point:—

G. F. HUNTLEY.

The above chant, by-the-way, is an excellent example of completeness, as each chord consists of three different notes; in other words, there are no doublings of parts.

In a letter received from Mr. Hunt—who was formerly assistant to Sir Walter Parratt, at Windsor—he writes in reference to this book:—

The idea of three-part chants for men's voices was first put into my head by Sir Walter Parratt as far back as 1884, when I wrote half-a-dozen in this way, three of which (96, 97 and 117) are in the present book. The urgent necessity for such a collection came upon me when I commenced my duties here [Bristol Cathedral] and found six men (three on each side) singing four-part chants! In less than a month I had revised the MS. collection, so that no four-part chants remained. Then, not being satisfied with the result of that arrangement, the present collection began to take shape and to form a solution of the difficulty.

There can be no doubt that this chant-book for adult male voices will supply a long-felt want, and we accord it a hearty welcome into the realm of English church music.

A VILLAGE ACHIEVEMENT.

Canford, a little Dorsetshire village near the town of Wimborne, is evidently above the average of rural attainment in the matter of church music. At a festival service held in the Parish Church on Ascension Day the music included a tenor solo from the 'Messiah'; T. A. Walmisley's anthem 'From all that dwell below the skies'; the alto and bass duet from Weldon's 'In Thee, O Lord, have I put my trust'; 'Let the bright seraphim'—sung by four Canford choristers—and 'Let their celestial concerts all unite' ('Samson'). The 'augmented choir' consisted of the village Madrigal Society (this sounds well) and the church choir, who sang the service music under the direction of Mr. A. H. R. Robinson, organist of the church and organist to Lord Wimborne. It is pleasing to learn that 'the congregation and collection were highly satisfactory'; but people and money can be more easily gathered together, even in country districts, than village singers who creditably interpret such music as that mentioned above. We may therefore regard the efforts of these good Canfordites as exceedingly satisfactory, and as being worthy of any publicity and commendation which this column can give.

LONDON GREGORIAN CHORAL ASSOCIATION.

The Association held its thirty-third annual festival on the 4th ult. at St. Paul's Cathedral, where an enormous congregation was assembled. The choir numbered 700 voices. The words of the first processional hymn, written by the late Rev. S. Childs Clarke in Sapphic Metre, were successfully set to music by Dr. Charles W. Pearce, while the Canticles were set by Dr. Warwick Jordan to the Tonus Peregrinus and Third Tone respectively. The anthem, a new composition by Mr. Arthur Henry Brown, 'From the rising of the sun,' was extremely well sung under the composer's baton.

As on former occasions the whole of the choral arrangements were under the able direction of Dr. Warwick Jordan, who presided at the organ. The voluntaries included the Fantasia in D minor of Mr. E. Silas and a Prelude in E minor by the presiding organist.

NONCONFORMIST CHOIR UNION.

This organization held its fifteenth festival at the Crystal Palace on the 13th ult. The outstanding event of the day was a concert given on the Handel orchestra in which 4,000 singers took part, under the experienced conductorship of Mr. E. Minshall. The band of the Union (about ninety performers) accompanied the serried ranks of choralists, and under the careful conductorship of Mr. T. R. Croger, the indefatigable secretary of the Union, played some orchestral selections. Mr. Fountain Meen rendered efficient aid at the organ. The attractions of the Festival included an organ recital given by Mr. J. P. Attwater; a choir competition (Mr. Josiah Booth adjudicator); and the performance of a new harvest cantata, 'Praise the Name of the Lord your God,' conducted by the composer, Mr. J. Allanson Benson.

The thirty-ninth annual Festival of the Deanery of Deddington Association of Church Choirs (one of the oldest Associations of the kind in the country) took place on the 9th ult., at the Parish Church, Bloxam, Oxfordshire. The service included Magnificat and Nunc dimittis (Dykes in F), and, for the anthem, 'Then shall your light,' from Mendelssohn's 'Elijah.' These compositions, orchestrally accompanied, with the hymns, chants, &c., were well rendered by the United Choirs under the efficient conductorship of Mr. C. E. Rowley, organist of St. Mary's Church, Adderbury, and choirmaster of the Association, while Mr. W. L. Luttman, organist of Banbury Parish Church, rendered good service at the organ.

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The thirteenth Triennial Festival of the Winchester Diocesan Choral Association was held in the Cathedral on the 17th and 18th ult. with much success. The setting of the Te Deum was Garrett in F, and the anthems were 'O Lord, my God' (Wesley) and 'I was glad' (Elvey). All these, with the chants, processional hymns, &c., were effectively rendered under the alert conductorship of Mr. William Prendergast, the successor of Dr. Arnold in the organistship of Winchester Cathedral. The Rev. Precentor Slater skilfully accompanied the services, and Mr. E. Gilbert, assistant-organist of the Cathedral, played with much acceptance some organ voluntaries.

The Chelmsford Association of Church Choirs held its thirty-seventh annual Festival in the Parish Church on the 9th ult., when about 300 singers took part in the services. The anthem was Mr. Myles Foster's 'Be glad and rejoice' which was very impressively sung. The whole service (including Gadsby's Magnificat and Nunc dimittis in C) was excellently rendered, the choir singing with good tone and refinement. Mr. F. R. Frye (the experienced choirmaster to the Association) conducted and Mr. W. A. Hall presided at the organ.

The death took place on the 3rd ult., at 4, South Street, Thurloe Square, of Mr. William Pitts, aged 74, for fifty years organist of Brompton Oratory. Mr. Pitts was the composer of the fine hymn-tune named 'Princethorpe' in 'Church Hymns' and other collections. It has the true martial ring without the vulgarity which too often attends such strains.

ORGAN RECITALS.

Dr. G. J. Bennett, Lincoln Cathedral. — Berceuse, Saint-Saëns.

Dr. A. L. Peace, East United Free Church, Aberdeen (Opening of new organ built by Lewis and Co.).—Sonata da Camera, A. L. Peace.

Mr. H. L. Balfour, Holy Trinity, Sloane Street.—Fantasia in E minor, Silas.

Mr. W. Wolstenholme, All Saints', Norfolk Square.—Recital of his own compositions.

Mr. Felix Morley, Pembroke College Chapel, Cambridge (Organ recently reconstructed and enlarged by Messrs. Norman and Beard).—Allegro and Andante from Sonata 1 (Op. 175), F. Lachner.

Mr. Cyril B. Rootham, St. John's College Chapel, Cambridge.—Fantasia in F minor, Mozart.

Mr. J. E. P. Aldous, Church of Ascension, Hamilton, Ontario.—'Rule, Britannia,' Guilmant.

Mr. Henry W. Weston, Holy Trinity, Wandsworth.—Overture in G, Dr. Greene.

Mr. John W. Ivimey, St. Paul's, Onslow Square.—Sonata in F minor, Rheinberger.

Mr. J. Pullein, Primitive Methodist Church, Gainsborough.—Andantino and Finale, Wolstenholme.

Mr. R. W. Strickland, College Street Chapel, Northampton.—Variations on the hymn-tune 'St. Luke,' E. H. Thorne.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Grand Solemn March in E flat, Smart, and Overture in F, William Faulkes.

Mr. Charles M. Cowe, Church of St. Paul, Dundee.—Variations on the chorale 'Christ, der du bist der helle Tag,' Bach.

Mr. Louis H. Torr, Church of the Ascension, Southampton.—Sonate Pascale, Lemmens.

Mr. Fred. Gostelow, Parish Church, Luton.—Overture in E flat, Faulkes.

Mr. Howard Moss, Parish Church, Gravesend.—Introduction and Allegro, F. E. Bache.

Mr. R. H. Turner, Parish Church, Portsmouth.—Andante in D, Silas.

Mr. Arthur Gosling, St. Andrew's Church, Willesden.—Canon in B minor, Schumann.

Dr. J. C. Bradshaw, Christchurch Cathedral, New Zealand.—Cuckoo and Nightingale Concerto, Handel.

Mr. Maughan Barnett, St. John's, Wellington, New Zealand.—Triumphal March, Lemmens.

Mr. J. B. Heavysege, St. George's Church, Paris.—Offertoire in F minor, Salomé.

Mr. Harrison White, Holy Trinity, Rayleigh.—Andantino in D flat, Chauvet.

Mr. Alan Paterson, Kilmacolm Parish Kirk.—Variations on the Psalm Tune 'Dundee,' G. A. Macfarren.

Mr. C. E. R. Stevens, St. Mark's, Jersey.—Choral Song and Fugue, S. S. Wesley.

Mr. George Grace, Holy Trinity, Taunton.—Meditation, Mailly.

Mr. W. G. Whittaker.—Andante from a harpsichord sonata, Ferdinando Turini; and Suite, Reginald Steggall.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. J. Goddard Barker, Church of the Holy Ascension, Settle.

Mr. C. H. Collins, Christ Church, High Wycombe.

Mr. R. G. Dansie, Christ Church, Old Kent Road.

Mr. Arthur Docksey, St. Hilda's Church, South Shields.

Mr. B. Herrick Edwards, St. Augustine's Church, Grove Park.

Mr. William H. Harris, Wimbledon Parish Church.

Mr. Alfred Heather (choirmaster and director of the music), St. Saviour's Cathedral, Pietermaritzburg, Natal.

Mr. Archibald Horsey, St. Alban's Church, Chiswick.

Mr. Martin Klickmann, Emmanuel Congregational Church, East Dulwich.

Mr. Henry G. Lockett, Leyland Parish Church.

Mr. Sydney B. Mason, Church of St. Ethelburga, Bishopsgate.

Mr. Bruce Steane, Parish Church, Kemsing, Sevenoaks.

Mr. J. Branford Strong, St. Luke's Church, Ramsgate.

Mr. J. L. Townsend, Wandsworth Wesleyan Church.

Reviews.

Rhapsody on March Themes. By Edward German. Arranged for Pianoforte Duet by Arthur E. Grimshaw.
Oriental Rhapsody. Pianoforte Solo by Percy Pitt.

[Novello and Company, Limited.]

Mr. Edward German scored a success with his 'Rhapsody on March Themes' on the occasion of its performance by the Festival orchestra at the Norwich Musical Festival last autumn. Mr. Arthur E. Grimshaw has now succeeded in making a very effective pianoforte-duet transcription of the original score. The opening section consists of a spirited *allegro* cast in a mould typically Germanesque. To this succeeds first a suave melody, affording pleasant contrast to that which has gone before, and afterwards a thoroughly English tune (in G), which pursues its sprightly course till the return of the main theme. A brilliant *coda* winds up a piece that is not only very playable and attractive, but which is as interesting to the *secondo* performer as it is to his (or her) colleague at the keyboard instrument.

The second of these pieces, an arrangement by the composer of his orchestral work, makes a distinctive and effective pianoforte solo. It requires characteristic treatment and some knowledge of Oriental music to do it justice, but executively it will not be found difficult.

Love's Power. Humility. Songs by Herbert Bunning,
I wish I were a tiny bird. By Herman Löhr.
A Cradle Song. By G. H. Clutsam.

[Chappell and Company.]

The first of Mr. Herbert Bunning's songs is a setting of some poetical lines by Mrs. R. H. Elkin. In the first verse a lover has not succeeded in pleasing his lady, but in the second he intends to try again. The change from despondency to hope is accentuated by some clever harmonic transitions, and the concluding lines are worked up to an effective climax. 'Humility' has Robert Herrick's lines, wherein a lover declares he would be contented 'To kiss the air that lately kissed

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thee'—humility indeed, but what about the lady? The music is simple but musicianly. Mr. Hermann Löhr's duet is unpretentious but melodious, and is worthy of alliance with Charles Kingsley's pretty little poem. The words of 'A Cradle Song' are by Mr. Mat Mervyn, who starts by announcing two facts, 'Dews of night are filling, the sun is in the West,' which may be accepted. Subsequently the usual blessings are called down upon the sleeping child, and if its dreams are as pleasing as the music, the little one should have a very comfortable night.

Tally Ho! By C. Lee Williams.
Sweet and low. By J. Barnby.
How beautiful is night. By J. Lodge Ellerton.
Love for such a cherry lip. By John E. West.
(*The Orpheus.*)
[Novello and Company, Limited.]

The above are notable additions to the repertory of glees and part-songs for male voices. 'Tally Ho!' is not a hunting ditty as might be expected from the title, but a settling by Mr. Lee Williams of lines from 'The Sportsman's Vocal Cabinet,' dating from 1830, wherein the practice common to all classes of the community of running with the hare and hunting with the hounds is humorously treated. The music reflects this salutary element, and it is most spirited and clever. We note that it is dedicated to the Royal Bristol Orpheus Society, which will doubtless do full justice to the composition. 'Sweet and low' requires no comment save that Sir Joseph Barnby's captivating music is admirably arranged for T.T.B.B. Dr. Ellerton has happily caught the tranquil spirit of Southey's poetical lines, and the music flows on in graceful and melodious phrases. It is laid out for first and second tenors and basses, supplemented by an alto solo part. Mr. John E. West has taken some lines written by Francis J. Waddington and allied them to music which admirably reflects their old-world spirit and grace.

I loved a lass, a fair one. Words by George Wither. Music by John Pointer.
Sweet little Katusha. Words by Michael Morton. Music arranged by Adolf Schmid.
What shall I give thee? Words by Walter E. Grogan. Music by Harold L. Brooke.
[Novello and Company, Limited.]

There is an element of humour in 'I loved a lass,' which is deftly reflected in the music. The deductions drawn by the jilted lover are ungallant to the fair sex, but considering how he has been treated it must be admitted that he is justified in singing at the close, and in tones *fortissimo*, 'Fa-le-ro-, loo.' Herr Schmid's ditty is an arrangement of an old Russian folk-song which was sung by Miss Lena Ashwell in the dramatic version of Tolstoy's 'Resurrection,' recently mounted at His Majesty's Theatre. This is a dainty little song meriting the adjective 'sweet.' When a tenor begins to ask 'What shall I give thee?' a declaration of love may confidently be expected. In Mr. Brooke's song, which is remarkable for the independence and musical interest of the accompaniment, the avowal does not come until the last page, when it is uttered in accents 'sweet and low,' a much more rational proceeding than the usual *fortissimo* protestations.

Six Songs, from the 'Jungle Book.' By Rudyard Kipling. Music by Dora Bright.
[Elkin and Company.]

Admirers of Rudyard Kipling should make early acquaintance of Madame Dora Bright's clever settings of these excerpts from his 'Jungle Book.' The first is 'The Night Song in the Jungle,' which, allied to music of broad character, forms an admirable introduction. It is followed by 'The Seal Lullaby' and 'The Mother Seal's Song,' the music of both of which is very pleasing. The dramatic character of 'Tiger! Tiger!' has been happily caught. The music of the 'Bandar-Log' is pretty, but the most characteristic number of the series is 'The Song Toomai's Mother sang to the Baby,' in which the idiom of Indian music is cleverly employed.

THE HANDEL FESTIVAL.

If we include the preliminary spread of 1857, the seventeenth Gargantuan feast of Handelian strains associated with the Crystal Palace, Sydenham, took place in that historic building on Tuesday, Thursday, and Saturday the 23rd, 25th and 27th days of the past month. Following the usual custom, the 'Messiah' was performed on the first day, a Selection on the second, and 'Israel in Egypt' worthily concluded this triennial music-making. The public rehearsal occupied some six hours on the preceding Saturday, the 20th ult., and as two of the Festival performances would occur after these pages had gone to press, we must base our remarks mainly on the said full rehearsal.

The band and chorus maintained their customary proportions—players, 485, singers (about), 3,300, making a total of 3,785 executants, gathered together from various parts of the country. No fewer than 110 ladies, including three contrabassists, played on stringed instruments. The non-London contingent of the choir was thus made up, according to figures officially supplied:—

Birmingham	90	voices
Bradford	90	,,
Bristol	50	,,
Leeds	70	,,
Sheffield	220	,,
Other Places	56	,,
Total of the full-voiced Provincials	576	

As to the chorus, the tenors carried off the palm for excellence of tone, though the basses were hardly less fine. The alto part, sweet in quality, might have been strengthened by a larger number of male voices, there being only twenty-three 'bearded altos,' as Mendelssohn called them, on the Handel orchestra. What shall be said of the sopranos? The truth must be told: They gave the conductor the most trouble through their lack of alertness, especially in the all-important matter of attack and verve. The soprano section of the choir needs to be weeded out, at least so far as the London contingent is concerned.

The chronic faults of the old go-as-you-please style, of choral interpretation were unfortunately in evidence in spite of the leavening of the great Metropolitan mass by the Provincial singers—but what are they among so many? Insufficient rhythmic fervour—so important a factor in the rendering of Handel's music—and feebleness of attack—especially at the half bar or after a quaver rest—were unfortunately noticeable. In regard to the enunciation of the words an improvement was noticeable upon previous Festivals, thanks to Dr. Cowen's firm insistence on this important point at the few rehearsals that were possible. But there is still a great deal of leeway to make up in this respect. Final and other consonants did not receive their proper value—*e.g.*, 'led,' 'oppress't,' 'tribes.' A tendency to run one word into another manifested itself, sometimes with curious results, *e.g.*, 'while nightingales slull them,' and so on. And then the important matter of *feeling*—entering fully into the dramatic significance of the words. To give two instances, one longed for '*He* spake the word,' and 'Thy right hand, O Lord, hath *dashed* in pieces the enemy,' such a rendering, for example, as one might hear with thrilling effect in the West Riding of Yorkshire.

We have felt it our duty again to call attention to these essential points,—they need so much *rubbing in*—not in the spirit of fault-finding, but as a means of helping to remove the inherent shortcomings that are all too prevalent in choral achievement. Moreover, we make no reflection on Dr. F. H. Cowen, who has succeeded Dr. Manns in the conductorship of the Festival. On the contrary, he has obtained remarkable results considering all the circumstances of his appointment, the limited number of his rehearsals, &c.; but the causes are too deep-rooted to be eradicated in a few meetings devoted to rehearsing a vast mass of voices, even by an experienced conductor. It is only by a general levelling-up of choral technique that the needed—the very much needed—change can be brought about. It is the bounden duty of conductors and singers to be unrelaxing in their efforts to upraise our rich inheritance of English choral song.

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The principal vocal performers were Madame Albani, Miss Marguerite Macintyre, Madame Clara Samuell and Madame Ella Russell (*sopranos*); Madame Clara Butt (*contralto*); Mr. Ben Davies, Mr. John Coates and Mr. Charles Saunders (*tenors*); Mr. Santley, Mr. Kennerley Rumford, Mr. Andrew Black and Mr. Watkin Mills (*basses*). All these artists maintained the high reputation which is associated with their names.

The music on the Selection Day included 'Acis and Galatea'; 'Sound an alarm': 'Revenge! Timotheus cries' and a portion of that noble oratorio, 'Solomon,' in addition to the Fourth Organ Concerto. The solo part in the last-named work was very clearly played by Sir Walter Parratt, his first appearance at a Handel Festival. Moreover, the Master of the King's Musick, with that artistic intuitiveness which is so eminently characteristic of him, selected stops that were the nearest akin to those used by Handel himself. Sir Walter thereby very properly disdained the employment of ear-tickling effects, and he shunned an anachronistic cadenza by playing a few bars which were in perfect accord with the composition he interpreted so well. The Concerto was performed with its original choral ending, probably for the first time since Handel himself played the work.

A large audience assembled on the 23rd ult. and listened with evident enjoyment to the familiar music of the 'Messiah.' Of the choruses the best renderings were 'Surely He hath borne our griefs,' 'Lift up your heads,' and the 'Hallelujah.' The fine quartet of soloists—Madame Albani, Madame Clara Butt, Mr. Ben Davies, and Mr. Santley (the veteran baritone, who first appeared at the Festival of 1865), received a very warm welcome. Mr. Walter W. Hedgcock, organist of the Crystal Palace, again rendered good service at the huge instrument he manipulates so well. Dr. F. H. Cowen kept his forces well in hand, and fully justified his appointment as conductor of the time-honoured Handel Festival.

THE RICHARD STRAUSS FESTIVAL.

There can be little doubt that the Richard Strauss Festival held in St. James's Hall, June 3—9, was among the most interesting events of the London musical season. Whether it was also to be reckoned among the most enjoyable depended very much upon the hearer's degree of receptivity. There is much in Strauss's music that runs counter to all one's preconceptions, yet the slightest knowledge of musical history suffices to convince us that this is no valid reason for condemning the composer. Indeed, the reticence with which many of the London critics have written of Strauss suggests that they have a wholesome dread of imitating their predecessors who made themselves ridiculous for all time by their blind denunciation of Wagner, or the still earlier generation who declared that Beethoven's influences upon the music of his time had been more or less pernicious. To think of this makes one careful, but of course it should not prevent a critic from foregoing all criticism.

Until this Festival we have had little opportunity of judging the work of Richard Strauss in its entirety. Even now his two operas are known to us, as Wagner's chief works were up till 1882, merely through the medium of concert performances of extracts; but he differs from Wagner in that his most typical works are intended primarily for the concert-room—the eight Symphonic Poems, all of which, save only a couple of movements of the early 'Aus Italien,' were given at the Festival. It may therefore be said that the material now exists for forming a more or less comprehensive judgment on the composer's work, though it must be allowed that in many cases a single hearing is by no means sufficient for forming an opinion on music which in complexity and elaboration exceeds anything that has gone before it. In endeavouring to record one s impressions it is well to begin by making one's standpoint clear. Of one thing I have for some time been clearly convinced, that Strauss possesses genius; he has not only an unsurpassed technique, but he has ideas which are original and beautiful, sometimes 'beautiful' in the generally accepted sense of sensually pleasing, sometimes in the more modern sense of expressing character. This being the case, I approach his work in a different mood from that in which I should regard the efforts of a fluent utterer of things not worth saying, or even of a well-meaning stammerer of things beyond his reach.

The witty compilers of a bogus Encyclopædia introduced into their skit a suggestive cross-reference: 'Wagner, the late Richard: see Strauss, Richard,' and there is no doubt that the younger composer does, in his thematic development, his glowing orchestral colouring, and his passionate climaxes, owe much to Wagner; yet I incline to think that his art is, if not so obviously, very essentially akin to Beethoven, and owes not a little to Bach. One is often reminded of the Beethoven whose determination to be characteristic, even at the expense of the beautiful, made him indulge in the strenuous and insistent discords in the first movement of the 'Eroica,' and the premature return of the first subject which Sir George Grove loved, though he humorously said it was 'as wrong as stealing or lying'; or again, the unmitigated cacophony which precedes the final movement of the Choral Symphony. These are, however, like the shadows in a picture, which take their proper relative place in the whole scheme of chiaroscuro, and though they afford precedent for even the discords in which Strauss indulges, the question of degree remains to be considered, and one has yet to determine whether these 'shadows' bear the right artistic relation to their context.

In another point Strauss has gone beyond the limits laid down by Beethoven in his famous axiom that music should be an expression of the emotions rather than painting; but even here it must be remembered that Beethoven himself whimsically transgressed this rule in the very work in which he laid it down, while Strauss, where he has diverged into realism, has generally the excuse of a fantastic subject, and it must be admitted that there is a legitimate place in art for the grotesque. Of course Liszt, whose influence upon this generation will probably turn out to be greater than has hitherto been generally allowed, is the immediate artistic ancestor of Strauss, but I need hardly insist upon a point which will be evident to even the most casual hearer. As to Bach's influence, it may be felt in the licence which Strauss allows himself in his counterpoint, in which the carrying out of a melodic idea to its logical conclusion is regarded as of far more importance than the jarring discords which are produced in its course. As a matter of fact, I think it is rather a mistake to make too much of discords. The discords of one generation are the concords of another, and it is hardly safe to say that an harmonic combination is wrong because it sounds strange to our unaccustomed ears. What seems to me to be a greater weakness is the composer's inclination to make so much of details that the main lines of his music are neglected, a sort of pre-Raphaelitism in music which, like its prototype in painting, one admires for its dexterity while feeling that the gain is overbalanced by the corresponding loss, for after all the whole is greater than any of its parts.

Let us now turn to the actual compositions, taking them in chronological order. First there was the 'Aus Italien' (Op. 16), the only one broken up into movements, after the pattern of the classical symphony. Of this two movements were played, one of which, the slow movement, 'Sorrento,' shows a sense of delicate orchestral colour which is as fine in its way as anything Strauss has ever done. Much in advance of this is the 'Don Juan' (Op. 20), a work which carries conviction with it. It glows with colour and passion, it is continuous and broad in its lines, and it is always musical. 'Macbeth' (Op. 23) is not superficially attractive, but it is a profound study of character, rugged and barbaric, but not going beyond the hitherto recognised bounds of art. Its power is tremendous, and, as a matter of detail, there is a distinct flavour of the first few bars of the Choral Symphony in the opening. 'Tod und Verklärung' (Op. 24) is more truly 'musical,' especially in the really noble *coda* in which the work culminates, while the freakish 'Till Eulenspiegel' (Op. 28) is equally happy as a musical grotesque, in which the touches of burlesque do not obscure the glimpses of real beauty. And here I may

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say that Strauss seems to me to have genuine melodic invention; his themes often have distinction, and are never vulgar or sentimental. The next symphonic poem is 'Also sprach Zarathustra' (Op 30), and here we come to much more debateable ground. The subject itself has been objected to, but it is not quite fair to style it 'a system of philosophy set to music,' for it is rather a musical commentary on Nietzsche's work bearing that title, which, as it has been said, is not so much 'the building up of a system of thought as of a world of feeling.' At the same time it may be doubted whether Strauss has not attempted more than music can express without losing its ideal character. And here one certainly is inclined to doubt whether his anxiety to express each minute phase of his complex subject has not resulted in the pre-Raphaelite insistence on details to which reference has already been made. The riddle of existence is, in a word, the gigantic theme of this wonderful production, and Strauss expresses its insolubility by ending his work with the alternated chords of C major and B major. It is done so deftly that the effect is not nearly so barbarously crude as might be expected,—not much worse than Schumann's 'Question'—but this serves to show how relentlessly Strauss follows out his 'programme' to its logical conclusion. Still more realistic is 'Don Quixote' (Op. 35), but here the composer has the excuse of a subject grotesque and fantastical in character. This is a most remarkable work, ingeniously and happily planned. In a prelude the character of the hero is built up, his native chivalry, his assiduous study of romances, and the growing aberration of his intellect are all depicted, and then out of these materials is formed the chief theme representing the Knight of the Doleful Visage, accompanied by his homely squire Sancho. On this a series of ten variations is based, each representing an adventure in which the protagonists take part, while the *finale* represents Don Quixote's retirement and death. The realism culminates in the adventure with the flock of sheep, whose 'baas' are as free from the trammels of rhythm and harmony as is Nature itself. Here again the question arises: Is this passage of imitation which in itself cannot by any stretch of courtesy be styled 'music' admissible as a shadow in the picture? For my part I incline to think that it is too extended to be quite 'in the picture,' though it serves to set off the unmistakable beauty of the next variation, in which Don Quixote expounds his ideas of chivalry. This is one of the glowing episodes, which glows all the more by contrast with the grotesque ugliness of what has gone before. Last of all comes the 'Heldenleben' (Op. 40), which has been so much discussed of late that it need not be considered at length. Here again there is some unmitigated cacophony in the battle scene, yet as a whole the impression left is of tremendous power and brilliance. It has vitality, and this covers a multitude of sins.

The scheme also included a large number of songs, in which Strauss shows the truly lyrical charm of which he is capable. They were sung by Frau Strauss-de Ahna and Mr. Ffrangcon-Davies most sympathetically, and Mr. John Harrison sang two tenor scenes from 'Guntram.' The early Burleske for Pianoforte and Orchestra, in which the influence of Brahms is very marked, was played with the utmost clearness and charm by Mr. Backhaus. The 'Concertgebouw Symphonic Orchestra' from Amsterdam was engaged for the Festival, not from any want of confidence in the powers of English players, but because they happen to have made a speciality of Strauss's music, which with a London band would have involved an impracticable amount of rehearsal. It is a fine, well-disciplined band, not too refined in quality, but possessing a good ensemble. Mr. Zimmermann's fine playing of the fantastic violin solo in the 'Heldenleben' and Mr. Mossel's execution of the corresponding violoncello part in 'Don Quixote' deserve more than a conventional word of acknowledgment. The work of conducting was shared by the composer and Mr. Mengelberg, the conductor of the Amsterdam Orchestra, a very able artist, whose reading of the 'Heldenleben' was most forceful and brilliant.

HERBERT THOMPSON.

THE DREAM OF GERONTIUS IN LONDON.

After waiting for an undue time, during which it has been heard in many parts of the world, Dr. Elgar's 'The Dream of Gerontius' has at last found its way to London. The circumstances of its introduction to the Metropolis—at Westminster Cathedral on the 6th ult.—were, it must be admitted, appropriate enough, if from a practical point of view they left something to be desired. The setting of Cardinal Newman's poem by one who in religion and temperament is in perfect sympathy with it should naturally come under the special protection of the Roman Catholic community, and it was fitting, if only from the point of view of sentiment, that it should be given in the great building which, when completed, is to be the cathedral church of their Archbishop. Even in its gaunt incompleteness, destitute of the wealth of colour which is meant to adorn it, the interior of Bentley's spacious building is immensely impressive, and seems a fitting place for the 'Solemn Musick' of which Milton wrote. Unhappily its acoustic properties are, at least in its present condition, of a somewhat capricious kind, and one has to be very favourably placed to form a clear judgment of the music performed. From some positions the details were fairly distinct, but I doubt whether in any portion of the church the weight of tone was sufficiently felt to be as impressive as it should be. Delicacy and distance certainly lent charm to much of the music, but on the other hand the more massive choral effects lost something. The choral and orchestral forces, though thoroughly efficient, were not numerous enough for so large an auditorium. The chorus numbered only about 200 voices, but insufficient numbers proved the only fault chargeable to the exceedingly well-drilled singers of the North Staffordshire District Choral Society. The finish and precision of their performance and their excellent intonation deserve high praise, and these virtues were intensified in the semi-chorus, though for the reason already mentioned the refined singing of these twenty-three picked members was, at least for the majority of the audience, refined away to an almost imperceptible point. The Society's conductor is Mr. James Whewall, and to him is due a share of the honour belonging to this very practised chorus. The band consisted of well-known London musicians, and was thoroughly up to its work.

The novel feature of the performance was the appearance of Dr. Ludwig Wüllner in the title-rôle, for the first time in this country. Dr. Wüllner was obviously handicapped by the English words, but his reading was characterized by an intensity of feeling which atoned for this, and also went far to atone for the marked absence of purely vocal charm. His two colleagues, Miss Muriel Foster and Mr. Ffrangcon-Davies, combine to a remarkable degree sensuous beauty of voice with dramatic insight, and it would be difficult to imagine more completely satisfying renderings of their respective parts than they, who are now familiar in the work, are able to give. As for the work itself, repeated hearings help to convince one of its power and of the absolute greatness of its not infrequent moments of real inspiration. One who heard it for the first time on this occasion would hardly realize its full impressiveness, and to this extent it may be said that less than full justice has even now been done to 'The Dream of Gerontius' in London. With this reservation, however, the performance, which was conducted by the composer, was one of exceptional sympathy and finish in all its details.

Dr. Edward Elgar has been the recipient of a very remarkable gift which well represents the esteem in which he is held in North Staffordshire. It consists of a splendid specimen of the potter's art executed by Mr. C. J. Noke, a resident of Stoke-on-Trent, an artist and designer well known in the district. The gift, a loving cup over twelve inches in height, was executed at the Doulton Works as a remembrance of the performance of the 'Dream of Gerontius' given at Hanley. The cup is enriched with a portrait of Dr. Elgar in his academic robes, surrounded with symbolic bays. The prevailing tint is a rich brown, and the whole design is well thought-out and suggestive to a high degree.

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DUISBURG MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

Many vocal societies are formed, but for lack of support some of these never reach their majority: the public is not seldom at fault, at other times there are errors of management which explain an early collapse. A little to the north of Düsseldorf, where Mendelssohn and Schumann once lived and laboured, there are several towns which can boast of possessing musical societies, and of these one of the most important is the Gesangverein of Duisburg, which celebrated its Jubilee on May 23 and 24. It may be mentioned incidentally that in the neighbouring town of Krefeld a vocal society has existed for seventy years, and one in Mülheim a/d Ruhr since 1853.

A few words respecting the history of the Duisburg Gesangverein may be interesting, and perhaps profitable. A small choral society existed there in the thirties under Kufferath, and a few years later we hear of flourishing societies at Ruhrort, Mülheim, Werden, and other neighbouring places. In 1845, indeed, fragments of Mendelssohn's 'St. Paul' were performed, in which Herr Julius Scholl, who has been a member of the Duisburg Society ever since its foundation, took part. When Kufferath died in 1847 it came to an end. At length in 1853 a 'Duisburger Gesangverein' was started, and Albrecht Zur Nieden, an able musician who had studied at the Dessau Music School, was placed at its head. The first concert, given on February 1, 1853, opened with a 'Danklied' for mixed chorus by Haydn, for which reason it was suitably placed at the opening of the Festival which has just taken place. In 1873 Zur Nieden died, and his successor was Carl August Laue. In 1884 followed Hugo Grüters, who by producing important works ('Messiah' 'St. Matthew Passion,' 'Elijah,' the Choral Symphony, &c.) added greatly to the prestige of the Society. When Grüters was appointed music-director at Bonn in 1898 there were no fewer than sixty-five candidates for the vacant post at Duisburg. The successful one, Dr. Walther Josephson, has distinctly proved himself worthy of the confidence placed in him. It should be mentioned that the present commodious Tonhalle in which the Festival took place was erected in 1887 by subscription, with interest on the sum guaranteed by the town. The fine organ, which cost £1,250, was presented to the town by the Gesangverein.

The choir of the recent Festival consisted of between three and four hundred voices. Singers came from the neighbouring towns of Oberhausen, Ruhrort, and Mülheim to help to celebrate the Jubilee. The programme of Saturday's concert, after the Haydn 'Danklied' already mentioned, was devoted to the 'Messiah,' a new version of which had been prepared by Professor Friedrich Wilhelm Franke of Cologne, who himself officiated at the organ. In a brief notice such as the present it is impossible to describe in detail this new presentation of the old oratorio. The chief novelty was the introduction of a harpsichord, the invention of Herr Rehbock, of Duisburg. The sound is produced by the plucking of the strings, but the action—for which the inventor has taken out patents in Germany and England—differs from that of old harpsichords. The tone is stronger, and moreover gradations of tone can be obtained by touch. The instrument has a free-vibrating sound-board, and it seems a most practical substitute for the old harpsichord in oratorio performances, and it combines well with the strings. In 'He was despised'—to name only one air—it proved most effective, also in the recitatives.

Herr Franke's attempt to revive the cembalo part proved to be most interesting. He had also a small body of strings for the solos, excepting of course in certain passages. These accompaniments for the strings in one or two instances seemed however somewhat over-laboured. The 'Messiah' has to be shortened, but the cuts on this occasion were on a very liberal scale. For the most part Prof. Franke followed the performing version of Chrysander. Some of the excisions—the omission of the entire *Allegro* of the overture, and of the chorus 'Let us break'—are certainly open to exception. Again, faults in the text, which have been pointed out by Professor Prout and others before him, had not been corrected. 'For unto us a child is born' was sung by solo voices, except at the 'Wonderful' burst, and there were other things of the kind which cannot be justified. There was however much to praise in the performance. The solo vocalists were Fräulein Hedwig Kaufmann (soprano), Frau Louise Geller-Wolter (contralto), Herr Richard Fischer (tenor), and Professor Joh. Messchaert (bass); the last named indeed is well known and admired in London. Herr J. Kleinpaul from Hamburg presided at the cembalo.

The music of the second day was very varied and interesting. It included among other works Sir Hubert Parry's dignified setting of Milton's ode 'Blest Pair of Sirens,' of which a really excellent translation had been made by Dr. Walther Josephson. It was rehearsed in the morning, the composer being present, and when he advanced to the desk to confer with the Festival conductor, there was hearty applause, especially from the members of the choir, who evidently enjoyed singing the noble music.

The evening programme opened with the Ninth and last Symphony of Anton Bruckner, followed by his Te Deum. The work in this form was recently produced at Vienna under Herr Löwe. The performance now under notice was the first in Germany. A great deal has been written about the composer; of his music, however, little is known in England. His last symphony is a disappointing work, but it must not be forgotten that while writing it Bruckner was practically dying. The *Adagio*, the third movement, he described to his friends as his 'farewell to the world,' and on his deathbed suggested that if any performance of his unfinished symphony were given—the 'if' is pathetic—it should be followed by his Te Deum. This of course would influence his friends and admirers in their estimation of the music. Musicians generally will however accept or reject it on its own merits apart from any sentiment of such personal kind. The first and third movements are laboured; there is restless striving without attainment. The middle movement, *Scherzo*, is clear in form and characteristic both as to its subject-matter and its orchestration. Mr. Wood may perhaps one day perform the symphony, and then will be a convenient moment for a detailed account. There is a certain rough energy in the Te Deum, and some of the phrases for choir or soli are beautiful if not particularly novel; the music however cannot lay claim to any special originality.

After the interval came Strauss's symphonic poem 'Tod und Verklärung,' which was powerfully rendered under the composer's own direction. The contrast was striking: the music has breadth, strength, and character, and what is especially lacking in Bruckner, unity. Then followed Sir Hubert Parry's setting of Milton's noble ode 'Blest Pair of Sirens,' to the dignified simplicity of which one of the speakers at the banquet given after the concert referred. That a work by a British composer should have been included in the Duisburg Festival scheme is undoubtedly a matter for sincere congratulation. Art may be cosmopolitan, yet each country likes to see its foremost composers recognised by other countries. In London we constantly find the names of living German, Russian, French, and Italian composers, but until last year, when Dr. Elgar's 'Dream of Gerontius,' first produced in Germany under Professor Buths at Düsseldorf, was heard again in that city at a Lower Rhenish Festival, British music had not gained firm footing in the Fatherland. It was no doubt the success of the 'Dream'—of which indeed there is no necessity to remind readers of THE MUSICAL TIMES—which induced the Duisburg Festival committee to make a similar venture. The rendering of the 'Ode,' under Dr. Josephson, was most praiseworthy. The choir was evidently on its mettle: it began well, gradually warming up to a magnificent climax. The excellent translation of Milton's poem, requiring no division or addition of notes in the vocal parts to make the music fit in with the German words, deserves mention. At the close applause and cheers resounded from all parts of the crowded hall, and the composer mounted the platform and acknowledged the hearty reception accorded to him. Further

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evidences of the genuineness of the satisfaction produced were forthcoming at the festive gathering after the concert. Sir Hubert was the centre of attraction, and if anyone counted the number of times he wrote his name in album or on festival book, he must have had a busy time of it. I may add that at the banquet the composer replied in a brief but heart-felt speech (partly in German) in answer to the toast proposed in his honour by Dr. Josephson, a toast which was received with a threefold Hoch, and, what was more remarkable, this was followed by an enthusiastic 'Hip, Hip, Hip, Hurrah!' in true English style.

This attention to Sir Hubert did not make the audience forget to appreciate and applaud Strauss. Later in the programme two songs of his, with orchestral colouring, were admirably sung by Professor Messchaert. The first, 'Notturno,' has a declamatory vocal part, the orchestra with weird colouring intensifying the mystic words; the second, 'Das Thal,' is a beautiful song, for the most part Schubert-like in character. Signor Busoni was the pianist of the evening, and by his performances of a Liszt Etude, two exceedingly clever Bach transcriptions, and Chopin's A flat Polonaise achieved a brilliant and well-deserved success. He made a brave effort to decline the encore, but finally, not to cause further delay, yielded. The programme included Beethoven's 'Choral Fantasia, under Herr Richard Strauss's direction, and it concluded with the Vorspiel to 'Die Meistersinger' under Dr. Josephson. Thus ended a truly Gargantuan musical feast, the greater part of the audience remaining until the very last note. Herren Emil Streithof president, Landrichter Dr. Weber, vice-president, Gerhard Schenck, Eduard Müller, and Dr. Josephson, and indeed all officials connected with the Festival were most kind and courteous, always ready to give information or any assistance: they tried in fact to make one feel quite at home.

A portrait of the Festival conductor, Dr. Walther Josephson, together with some biographical particulars concerning him, will be found on p. 452.

THE PHILHARMONIC SOCIETY.

The most memorable feature of the Philharmonic Concert at Queen's Hall on May 28 was the beautifnl interpretation, under the direction of Dr. Frederic H. Cowen, of Brahms's Third Symphony in F; but there were other performances of interest, notably the production of a dramatic *scena* entitled 'The Ballad of Thyra Lee,' written by Mr. Harold Bolton and composed by Mr. Reginald Somerville, whose one-act opera 'The Prentice Pillar' it may be mentioned was produced at the then 'Her Majesty's Theatre' on September 24, 1897. Mr. Somerville's music shows dramatic perception and has the merit of achieving much by simple devices. It was effectively sung by Mr. Ffrangcon-Davies and much applauded. Herr Max Wolfsthal made a favourable impression by his promising violin playing in Edouard Lalo's 'Spanish' Symphony, but greater success was achieved by Herr Josef Hofmann, who was heard at his best in Rubinstein's D minor Pianoforte Concerto. The concert concluded with Beethoven's 'Egmont' Overture.

Distinction was given to the performance on the 11th ult. by the appearance of the Russian composer M. Glazounoff, who conducted his recently-composed Symphony in F (No. 7), and his new orchestral suite 'Aus dem Mittelalter' ('From the Middle Ages'). The Symphony had previously been played by the students of the Royal College of Music on February 17 last, and the re-hearing confirmed first impressions and the opinions recorded in these columns (p. 186). It is not a great work, but one which excites esteem by its clever craftsmanship. The Suite is less satisfactory, some of the themes being poor. The most effective numbers are the first and third, the former having for its programme two lovers in a castle while a storm rages without, which affords opportunities for effective contrasts, and the third number being a *sérénade* of romantic and flowing character. The evening opened with the first performance at these concerts of Herr Richard Strauss's humoresque 'Till Eulenspiegel,' which although played with splendid precision and volume of tone was interpreted in too classical a spirit to do justice to the grotesqueness and whimsicality of the music. Miss Adela Verne gave a brilliant but very French reading of the pianoforte part of Schumann's Concerto, and Mdlle. Jeannie Norelli sang in an able but much too heavy a style the aria 'Caro nome' from Verdi's 'Rigoletto.' Dr. Cowen conducted, with the exceptions stated above.

London and Suburban Concerts.

The annual festival of the Tonic Sol-fa Association was held at the Crystal Palace on the 6th ult. A children's choir of 5,000 or more singers was the most attractive feature of the gathering. The singing was exceptionally good in purity of tone, enunciation and pure intonation. The programme had great variety and was much relished by the audience. Mr. S. Filmer Rook was as usual the conductor, and to his special skill in directing large bodies of performers, the great success of the performance was due. In the evening a choir of about 1,500 adults, assisted by a band of 150 performers, gave a miscellaneous and fairly interesting programme under the direction of Mr. L. C. Venables. A short selection from 'Athalie,' a setting by Arthur Jackson (whose promising career was sadly cut short) of the ballad 'Lord Ullin's daughter,' and two choruses from 'Earth and Heaven,' a cantata by H. S. Nichol, were the chief items. The band played Raff's 'Festmarsch.' Mr. Henry W. Weston was an exceedingly efficient organist.

The first performance in England of M. Rimsky-Korsakoff's Pianoforte Concerto in C sharp minor (Op. 30) took place at St. James's Hall on the 22nd ult. The solo part was interpreted with notable artistic feeling by Miss Polyxena Fletcher, who gave the concert, and the Queen's Hall orchestra, with Mr. Henry J. Wood, conductor, co-operated. The work, which is rhapsodical in character, is in three sections, between which no break is made. The opening portion is the most satisfactory, in considerable degree owing to a significant principal theme of Russian idiom. Madame Eleanor Cleaver's vocal selections included a little-known scena for contralto voice and orchestra entitled 'Thusnelda,' by Herr Ernst H. Seyffardt. The music is dramatically conceived, and contains some fine passages, but it lacks distinction.

The annual concert given by the choristers of the Chapel Royal, St. James's, took place in the picture gallery of Bridgewater House on May 26, and as usual provided a numerous audience with a most enjoyable afternoon. A number of part-songs were beautifully rendered, notably Sir Arthur Sullivan's setting of 'O hush thee, my babie,' and Sir R. P. Stewart's 'Song of the Battle Eve,' and amongst the soloists may be mentioned Mr. Sutton Shepley, who sang Mendelssohn's 'I'm a Roamer,' and Mr. Harold Wilde, who contributed the 'Grail Song' from 'Lohengrin.' Mr. Walter G. Alcock, organist and composer of His Majesty's Chapels Royal, directed the part-songs and played the accompaniments.

That Mr. Arthur Hinton has something to say as a composer must be admitted by all who attended the concert of his own works on the 18th ult. at Bechstein Hall, but that he is more at home in light than in serious music was equally apparent. His new pianoforte trio in D minor (Op. 21), however, is an estimable work built up with melodious themes. The opening movement is vigorous and the *Scherzo* very bright. Originality and charm were also pleasantly prominent in five 'Schmetterlinge' and four 'William Blake' songs, which were admirably interpreted by Mr. Denis O'Sullivan. The instrumentalists were Miss Katherine Goodson, Mr. Hans Wessely, Signor Rubio and the composer.

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The concert given by Mrs. Helen Trust and Mr. Whitney Tew on the 9th ult. at Bechstein Hall was distinguished by the introduction by the latter artist of five new songs, the best of which were those entitled 'Cavalier's Toast,' by Miss Teresa del Riego, and 'You,' by the late Mrs. Rudolf Lehmann. There was also given the first performance in London by Mr. Hamilton Harty and Mr. Herbert Withers of a Sonata of pleasing character for pianoforte and violoncello by Signor Esposito.

The Alexandra Palace Choral Society gave an excellent concert performance of Gounod's 'Faust' on the 13th ult. Choir and orchestra were alike admirable, and excellent representatives of the solo parts were found in Miss Agnes Nicholls, Miss Edna Thornton, Mr. William Maxwell, Mr. W. Highley, and Mr. Charles Tree. Mr. Allen Gill was as usual an enthusiastic conductor.

Miss Sylvia Yarra's concert on the 17th ult. at St. James's Hall was chiefly remarkable for the first appearance in England of the Russian violinist M. Zacharewitsch. He proved a brilliant executant, but his style was deficient in finish.

The students of the Guildhall School of Music gave a very creditable performance of Mozart's 'The Marriage of Figaro' in the theatre of the School on the 17th ult. The opera, which had been very carefully prepared, was conducted by the principal, Dr. W. H. Cummings.

M. Ysaye's orchestral concert on the 16th ult. at St. James's Hall consisted of three violin concertos, Bach's in E, Beethoven's and Mendelssohn's, in each of which the Belgian virtuoso played superbly.

Miss Gertrude Lonsdale, one of our best contraltos, if not so well-known as she should be, gave a concert in Bechstein Hall on the 24th ult.

RECITALS.

So many recitals have been given in the past month that it is only possible to comment briefly on some of the most memorable. M. Pugno, the Parisian pianist, played with delightful crispness, delicacy, and vivacity on the 5th ult. at St. James's Hall, and three days later, associated with M. Gerardy, gave a most enjoyable afternoon in the same place——M. Hegedus, the gifted violinist, brought forward no novelty at his recital, with Mdlle. Ella Správka, on the 10th ult. at St. James's Hall, but Dr. Wüllner sang four clever and little-known songs by Herr Alexander van Fielitz, who played the picturesque accompaniments.——The same afternoon Mr. Victor Benham gave a pianoforte recital at Queen's Hall.——Mr. Frank Merrick, the remarkably talented young English pianist, gave his second recital at Bechstein Hall on the 11th ult., when he deepened the favourable impression previously made.——The songs and pianoforte pieces by Signor Pirani at his recital on the 11th ult. at Bechstein Hall proved musicianly, but do not call for detailed criticism. His vocal efforts were effectively sung by Madame Alma Webster-Powell, whose great skill in the execution of florid music was specially shown in an excerpt from Erkel's opera 'Hunyadi Laszlo.'——The two afternoon performances given respectively on the 12th and 20th ult. at St. James's Hall by MM. Risler and Oliveira were very enjoyable. The former is a powerful pianist, and the latter an accomplished violinist. The vocalist at the former was Miss Mary Garden, at the latter, Herr Van Dyck.——Miss Mabel Monteith proved that she is making satisfactory progress as a pianist on the 16th ult. at St. James's Hall.——The esteem in which the young Australian pianist Mr. Percy Grainger is held was manifested by the large attendance at his pianoforte recital on the 19th ult. at St. James's Hall. He played most tastefully.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, June 14, 1903.

The regular concert and opera seasons in the larger cities of the United States being long over, we are now enjoying an aftermath of large festivals. To-day about 3,000 German men singers are raising their beer-glasses (incidentally also their voices) in Baltimore, where the North-Eastern American Sängerbund is holding its twentieth Sängerfest. Next week St. Louis will entertain a similar gathering of the North American Sängerbund—the organization which started these characteristic German affairs in the United States some sixty years ago. Concerning these festivals there is not much to report from an artistic point of view, though it is a point deserving of some comment that while the Eastern Institution adheres to its old plan of devoting its festivals exclusively to the singing of male part-songs and larger works with orchestra and men's voices, the parent organization (which had its origin in Cincinnati) has since 1877 admitted mixed choirs also. This result is due to the influence exerted by the notable biennial music festivals which have been held in Cincinnati under the direction of Mr. Theodore Thomas. These festivals, which were put on a high artistic plane at the outset and kept there, made a deep impression upon the people of the Middle West, and when it was found that the Sängerfeste (which were then of annual occurrence) had degenerated into something but little better than a gigantic debauch, the leading spirits of the Sängerbund changed the constitution of the Association so as to admit women singers also, in the hope of checking the disreputable tendency and raising the musical standard.

The North-Eastern Sängerbund, which is holding its Festival in Baltimore, has adhered to old methods and has been strengthened in them by a gift from the German Emperor, which is contended for at each meeting. There has been a deal of discord in consequence, and the interests of such music-lovers as take an interest in the festivals is chiefly centred on the competition for a bust of Mendelssohn between the federated singers of different cities. Philadelphia has sent 1,000 singers to the meeting, but the leading societies of New York have as usual held themselves aloof.

A fortnight ago a National Eisteddfod was held at Pittsburgh, Pa., which brought several thousands of patriotic Welshmen into the city to listen to the class of exercises with which the majority of THE MUSICAL TIMES readers are no doubt familiar. It was my privilege to serve as adjudicator at this meeting with Dr. Roland Rogers, of Bangor, North Wales. In the competition for the grand prize of $1,000, six choirs of 150 voices each were entered. They sang 'Ye Nations offer to the Lord,' from Mendelssohn's 'Hymn of Praise,' and Leslie's 'Lullaby of Life.' I was not very deeply impressed by anything except the sincerity and intense zeal of the singers, but Dr. Rogers assured me that the singing was quite on a par with that which he has heard as adjudicator scores of times in Wales. The prize was awarded to a choir from Pittsburgh, under the direction of Mr. T. J. Davies.

A very different affair was the third Bach Festival at Bethlehem, Pa., held during the week beginning May 11. Two years ago I reported *in extenso* in THE MUSICAL TIMES on the lovely phase of musical culture which has made its home in the little town situated in the Lehigh Valley, which the world at large only knows as the home of a gigantic steel industry. Then three days were devoted to the production in full of the 'Christmas Oratorio,' 'St. Matthew Passion' and B minor Mass. This year there were nine meetings in the splendid old Moravian Church in six days. The three works mentioned were repeated, and to them were added the second Brandenburg Concerto Grosso, the great Magnificat in D, and five of the Church cantatas. The programme is so interesting a page of contemporary annals that I give it in full: Monday evening, May 11, cantata, 'Sleepers, wake!' Magnificat in D; Tuesday afternoon and evening, the 'Christmas Oratorio'. Wednesday evening, second Brandenburg Concerto.

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Cantata for solo alto, 'Strike, oh, strike, long looked for hour,' Cantata for solo bass, 'I with my cross-staff gladly wander; Thursday afternoon and evening, 'The Passion of our Lord according to St. Matthew'; Friday evening, Cantatas, 'The Heavens laugh, the Earth itself rejoices' and 'God goeth up with shouting'; Saturday afternoon and evening, the Mass in B minor. All the meetings were conducted by Mr. J. Fred Wolle, who has been the soul of the Festivals from the beginning. His choir numbered 115, his orchestra 60. The archaic oboi d'amore were used, and also the chimes in the quaint, simple, and affecting alto cantata. As before the choir was all but letter perfect, but the orchestra was inefficient, and there was much that was questionable in the readings. Scores of organists from New York and Philadelphia attended the festivals, and because they, like the critics, mixed their enthusiastic laudation of the spirit of the pious enterprise with some discriminating criticism of detail, they were boorishly informed that the presence of musicians was not desired by the Festival director. Bethlehem was sufficient unto itself. The incident, which could not check the delight of the musicians in the extraordinary opportunity which they were enjoying, was nevertheless deeply deplorable as demonstrating the pitiable fact that the beautiful hopes engendered by the festivals of the past must be abandoned. There was the foundation of a Bach cult in the festivals which would have been of inestimable value to church music in America.

H. E. KREHBIEL.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Two concerts held towards the end of May deserve a word of notice. The first was a complimentary concert at the Masonic Hall to a talented young local violinist, Miss Muriel Warwood, to raise funds to enable her to proceed to Prague to complete her studies under Ševčik. Miss Frida Kindler and Miss Muriel Warwood assisted, and the financial result was highly satisfactory. The other concert took place in the Town Hall, the object being to assist the fund for a memorial to the Birmingham soldiers who fell in the war in South Africa. Mr. William Sewell's male-voice choir sang Mendelssohn's 'Beati mortui,' Sullivan's 'The Beleaguered,' and some choral settings by Granville Bantock of Robert Browning's 'Cavalier Ballads.'

The Midland Institute School of Music closed the session with the annual students' concerts. The first took place on the 13th ult., when very creditable performances of Mozart's String Quartet in G (the first of the set dedicated to Haydn) and of two movements from Klughardt's Pianoforte Quintet in G minor (Op. 43) showed the progress of the pupils. Violin solos were also included. On the 17th ult. in the Town Hall the students' chorus and orchestra (the latter reinforced by some of the teachers) performed Bach's cantata 'Bide with us' and the Chorus of Maidens and Priests from Mozart's music to 'King Thamos.' Miss Muriel Warwood gave a remarkably fine rendering of the solo part in Mendelssohn's Violin Concerto, and Miss Ethel M. Thomas played the first movement of Schumann's Pianoforte Concerto in excellent style. Miss Dora Hunt sang two numbers from Elgar's 'Sea Pictures' with nice expression. Mr. Granville Bantock conducted. On the 20th ult. at the Institute a costume recital of scenes from Mozart's 'Magic Flute' completed the exposition of the students' work. The results altogether were very gratifying, showing that the School is doing much for the artistic training of those studying within its walls. The Principal, Mr. Bantock, deserves much of the credit for the success of the School, and he is loyally supported by the staff of teachers.

The rehearsals of the Festival chorus are now being held three times weekly, and Mr. R. H. Wilson, the newly-appointed chorus-master, has made himself very popular with the singers. Everything bids fair to be prepared in good time.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The May term is always a slack time musically at Cambridge, and only two public concerts have been given which call for remark. The Joachim Quartet appeared on May 4, and as to their performance of quartets by Mozart, Beethoven and Schumann it seems superfluous to speak. On the 12th ult. the University Musical Society gave a highly successful performance of the 'Golden Legend.' The date chosen turned out to be an unfortunate one, as it clashed with the visit of the Duke of Connaught and the other distinguished recipients of honorary degrees. Nevertheless the attendance was satisfactory, and the presentation of the work quite excellent. The chorus, which seemed larger than last year, did its work with effect, the quality of tone and the maintenance of pitch in the unaccompanied pieces being especially commendable. Miss Agnes Nicholls's splendid rendering of the part of *Elsie* needs no praise at this time of day, but a special approval should be given to Mr. Frederick Austin's fine singing as *Lucifer*. Mr. J. Reed as *Prince Henry* showed a great advance, though the style of the music was different to that in which he has been most successful hitherto, and Mrs. Burrell was entirely satisfactory as *Ursula*. Dr. Gray may be congratulated on the result of his labours.

Mention should here be made of the dissolution of Dr. Mann's choir, an institution which during the fifteen years of its existence has done distinguished work. The singing has always been of great excellence, as might be expected from such a chorus-master as Dr. Mann. Among the interesting works that it has produced have been Sir Hubert Parry's 'Judith' and 'De Profundis,' Sir Charles Stanford's Requiem and Te Deum, the Choral Symphony, the 'St. Matthew' Passion music, and Tallis's forty-part Motet. In addition the first performance of the 'Messiah' in England since Handel's day with the composer's original wind parts must be placed to its credit.

MUSIC IN HARROGATE.

(BY OUR SPECIAL CORRESPONDENT.)

In two English provincial towns orchestral music is under the fostering care of the municipality. The distinction thus acquired is however more apparent than real, for both Bournemouth and Harrogate are popular watering-places, so that this municipal care is perhaps as much attributable to a belief in the attractive power of music as a means of amusement as it is to a regard for its influence as an art. Whatever the motive however, Harrogate, which has for some time supported a municipal orchestra, has now provided a palace in which it may be listened to in luxury. The new Kursaal, which was opened by Sir Hubert Parry on May 27, is indeed a most luxurious temple of art, and though it may seem rather ungrateful, one is tempted to wish that a small portion of the £45,000 which has been spent upon it and on its marble columns, stained-glass windows, crushed-strawberry hangings, and sumptuous simulations of tapestries could have been devoted to increasing the strength of the band, which though very efficient is hardly large enough to permit of an effective balance between its various sections.

If, however, the Corporation of Harrogate act up to the advice given them by Sir Hubert Parry in his opening address, they may make the music worthy of the brilliant casket which has been provided for it. In one respect they have done well, and have anticipated Sir Hubert's remark that 'Of course you cannot expect even the most enlightened Corporations to be able to draw up good programmes of music, but you can expect them to have the good sense to put somebody in a position of responsibility who will see that the music shall be first-rate, and that what is presented shall be worthy of the self-respecting position of Yorkshiremen.' Mr. C. L. Naylor, the conductor of the Harrogate Orchestra, is, like his father, the late respected organist of York Minster, a sound musician, and he is, too, a man of general culture, who if he be not interfered with unduly in those matters which are

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peculiarly within his province, may do a work for Harrogate not inferior to that which Mr. Godfrey has accomplished in Bournemouth. His predecessor Mr. Sidney Jones set a good example in the arrangement of his programmes, which showed a most commendable catholicity, and while it may be expected that Mr. Naylor will be no less enterprising, he will also doubtless aim at increasing the efficiency of the band and the finish of their performances. Unfortunately the hall is not in its present condition so favourable to orchestral ensemble as it is to clearness of detail, and the platform will probably have to be modified before the full effect of the string tone can be completely realized. It seems however to be capable of improvement without necessitating any structural alteration, and when this is accomplished the effect produced by the little band of fifty able performers will probably be greatly enhanced.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The following brief summary of this term's music must begin with the visit of the Joachim Quartet, who gave an excellent Chamber Concert in the Town Hall (under the auspices of the Musical Club) on May 6, the three items being Schubert's Quartet in A minor (Op. 29), Haydn's in G minor (Op. 74, No. 3), and Beethoven's in B flat (Op. 130). The last-named was given for the first time in Oxford.

On May 13 Sir Hubert Parry gave an admirable lecture in the Sheldonian Theatre on 'Style in relation to subsidiary features and aspects of Art,' with illustrations sung by Mr. Plunket Greene.

The 'Eights Week' concerts may be said to have commenced at Balliol on May 24, when Beethoven's Septuor was played by Messrs. Gibson, A. Hobday, Withers, C. Hobday, Malsch, Egerton and James. Needless to say it was an excellent performance.

Next in order came the 'Exeter' concert on May 26 composed of varied items, the principal being Beethoven's Overture to 'King Stephen,' Liszt's Pianoforte Concerto in E flat (with Miss Swinnerton Heap as soloist), and German's 'Gipsy Suite.' The concert was a very enjoyable one, Mr. J. S. Heap (organ-scholar of Exeter College) being the conductor.

On May 27 an interesting concert was given at Keble under the baton of Dr. Basil Harwood, its chief features being Brahms's 'Song of Destiny' and Bennett's 'May Queen.' To give an idea of the lateness of these concerts, we may perhaps mention the fact that the 'May Queen' was commenced at eleven p.m.

On May 28 in the Town Hall a concert chiefly orchestral was given under the direction of Dr. Allen. The programme included Mozart's G minor Symphony, Brahms's Rhapsody for Alto Solo and Chorus of Men's voices (Op. 53), a Bach Concerto, and Beethoven's Fantasia for Pianoforte, Chorus and Orchestra (Op. 80), with Dr. Walker at the pianoforte. The concert on the whole was an excellent one. We have far too little good orchestral music just now in Oxford, and this fact contributed to make this performance doubly welcome. The next and last concert of the 'Eights' took place on May 29 at Queen's, where an exceedingly interesting programme was provided. The orchestra was almost entirely professional, consisting of some of the best London players. Amongst the chief items were 'The Burial of Dundee,' a charming cantata composed expressly for the Society by Dr. Sweeting, organist of Winchester College, who conducted, and who received quite an ovation at the conclusion of his work. A very fine rendering by the orchestra of Haydn's 'Clock' Symphony was given under the baton of Dr. Iliffe, the conductor of the Society. A gracefully written part-song, 'Phillis the fair,' by Mr. Armstrong and a chorus, 'The Warden,' by Mr. Lyon (both members of the Society) were accorded a place in the programme, and were well interpreted. In conclusion we must not omit to mention that the excellent concerts at Balliol have been continued every Sunday evening under the able direction of Dr. Walker.

Miscellaneous.

Mr. J. C. Clarke, of Southport, writes us as follows:—

'Dear Sir,—There is a general consensus of opinion among conductors and choirs in regard to the poorness of the test-pieces at the many Male-Voice Competitions and Eisteddfodau. The type of music selected is tawdry, sensational, not to say unclassical—music that is not worth the immense amount of work which has to be devoted to its preparation for a competition; moreover, its tendency is to demoralize instead of to improve the taste. At the National Eisteddfod held last year the selection was all that could be desired; but, unfortunately, the same cannot be said of this year's selection. A commendable exception is to be found at the Morecambe and Blackpool Festivals, where only the best classical music is given, and no one can say that there is any lack of suitable material to select from. If the best adjudicators were engaged and the selection of test-pieces placed in their hands there would be little or nothing left of which to complain.'

[This letter is referred to on page 453.—ED. *M.T.*]

We regret to record the following deaths:—

On May 20, at 53, Caversham Road, Kentish Town, after a lingering illness, Mr. FARLEY NEWMAN, founder and editor of the *Keyboard*, author of 'Harmony simplified' and numerous other works (chiefly educational) on musical literature and theory.

On the 14th ult., from heart-disease, at 'Clovelly,' Haverstock Hill, Mr. JOHN STEDMAN, the well known concert agent, of 58, Berners Street. Mr. Stedman's name is familiar to the musical public as the organizer of 'Stedman's choir' of boys and girls, who have appeared in numerous productions at the London theatres and the Royal Opera. He was formerly for many years a respected member of the Staff of Messrs. Novello.

The deaths of Mr. A. J. Hipkins, Mr. William Pitts, and Frau Gurau (*née* Sophie Schloss) are referred to elsewhere.

The following notification has been received from the Royal College of Music. A new departure in furtherance of the interests of young British musicians is represented by a generous gift of Mr. S. Ernest Palmer, who recently founded a Scholarship at the Royal College of Music for the benefit of natives of Berkshire. Mr. Palmer has now given a further and yet more substantial proof of his desire to promote the interests of British music and musicians, as, in pursuance of a scheme the details of which have been for some time under consideration, he has with the sanction and approval of His Majesty, formerly President and now Patron of the Royal College of Music, endowed that Institution with a sum of money to be invested and held by the College under the title of 'The Royal College of Music Patron's Fund,' the income of which is to be devoted to the following purposes:—

(1) The selection by expert musicians and the performance at concerts given for the purpose either at the College or elsewhere of Orchestral and Choral works of composers being British subjects.

(2) The selection and performance of Ensemble and Solo music, whether vocal or instrumental, by such composers.

(3) The assistance of musical performers (being British subjects) in procuring an appearance before the public.

(4) The provision out of surplus income, if any, of Travelling Scholarships for pupils of the College (being British subjects) of exceptional ability.

The Fund is to be primarily applicable for the benefit of past or present pupils of the Royal College of Music, but full power is given to extend this benefit to any other persons being British subjects.

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Under the comprehensive and somewhat cumbrous title of the 'Berks, Bucks and Oxon Competitive Festival' a new competition centre has been established, under the auspices of a strong committee. The first meetings were held at Reading on the 11th, 12th and 13th ult., and were remarkably successful in bringing forward the amateur talent of the districts included in the scheme. In the solo-singing section alone there were 108 aspirants, and in the various classes for choirs, bands, chamber music, violin, pianoforte, organ, &c., there were quite a remarkable number of entries. The adjudicators were Sir Walter Parratt, Dr. C. H. Lloyd, Mr. Oscar Beringer, Mr. Alfred Gibson, Dr. Somervell, and Mr. Randegger. On the last evening the adult choirs combined their forces in choral song under the direction of Sir Walter Parratt. The organization was excellent, and owed very much to the skill and tact of the secretary, Miss Cecilia Hill, of Slough. We are very glad to note that the South is following the good example of the North in organizing musical festivals upon this plan.

Mr. W. Harding Bonner read a thoughtful paper before the London Section of the Incorporated Society of Musicians on the 13th ult., the subject of his discourse being 'The present condition of Choral Societies.' The following is a synopsis of the paper: Are Choral Societies increasing or decreasing in number and efficiency?—Do their Concerts pay?—Causes of weakness and failure—Can anything be done to arouse more public interest in Choral Music?—School Singing and School Music—Choral Competitions, &c.

An International Pianoforte and Music Trades Exhibition was opened at the Crystal Palace by the Duke of Argyll on the 16th ult. The exhibits occupy nearly the whole of the north and south naves, and organ, pianoforte, and other recitals will be given daily while the exhibition remains open. Among the new inventions are self-playing and electric pianos. The day may not be far distant when a self-composing machine may find its way upon the market.

Mr. Charles Ernest Coward, of Caius College, Cambridge, has come out eighteenth wrangler in the Mathematical Tripos. In addition to being so excellent a mathematician, Mr. Coward is a prominent member of the University Musical Society; moreover, he has gained great distinction at Fenner's as a runner! May he run the race of life with the success which has recently attended him at the University. Congratulations to him and to his father Dr. Henry Coward, of Sheffield.

Mr. Hans Wessely, the well-known Professor of the violin at the Royal Academy of Music, has been presented by his numerous pupils and friends with the fine Stradivari violin known as the 'Deurbroucq.' The presentation took place on the 16th ult. at the Royal Academy of Music, in the presence of the Principal, Sir Alexander Mackenzie, and a large number of the subscribers.

A patent has been granted in the United States to the Venator, invented by Mr. John Francis Barnett. This ingenious appliance is found to be very useful in preventing the strings and sounding-board of the pianoforte from being injured by dust and damp, as well as aiding to preserve the freshness and beauty of tone of the instrument.

An interesting selection of glees was sung at the Festival Dinner (presided over by Mr. Andrew K. Hichens) of the Western Madrigal Society at the Criterion Restaurant on the 19th ult. Mr. Walter Alcock conducted with a true insight into those fine old-time compositions.

The Colonies again! This time South Africa. We understand that Messrs. Challen and Son, of Oxford Street, have been favoured by the Government with a large order for pianofortes for use in the State Schools in the Orange River Colony. Good news gladly recorded.

Foreign Notes.

CARLSBAD.

August Labitzky, conductor of the 'Kurkapelle,' has been pensioned, after holding the post for half-a-century. His father, Joseph Labitzky, the favourite dance composer, founded an orchestra of his own at Carlsbad in 1834. Musik-Director Martin Spörr succeeds August Labitzky.

COLOGNE.

The new municipal conductor, Fritz Steinbach, is bestirring himself. We read of a series of symphony concerts which will be given during the summer in the fine Gürzenich Hall, each of the programmes to be devoted to the works of one of the great masters—Beethoven, Schubert, Wagner, and Brahms. There were also to be two popular concerts, with very low charge for admission, on the 11th and 25th ult.; for the first, Bach's 'St. Matthew' Passion was announced.

FRANKFORT A/M.

The great competition of male choral Societies took place here from the 4th to the 6th ult. The Emperor's prize fell to the Berlin Teachers' Vocal Union, a body which greatly distinguished itself at Cassel three years ago. The decision was received with joyous shouts. Second prizes were bestowed on the Cologne Male Choral Society, the Sängerchor of the Offenbach Turnverein, and the Berlin Liedertafel. Third and fourth prizes were also given to various Societies from Potsdam, Aachen, Bremen, Krefeld, Munich-Gladbach and Essen. Before the distribution the Emperor delivered a long address. He expressed his satisfaction at seeing so many Societies, and reminded them of the special object of the gathering, viz., to encourage folk-singing, and strengthen the culture of the folk-song. It had greatly impressed him to find hundreds of men, in the habit of working for eight or perhaps twelve hours a day in an atmosphere of dust and smoke, able by devotion and zealous study to undertake such heavy tasks as those in which they had been engaged. His Majesty's criticism of the choruses selected deserves note. Many of them he considered far too elaborate, and he warned the Societies not to try and rival philharmonic choirs or similar ones. The object of male choral Societies ought to be the cultivation of folk-song. He expressed gratitude for the patriotic and beautiful poems selected, but he did not think fine male voices ought to be used as if they were orchestral instruments. Of attempts at tone-painting in modern orchestral music he even declared that though they might be very characteristic, they had long ceased to be beautiful. This Imperial criticism will no doubt cause heart-burnings among advanced modern composers. But the Emperor is not only critical but practical. He intends to issue a collection of popular German, Austrian, and Swiss songs at a price which will render it accessible to all.

GENOA.

In the early part of last month, Signor Boraggini, burgomaster of this city, invited the violinist Bronislaw Hubermann to play at the Guildhall before some distinguished guests on Paganini's Guarnerius violin, which is preserved as a sacred relic, and for which there recently came from America an offer of 100,000 dollars. A special commission has charge of the instrument, which is kept in a cupboard trebly lined with blue silk. Hubermann spent some time in putting on fresh strings and adjusting the bridge. When he first began to play the tones sounded dull, but they gradually became warmer and richer. Bach's 'Chaconne' was performed, in addition to pieces by Schubert and Chopin, and finally Paganini's 'Witches' Dance.'

GÖRLITZ.

The Silesian Festival was to take place here on the 21st and 23rd ult., under the direction of capellmeister Muck, of Berlin. The principal works announced were Bach's secular cantata 'Wettstreit zwischen Phöbus und Pan,' Beethoven's 'Choral' Symphony, and Tschaïkovsky's Symphony in F minor. The orchestra of 120 performers was to consist of the united royal bands of Berlin.

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HALLE A/S.

A monument designed by Professor Schaper was to be erected to Robert Franz, the great song-writer, on the 28th ult., the eighty-eighth anniversary of his birth. Professor Dr. Conrad, royal privy councillor, was to deliver an address. With exception of the two years during which he studied under F. Schneider at Dessau, Franz spent his life in this his native city, where he also died in 1892.

MADRID.

Francis Planté obtained phenomenal success at a pianoforte recital which he recently gave here. *El liberal* cannot find terms sufficiently strong to express the great impression produced by the eminent French pianist:—'The best that we could say would seem pale and insignificant in presence of such grandeur.'

MILAN.

The score of Umberto Giordano's new opera, 'Siberia,' has been handed over to Sonzogno. It will be performed during the coming season at La Scala, and immediately afterwards at San Carlo, Naples.——A son of the distinguished vocalist, Madame Hariclée Darclée, has just completed an opera, 'La Giarrettiera,' which it is said the management of the Dal Verme theatre undertook to perform. The production having, however, been indefinitely postponed, Madame Darclée refuses to fulfil her engagement to appear in 'Traviata.'

MUNICH.

On June 24 Lina Ramann, the biographer of Liszt, completed her seventieth year. She has lived a quiet life in this city since 1890. In 1873 she published an appreciation of Liszt's 'Christus,' after the production of the work, and on reading it the composer felt how thoroughly she had entered into his ideas. This essay in fact led to her undertaking the biography by which she has become so widely known, viz., 'Franz Liszt als Künstler und Mensch,' published in three parts (1880, 1887, and 1894).

PARIS.

There were six competitors for the Louis Diémer pianoforte prize of 4,000 francs. On the first day (May 18) they had to play Beethoven's 'Appassionata' Sonata and Schumann's 'Études Symphoniques,' and on the following day a Chopin ballade or fantaisie, a mazurka and a prelude, and Liszt's 'Clochette' or Saint-Saëns's 'Etude en forme de Valse.' The jury consisted of Messrs. Dubois, Saint-Saëns, Massenet, Paladilhe, Planté, Paderewski, Pugno, De Greef, Rosenthal, Chevillard, Lavignac, Philipp, and Wurmser, and it would surely be impossible to name musicians better competent to pronounce judgment. By 12 out of 13 votes the winner was declared to be M. Malats, a pupil of De Bériot, at the Conservatoire, where in 1893 he won the first prize.

Marcel Rousseau, son of Samuel Rousseau, professor of harmony at the Conservatoire, has won the Rossini prize, value 3,000 francs, offered by the Académie des beaux-arts. The poem by Fernand Beissier which he set to music is entitled 'le Roi Arthur.'

ST. PETERSBURG.

The 200th anniversary of the foundation of this city by Peter-the-Great has been celebrated with all due *éclat*. The Conservatoire also commemorated the event by giving a grand historical concert, the programme of which included a fine 18th century March, two *a capella* hymns written for the signing of the peace at Nystad, and excerpts from operas by Araja, Fomine, Cavos, Verstovski, and Glinka; also vocal and instrumental music by Dargomijsky, Moussorgsky, Borodine, Tschaïkovsky, Lvov, &c. The conductors were MM. Galkine, Gabel, and Auer.

PRESSBURG.

Liszt's 'Graner Messe' was recently performed at a service in the cathedral by the Church Musical Society founded in 1833. The work was given under the direction of the young capellmeister Gustav Brecher from Vienna. The 'Graner Messe,' by-the-way, has never been heard in London, yet it is one of Liszt's most characteristic compositions.

Country and Colonial News.

BRIEFLY SUMMARIZED.

BOSCOMBE.—Gounod's 'Redemption' was performed at St. John's Church on the 3rd ult. under the able direction of Mr. Arthur T. George, who also presided at the organ. The choir of over sixty voices rendered the choral portions very efficiently, and the solo parts were sung by Master G. Forsythe, Messrs. Gerald Lee, A. Fellowes, and A. Barlow. Much good work is being done by Mr. George, who is the organist of the church, in providing oratorio services from time to time.

CANTERBURY.—The last of the special services was held at the Cathedral on May 28, when Haydn's 'Creation,' Parts i. and ii., and Brahms's Second Symphony were performed, under Dr. Perrin's conductorship. The Cathedral Musical Society and the choir formed the chorus, while the band consisted of fifty players drawn from Canterbury and neighbouring towns, in addition to seventeen members of the Royal Engineers' Band from Chatham. The solos in the oratorio were undertaken by three choristers and Messrs. Halward and Dewhurst.

LOUTH.—The Choral Society gave their second concert of the season in the Town Hall on May 28, when the programme consisted of Stanford's 'The Revenge' and a miscellaneous selection including German's 'Henry VIII.' Dances for the orchestra. The part-songs 'The Storm' (Roland Rogers) and the 'Miller's wooing' (Eaton Faning) were well sung by the choir. The solo vocalists were Madame Amy Dewhurst and the Rev. J. A. Beazley. Mr. Owen M. Price conducted.

NORWICH.—The second concert of the Norwich Orchestral Union was held on May 28, at the Assembly Rooms. Handel's 'Acis and Galatea' was given in the first part of the programme, the second part being of a miscellaneous character and including a new part-song by Mr. Ernest Harcourt (the conductor), 'The Song of the Forge,' which is well written and orchestrated and met with a very flattering reception at the hands of a large audience. Miss Edith Patching was the principal vocalist.

RUGBY.—The ambition of the Philharmonic Society in presenting Parry's oratorio 'Judith' on the 4th ult. did not 'o'erleap itself,' the successful result fully justifying the attempt. Both choir and orchestra worked loyally under the skilful direction of Mr. Basil Johnson. The solo vocalists, Miss Helen Jaxon, Miss Day-Winter, Mr. F. Norcup, and Mr. Gordon Cleather also gave complete satisfaction, and the 'two children' were ably represented by Masters Sydney Sheppard and Thomas Sampson.

STAMBOURNE.—An interesting recital was given on the new organ at the Parish Church on May 27 by Mr. J. T. Field, whose programme included 'Canzona' (Wolstenholme), 'Invocation' (Salomé), and a Venetian Barcarolle by the performer. The excellent singing of Miss Cordelia Grylls in Coenen's 'Come unto me' and 'O, for the wings of a dove' (Mendelssohn), and of Mr. Dyved Lewis in solos from 'Jephtha' and the 'Creation,' gave pleasing variety.

WELLINGTON (NEW ZEALAND).—The Orchestral Society gave its third concert of the season in the Opera House on April 28. The chief work in the programme was Mendelssohn's 'Scotch' Symphony, admirably played by an orchestra of forty-five performers under the conductorship of Mr. Robert Parker. The beautiful slow movement was most sympathetically interpreted. The Overture and Entr'acte to Schubert's 'Rosamunde' were the remaining orchestral items. Master Thomas Trewell gave a clever performance of Boccherini's Violoncello Sonata in A, the youthful executant being recalled again and again to the platform. Agreeable variety was afforded by the expressive singing of Mr. Leslie Edwards.

WEYMOUTH.—The Choral Society gave a concert at the Jubilee Hall on the 9th ult., when the programme comprised Coleridge-Taylor's 'Hiawatha's Wedding Feast' and 'Death of Minnehaha,' given under the capable direction of Mr. W. Stone. The choir and orchestra (led by Signor Bertoncini) performed their duties with much success, and the solo parts were excellently sung by Miss Beatrice Dunn, Mr. Samuel Masters and Mr. Arthur Barlow.

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Answers to Correspondents.

RUSTIC.—The Jew's-harp, though not an ideal musical instrument, has a history. The conjecture that 'Jew's' in this connection is an alteration of 'jaw's' is baseless and inept; equally fallacious is the French *jeu* as a derivative. In all probability the definition 'Jew's' is due to the circumstance of the instrument being made, sold, or sent to England by Jews, thereby giving it a good commercial name, suggestive of the trumps and harps of the Bible. The name was originally Jew's-trump, and 'trump' is still its name in Scotland. So far back as 1545 the *Rates of Customs* give 'Iues trounks the grose iijs., iiij*d*.'; the word 'trounks' is, according to Dr. Murray, 'perhaps due to the fact that the *trompe* of the elephant is also called in England *trunk*.' Sir Walter Raleigh (*c.* 1596) thus refers to the instrument:—'Wee should send them Iewes harpes: for they would giue for euery one two Hennes.' A no less interesting reference is that contained in 'News from Scotland,' 1591:—'Geillis Duncan...did goe before them playing this reill or daunce uppon a small trumpe called a Jewe's trump, untill they entred into the Kirk of North Barrick.....the King..... sent for Geillis Duncan, who upon the like trump did play the saide daunce before the kinges majestie.' Bacon, Fielding, Sterne and Byron, among other authors mention the instrument. The most distinguished performer was Charles Eulenstein, who produced extremely beautiful effects by performing on sixteen Jew's-harps, having for years cultivated the instrument in a very extraordinary manner. He appeared in London in 1827. If you would like to know something more about his sojourn in England, we shall be pleased to furnish you next month with whatever information we can discover.

STUDENT.—The following are the Beethoven compositions answering to the Opus numbers you send: Op. 11, Trio for pianoforte, clarinet (or violin), and violoncello in B flat; Op. 32, Song 'An die Hoffnung,' from Tiedge's 'Urania'; Op. 44, Fourteen variations (in E flat) for pianoforte, violin, and violoncello; Op. 65, Scena and Aria, 'Ah, perfido!' for soprano voice and orchestra; Op. 66, Twelve variations (in F) on 'Ein Mädchen' (Mozart's 'Zauberflöte') for pianoforte and violoncello; Op. 63 is an arrangement (for pianoforte, violin, and violoncello) of the Quintet Op. 4; and Op. 64 is an arrangement (for pianoforte and violoncello) of the Trio Op. 3.

TENORE ROBUSTO.—'Come into the garden, Maud,' was composed by Balfe expressly for and dedicated to Mr. Sims Reeves. It appears to have been sung by the great tenor for the first time (probably) at St. George's Hall, Liverpool, on January 26, 1857; it was published about the same time. Success at once attended the 'Cavatina,' as it was called, and, in the words of its reviewer (*Musical World*), 'Mr. Balfe must indeed have been in what Richard Wagner styles "the melodious coach" when he composed it.' 'Maud' was written by Tennyson early in 1855; the poem was one for which he had a strong affection, and he often recited it with thrilling effect to his friends.

C. E. W.—(1) 'That there's nothing finer heard out of heaven than the music of a Beethoven sonata' is one of those ridiculous sayings that may be received with a smile and not taken seriously. (2) The motet 'I wrestle and pray' ('Ich lasse dich nicht, du segnest mich denn') is not by John Sebastian Bach. Its composition is assigned to John Christopher Bach (1642-1703). See Spitta's 'Life of Bach,' vol. i., pp. 94 and 622 (English translation), for full particulars concerning this composition.

R. W. E.—(1) Messrs. Robson & Co., 23, Coventry Street, Piccadilly, London, have recently issued a catalogue of portraits which includes several pictorial representations of the old masters; (2) 'Dotted Crotchet' informs us that he has not yet 'done' Chester Cathedral, but that he has it on his list.

S. L.—The long string of questions with which you favour us should have been addressed to the Secretary of the Institution you name; but whether after having obtained certain magic letters after your patronymic you will thereby qualify for becoming 'a Festival oratorio and concert singer' is more than we can say. It is of course an advantage to be able to sing in various civilized languages; but do not follow the example of so many native vocalists, whose utterances are more or less in an unknown tongue.

R. J.—The sermon preached by the Rev. William Jones (of Nayland) on Psalm xcviii, v. 6, entitled 'The nature and excellence of Music,' was published in London in the year 1787, and it was subsequently included in that musical divine's collected works issued in 1801, vol. vi., p. 110. These books are out of print, but they might be obtained through a second-hand bookseller whose speciality is Theology.

FINGERING.—You will find much valuable information upon 'the fingering of pianoforte music' in Mr. Franklin Taylor's 'Technique and expression in pianoforte playing' (Novello). The same author's 'Primer of pianoforte playing' (Macmillan) contains some useful hints on the subject. Both books are furnished with music-type examples.

MELODY.—Biographical Sketches, with special portraits, of Mr. Walter Macfarren, Sir Alexander Mackenzie, and Professor Prout, appeared in the issues of THE MUSICAL TIMES for January, 1898, June, 1898, and April, 1899, respectively. The publishers have a limited number of copies of the last two numbers from which they can supply you.

A. E. P.—The high note was doubtless attacked in an unguarded manner while your voice was not in very good condition. Do not be discouraged thereby, but make a note to be careful. You ask us to prescribe a cure for nervousness. The only answer is—in confidence.

KITTY.—The article by Liszt on Robert Franz appeared in the *Neue Zeitschrift für Musik* (Schumann's paper) of November 23 and 30, 1855. Liszt afterwards amplified it, and in this extended form it appeared as a pamphlet in 1872 by F. E. C. Leuckart, of Leipzig.

J. L.—The St. Ann's Fugue is only relatively easy compared with other similar compositions from Bach's pen. Your 'non-organist friend' is probably one of those dispensers of opinion who airily say such things without the authority resulting from knowledge.

A. W. L.—The following sacred duets for soprano and bass may meet with your approval:—'It is of the Lord's great mercies' (Molique); 'Blessed is the soul of him that feareth the Lord,' 'Come and let us go up,' and 'Blessed be the name of God' (Macfarren).

NEMO.—Messrs. Novello will upon application supply you with a list of cantatas, published with pianoforte and harmonium accompaniments, suitable for 'a newly-formed choral society of average ability.'

R. E. G.—We cannot trace the publication of 'some trios for concertina, violoncello and pianoforte, by Mr. E. Silas.' They are probably in manuscript.

R. W. B.—*Pochettino* is a diminutive of *poco*. In Weber's 'Invitation à la valse' the direction *ritard un pochettino* may be interpreted 'a tiny bit slower.'

W. G. W. G.—Brown and Stratton's 'British Musical Biography' is published by Mr. S. S. Stratton, 14, Harborne Road, Edgbaston, Birmingham.

A. J. H.—Any of the tenor songs named in the list given to 'F. E. S.' in our last issue can be obtained through any music-seller.

JAP.—Yes. Messrs Novello have a music circulating library, and they will supply you with terms on application. The music can be sent by post.

M. G. C.—The Hon. Secretary of the Summerscales Musical Competitions is Allan Bradley, Esq. His address is Keighley.

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Duet		Happy we.
Chorus		Happy we.
Chorus		Wretched lovers.
Recitative		I rage, I melt, I burn.
Air		O ruddier than the cherry.
Air		Would you gain the tender creature?
Recitative		His hideous love.
Air		Love sounds the alarm.
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Recitative		Then at once from rage remove.
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Recitative		Next, the tortured soul release.
Air and Chorus		Thus rolling surges rise.
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THE TIMES.

It was far easier to realize and enjoy the beautiful Ode performed for the first time at the Albert Hall on Thursday night than it is to put into words a record of the impression it made. Sir Hubert Parry's music is always straightforward, vigorous, and masterly in design; but he has seldom given us a work so easy to follow at a first hearing, and yet so intricate in the development of its themes as "War and Peace," an ode set to remarkably fine words. . . . . the words and music seem to have grown up together, and the first impression, the musical picture of Hate and Pride, is more definitely produced by the prelude for orchestra than by the words sung by the baritone soloist. . . . . The texture of the choral writing is amazingly rich; and in the orchestration—so far as it could be properly heard in the Albert Hall—there are numerous touches of genius, notably a reiterated phrase on the horn in an accompaniment to a beautiful passage, "Out of the reach of cares and fears," occurring in the Dirge.

DAILY TELEGRAPH.

Written for a choral society, we naturally find in "War and Peace" a liberal allowance of choral music, each chorus dealing independently with its own particular subject, as also do the solos. So far this is the old fashion and, in our opinion, the best fashion. . . . His music is always interesting, often beautiful, and effective in a high degree. This fully appears in the "Peace" section where number after number, by directness of expression and freedom from unnecessary complication, carries not only sensuous pleasure but intelligent conviction. . . . The composer excels, as we all know, in elegiac music. He has the touch which calls for tears, and in the present case we are disposed to dwell lovingly upon such tender and sympathetic strains as those of the Dirge, "Out of the reach of cares and fears," of the tenor solo, "After tumult, rest," and of the final *ensemble*, with its long-drawn and touching ending. For these, and others like them, "War and Peace" will live. They plead an exalted argument in the language of beauty, without which all art is worse than a tinkling cymbal.

PALL MALL GAZETTE.

Let us at the outset give the composer all words of praise, from a general apart from a distinctive and individualized point of view. His libretto is strenuous and full of determination. He does not attempt to write what Matthew Arnold once called "poetical poetry." His is rather the art of the rhetorician, so far as the words are concerned; and we are bound to add that the same point of view steals into his music. That music is, nevertheless, altogether excellent. . . . There is really much genuine emotion in the end of the first chorus, "Strike now." The chorus for female voices, "Be strong, O brothers," is a piece of work that shows Sir Hubert Parry in one of his genuinely exalted moods, in which his really elevated emotion is exactly and precisely related to his profoundly felt technical accomplishment. . . . Later, there was a special note of courageous nobility in the chorus, "Hands together"; the tenor solo, "After tumult, rest," is a peculiarly beautiful number, the end possessing a fine and fresh quality of feeling. Towards the end there was an odd little reminiscence of Gounod, which, however, came to be forgotten in the final chorus, which is in the best sense musically significant and sincerely felt.

MANCHESTER GUARDIAN.

Sir Hubert Parry is a master of contrapuntal forms, and in that direction shows his power, especially in the latter part of his symphonic ode. The orchestration is both delicate and rich in colour, qualities which are at once revealed in the lengthy introduction. The bass solo in the prologue, descriptive of the fallen angels Pride and Hate, joint authors of war, is a lurid and powerful piece of declamation, and its climax at the words "And all the splendid panoply of war," where the swinging march-tune first bursts upon the ear, is a dramatic touch of the finest quality. Admirably expressive, too, is the contralto solo "Aye, let hate and pride conspire," and it is rich in phrases of eloquent and pathetic beauty. Almost the finest section in the whole work is the Dirge; above a slow-moving figure in the accompaniment the chorus sing a series of solemn diatonic chords, then the soprano voice takes up the lament, and the chorus enter once more with a hymn-like phrase, accompanied by a mysterious figure on the horn, the whole passage being most touching in its manly simplicity. . . . . There is a charming melody at the words, "O for that day when all men's hearts shall beat," which in its outline irresistibly recalls the immortal tune which adorns the last pages of "Blest Pair of Sirens," and on it the composer constructs a short *fugato* with wholly delightful effect. Then the prayer returns, and the words "Grant us thy peace" are softly breathed by alternate quartet and chorus in solemn antiphony. The whole passage is devoid alike of new rhythmic devices and of recondite harmonies, and is a striking instance of the sublime effect that a master hand can produce by the simplest possible means. Speaking of the Ode as a whole, we may point to the striking skill with which the two fundamental motives, in ever varying forms and settings are made to permeate almost every bar of the music, and thus to convey that sense of unity which is so essential to the best works of art.

YORKSHIRE DAILY POST.

The composer has been his own librettist, and while the diction of his poem shows a literary instinct and poetic feeling entitling it to consideration on its own merits, it furnishes also, as might be expected, a fertile and suggestive theme for musical treatment. A very slight acquaintance with Dr. Parry's character enables one to recognise his individuality in the high aspiration towards all that makes for righteousness, and in the love for his fellow men and the optimistic belief in their capacity for goodness that colour the poem. In that it presents a series of moods, even more than a series of pictures, its fitness for a musical setting is obvious. . . . The nobility of thought in this Ode may be imagined, even from this hasty summary of its leading features, and this characteristic seems to be reproduced in the music, which is vigorous and masculine, yet tender and sympathetic, and makes one, after perusing it, eager for an opportunity of hearing the work.

BIRMINGHAM DAILY MAIL.

The Ode opens with a lengthy orchestral intrada, containing the chief leading motive which predominates throughout the work. This prelude lends itself to rich orchestral colouring. . . . . The chorus that follows the bass song is for male voices, vigorous and stirring, and of virile power. . . . . The section "Comradeship" is expressed in a chorus for female voices of great dramatic intensity, and is finely written. The section of the Dirge is a chorus in four parts, with soprano solo, and here the composer shows his majestic and powerful vein that always characterizes his orchestral accompaniments. The final section of the War, the "Home Coming," is eloquently dealt with in a chorus and soprano solo, "Ring the tidings far and wide," full of varied contrast and impressiveness. The Peace section is preceded by an orchestral prelude, after which there is the tenor solo, "After tumult, rest," a truly lyrical and finely-written number, enhanced by delightful harmonic changes. This is followed by a quartet, "Sing the glories of peace," with important solo passages, constructed in a tuneful and captivating manner. The next number is a choral march, "Forward through the glimmering darkness," one of the most stirring sections of the entire work. . . . . The Ode concludes with a chorus and quartet, "Grant us Thy peace," in which eight-part writing strongly figures, the accompaniment being built upon the chief motive of the prelude.

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Printed by NOVELLO AND COMPANY, Ltd., at the Novello Works, Soho, and published at 1, Berners St. (W.), and 80 & 81, Queen St. (E.C.). Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row (E.C.).—Wednesday, July 1, 1903.

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SIR WILLIAM STERNDALE BENNETT

AT THE AGE OF 31

(From a water-colour sketch by Wageman).

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". . . The vocalist was Miss Miriam Edwards, a soprano of exceptional ability, who avoided English in both her songs, Handel's 'Lusinghe più care' (for including which she deserved thanks) and Bemberg's 'Nymphes et Sylvains.' She sang very artistically, and met with general appreciation."—*The Nottingham Daily Express*.

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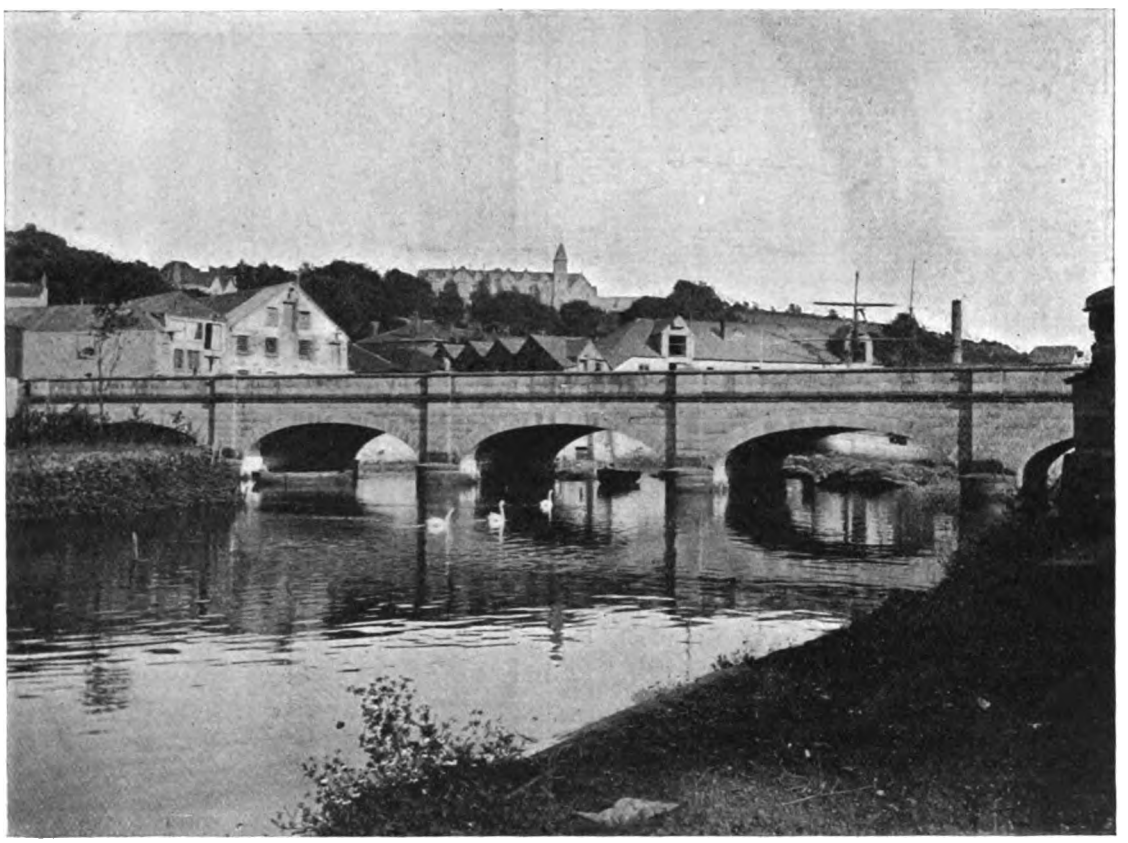
'A prety compacted towne, well peopled and wealthye marchauntes. . . . There is not a towne in the weste parte of the Shyre more comendable for neatnes of buyldinges, and for beyng served of all kynde of necessaries; nor more discomendable for Pryde of the people.'

Thus wrote John Norden concerning Truro three hundred years ago. If the old topographer had stood in the streets of the Cornish capital on the middle day of July in the third year of the 20th century, he would probably not have applied the term 'discomendable' to the 'Pryde of the people': verily they *have* something to be proud of!

Before treating of the principal feature of the little city—that stately pile now standing in the midst of its narrow streets, its beautiful new Cathedral—we may consider something of interest other than the strictly ecclesiastical. Whatever may have been 'the neatnes of buyldinges' which caught the eye of old John Norden, the architectural features of Truro in the present day are not of supreme interest, the Cathedral, of course, excepted. Truro can however claim to be one of the oldest towns in England. As at Wells, a stream of water runs through its principal streets, though its *raison d'être* is not so obvious as in the Somersetshire city.

Let us for a moment or two turn from the buildings and the silently flowing stream to some distinguished Truronians. Taking them in chronological order, we begin with one who had the least enviable reputation—Samuel Foote (1720-77), the actor and dramatist. So keen was his wit that even serious Dr. Johnson was obliged to lay down his knife and fork and forego his dinner in order to laugh: 'The dog was so very comical—no, sir, he was irresistible,' said the great lexicographer. Foote, though he little deserved the honour, was buried by torchlight in the West cloister of Westminster Abbey. The 'prince of enamellers,' Henry Bone, R.A. (1755-1834), first saw the light at Truro. Not a few of the 500 products of his brush—now so eagerly sought after by collectors—came into existence at 15, Berners Street, London, where he lived.



BOSCAWEN BRIDGE, TRURO.
(Photo by Mr. F. H. Tims, Truro.)

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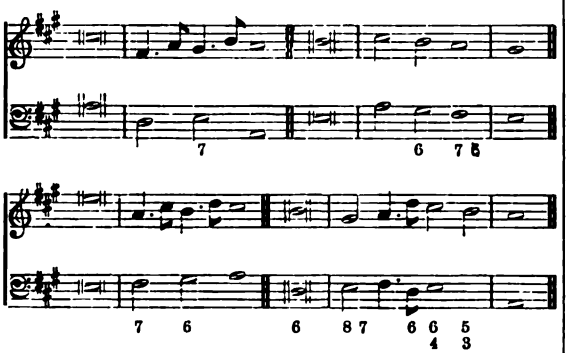
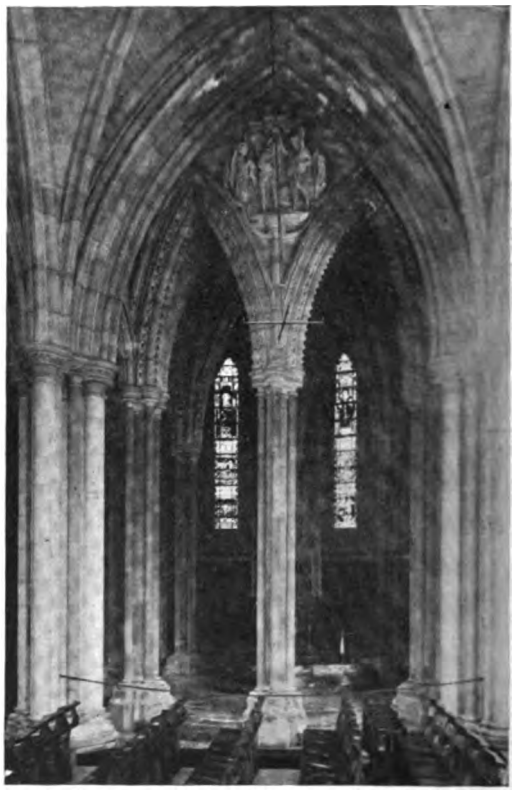
A fine example of Bone's work may be seen in the National Gallery—his large enamel 'Bacchus and Ariadne,' after Titian, sold for 2,200 guineas! Of saintly Henry Martyn, the martyr-missionary (1781-1812), more anon. A statue in Lemon Street, Truro, commemorates one of its distinguished natives—Richard Lemon Lander (1804-34), the great explorer of the Niger and central Africa. Lander received his second name because on the day of his (Lander's) birth Colonel Lemon won the contested election for the borough. Who was Colonel Lemon? He was a native of Truro, and the composer of one of the best double chants, an amateur product that has found its way into almost every collection. It first appeared in John Marsh's 'The Cathedral Chant Book,' and is dated '1790.' We give the chant in its original form:—

This familiar little church-tune naturally leads us back to our main point—Truro Cathedral. All other English Cathedrals are haloed with historical interest. Truro has its history to make, and the generations yet unborn will yield the material and the historians. There were Bishops of Cornwall in the long, long ago: their names are on record from *circa* 865 to 1046. In the latter year the See was merged into that of Exeter, and so remained for over eight hundred years. More than one attempt had been fruitlessly made in the 19th century to revive the ancient See of Cornwall, but the magnificent gift of £40,000 by Lady Rolle towards an endowment brought the matter to a practical issue, with the result that the late Edward White Benson, afterwards Archbishop of Canterbury, was consecrated the first Bishop of Truro on St. Mark's Day, 1877.

One of the first acts of the new Bishop was to set about the building of a mother-church for his diocese. It was decided to erect the new Cathedral on the site of St. Mary's Church, Truro, as that 16th century edifice sadly needed restoration. The late Mr. J. L. Pearson, R.A. was elected architect of the proposed fane, and he, with much skill, incorporated into the new building the South aisle of the old church. Some of the ancient monuments have found a place in Mr. Pearson's noble building. One, in the north transept, is to the memory of a John Robartes and his wife (1614). It is a remarkable specimen of Renaissance monumental art of the Jacobean period, decorated with emblematic figures such as Time, Death and the like, and having semi-recumbent figures clad in the costumes of the day, the whole executed in fine alabaster and marble of different colours. About a century ago this monument needed restoration. The work was duly carried out, and upon its completion the mason employed made out his bill thuswise:—

> To putting one new foot to Mr. John Robartes, mending the other, putting seven new buttons to his coat, and mending his breeches knees.
>
> To two feet to his wife Phillipa, mending her eyes, and putting a new nosegay in her hand.
>
> To two new hands and a new nose to the captain.
>
> To two new hands, and mending the nose of his wife, repairing her eyes, and putting two new cuffs to her gown.
>
> To making and fitting two new wings on Time's shoulders, and making a new great toe, mending the handle of his scythe, and putting a new blade to it.



THE BAPTISTERY.

IN MEMORIAM—HENRY MARTYN.

(Photo by Mr. F. H. Tims, Truro.)

The foundation stones of Truro Cathedral—the first English cathedral, be it observed, founded and built since the Reformation—were laid with great ceremony by King Edward VII. (then Prince of Wales and Duke of Cornwall) on May 20, 1880. The erection of the Choir, Transepts, Baptistery, and a portion of two bays of the Nave was completed in 1887, and consecrated on November 3 in that year by

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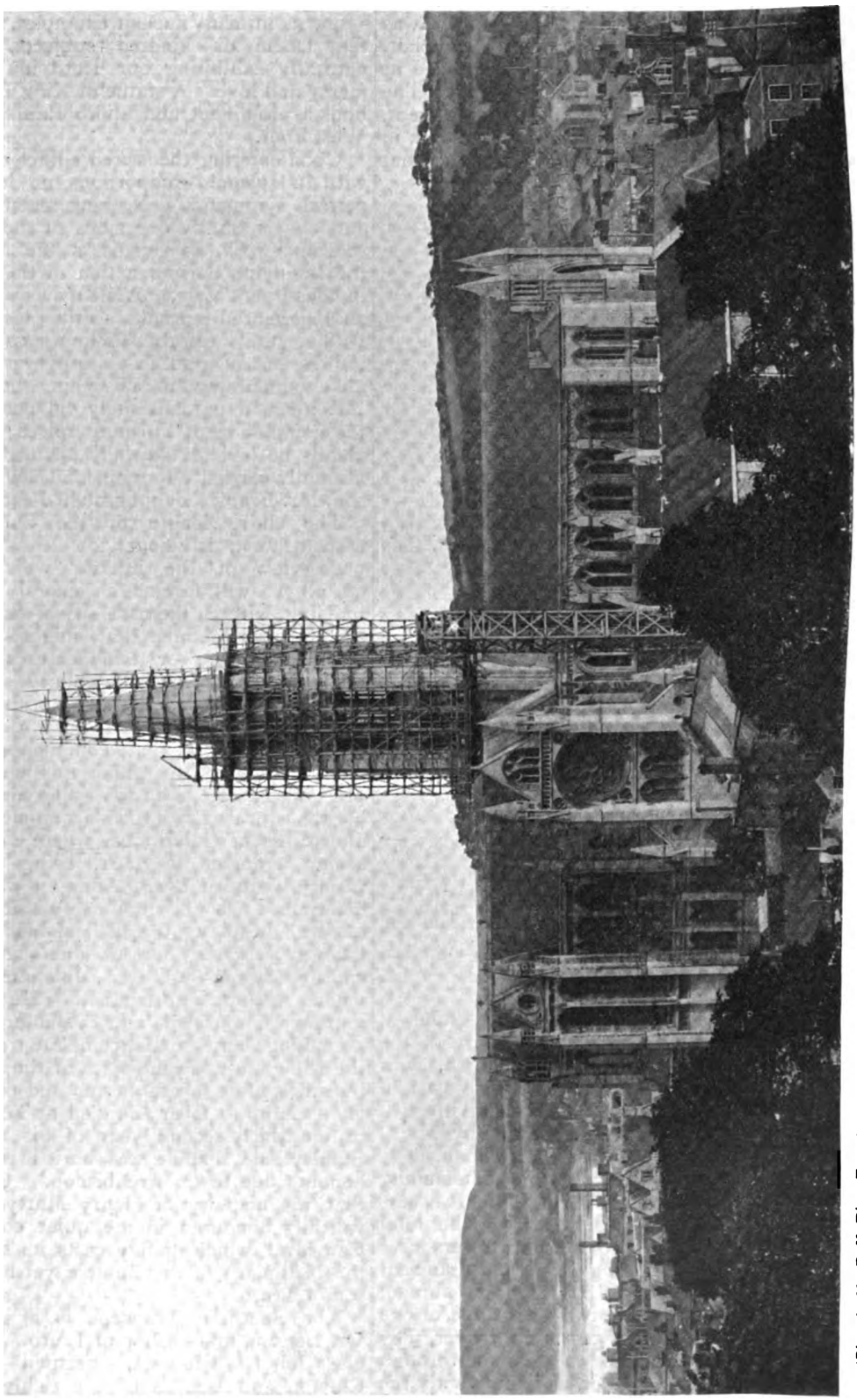

Truro Cathedral.

(*Photo by Mr. F. H. Tims, Truro.*)

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the second Bishop of Truro (Dr. G. H. Wilkinson), now Bishop of St. Andrews. On that occasion the choir of 100 voices was conducted by Mr. (now Dr.) G. R. Sinclair, while Mr. (now Dr.) C. H. Lloyd presided at the fine organ erected by Father Willis. The following is a specification of the instrument, situated, as our illustration on p. 519 shows, in the triforium, the organist also occupying that elevated position:—

GREAT ORGAN (12 stops).

	Feet		Feet.
Double Diapason	16	Twelfth	3
Open Diapason	8	Fifteenth	2
Open Diapason	8	Mixture (3 ranks)	—
Claribel	8	Double Trumpet	16
Principal	4	Tromba	8
Flûte Harmonique	4	Clarion	4

SWELL ORGAN (13 stops).

Geigen Principal	16	Mixture (3 ranks)	—
Open Diapason	8	Contra Fagotto	16
Lieblich Gedact	8	Cornopean	8
Echo Gamba	8	Hautboy	8
Vox Angelica	8	Clarion	4
Geigen Principal	4	Vox Humana	8
Flageolet	2		

Tremulant to Vox Humana.

CHOIR ORGAN (8 stops).

Gamba	8	Gemshorn	4
Dulciana	8	Lieblich Flöte	4
Höhl Flöte	8	Piccolo	2
Lieblich Gedact	8	Corno di Bassetto	8

SOLO ORGAN (5 stops).

Harmonic Flute	8	Clarionet	8
Concert Flute	4	Tuba	8
Orchestral Oboe	8		

PEDAL ORGAN (7 stops).

Double Diapason	32	Octave	8
Open Diapason	16	Violoncello	8
Violone	16	Ophicleide	16
Bourdon	16		

COUPLERS (10).

Choir to Pedals.	Swell Sub-Octave.
Great to Pedals.	Swell to Great Unison.
Swell to Pedals.	Swell Super-Octave.
Solo to Pedals.	Solo to Great.
Choir to Great.	Swell to Choir.

Manual compass CC to A—58 notes.
Pedal compass CCC to F—30 notes.

ACCESSORIES.

Six combination pistons to Swell and Great Organs.

Three composition pedals to the Pedal Organ, two to the Great, two to the Choir, and a pedal on and off Great to Pedals. The action is pneumatic, except the Choir Organ which is tracker, and the Pedal which is tubular pneumatic.

The wind is supplied by two hydraulic engines; the wind pressures vary from 15 to 3 inches.

Total number of sounding stops 45; of pipes 2,622.

It may be of interest to give a few grains of information concerning the architecture of the Cathedral. Its style is Early English, with characteristics of buildings of the early part of the 13th century. The imposing central tower—called the Victoria Tower and built by Mr. J. Hawke Dennis, a generous Cornishman, at a cost of £15,000—is literally the outstanding feature of Mr. Pearson's noble design. It is surmounted by a spire, which makes the total height 250 feet. The two Western towers have yet to be built. Differing from many ancient Cathedrals, both in this country and abroad, the Western doorways are two—not three, or one (see our illustration on p. 517). Moreover, they both enter directly into the Nave through a shallow Narthex, and not, as is frequently the case, into the aisles through the Western towers. These two doorways, of lofty dimensions, are elaborately treated and recessed under gabled arches, the tympana being filled with sculpture—not, as in many ancient examples, representing the Doom or kindred subjects, but more naturally exhibiting our Lord in His acts of mercy and love. A statue of King Edward VII. finds a prominent and appropriate place in the West front.

Upon entering the sacred edifice one is struck with its splendid proportions no less than its perfect symmetry. Nothing offends the eye, and one is hardly conscious of the newness of the stonework, so riveted is the attention on the satisfying harmonization of the whole with its constituent parts. 'A great success,' remarked an experienced journalist to the present writer, a verdict that tersely summarizes one's own impressions of a noble piece of work, creditable alike to its promoters and to him who designed it. Mr. Pearson unfortunately did not live to see the completion of his masterpiece; but all the details he had so carefully planned have been faithfully carried out with filial devotion by his son, Mr. Frank Loughborough Pearson.

The entire length of the building, from east to west, is about 300 feet. The full-page view of the interior which we give on p. 519 will furnish a general idea of the building, without the necessity of entering upon architectural details that might appear too technical. One or two features of special interest must, however, be noticed. To the left of the South Porch is the beautifully designed Baptistery of which we give a photograph. This 'architectural gem' commemorates the life and labours of the great missionary, Henry Martyn, a native of Truro. The son of a miner, he was educated at Truro Grammar School and afterwards at Cambridge, where he came out senior wrangler in 1801, being then under twenty years of age. After his ordination he determined to become a missionary. He selected India as the field of his self-denying labours. There his sweetness of character endeared him to all, even Mohammedans, with whom he came into contact. He took a long journey into Armenia and Persia for the purpose of making thorough and complete translations of the Bible into the languages of those countries; but, alas, after severe fatigue and privations, he fell a victim to fever and died at Tokat in 1812, in the thirty-second year of his age. Dean Stanley said that he was buried with all 'the honours due to an Archbishop.' Certain it is that the memory of Henry Martyn has been worthily honoured in the quiet corner of the Cathedral which to-day casts its shadow over the birthplace of this humble yet noble-minded son of Truro.

The Southern Transept is a memorial to Dr. Benson, first Bishop of Truro. The stained glass of its windows, executed by Messrs. Clayton and Bell, is of the richly-toned kind characteristic of thirteenth century work. The North Transept, ten feet longer than that

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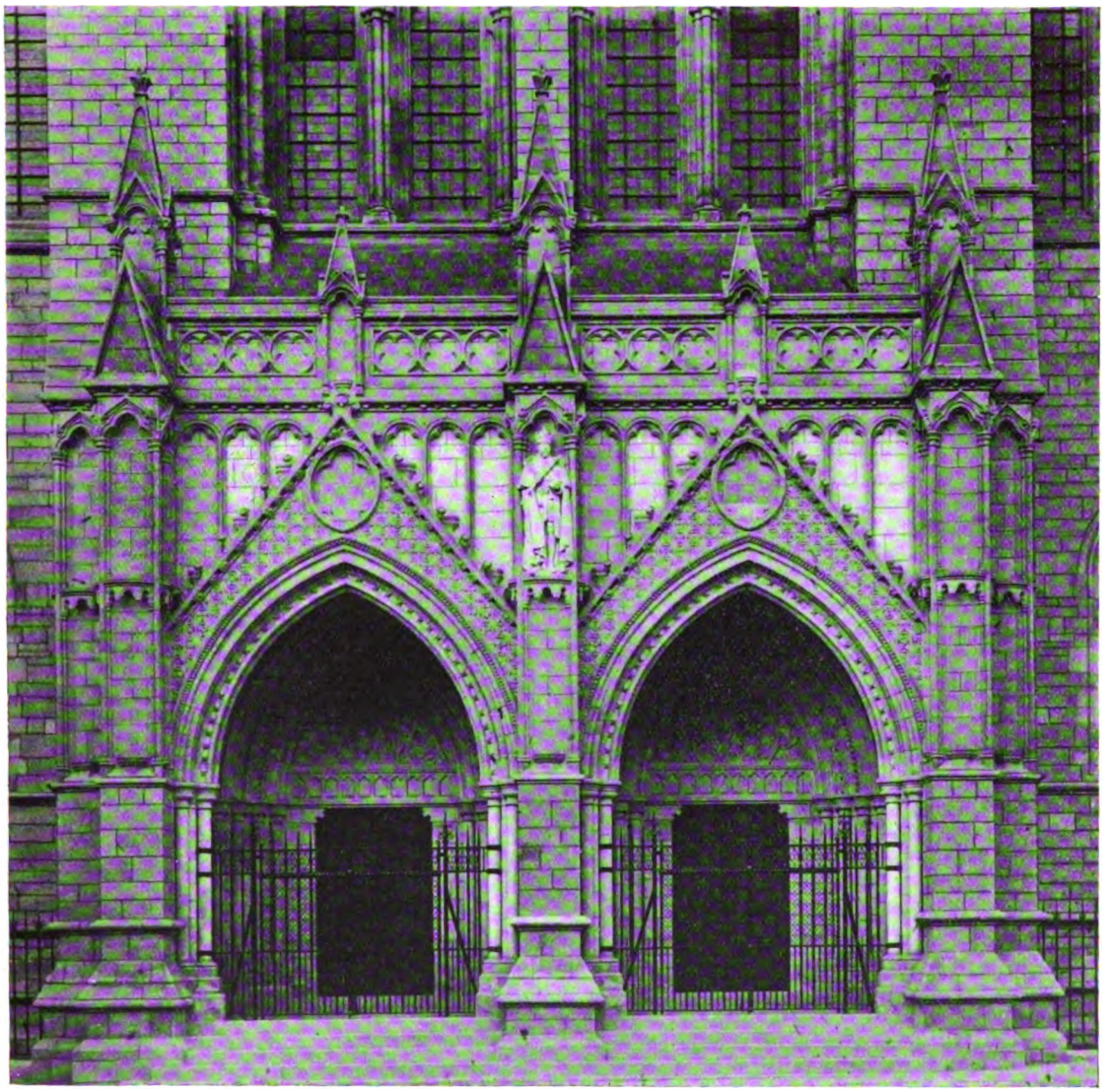
of the South, contains a fine gallery. Above the three double lancet windows is a large rose-window, its stained glass representing the genealogy of our Lord, after the manner of old 'Jesse' windows. The East window of the Choir—also by Messrs. Clayton and Bell—is most successful both in colour and design. The reredos, of richly-carved Bath stone, is a magnificent piece of elaborate sculpture work,

We have already referred to the organ. Now a few words about the organists, of whom—unique in the history of English Cathedrals—only two have to be recorded! The first was George Robertson Sinclair, now organist of Hereford Cathedral. In the initiatory stages of Truro Cathedral, Bishop Benson asked Sir Frederick Ouseley to recommend him an organist. Ouseley had kept his eye on Sinclair, one of his



THE WEST FRONT.
(Photo by Mr. F. H. Tims, Truro.)

its general idea being 'the one great sacrifice of our Blessed Lord.' The pulpit and, indeed, all the internal fittings of the Cathedral, are worthy of their surroundings, being of the very best materials and workmanship. Mention must be made of a Western gallery, erected some twenty feet above the floor, which forms a base to the West end internally, and adds much to its effect.

old boys at Tenbury, then a pupil of and assistant to Dr. C. H. Lloyd, at Gloucester. He (Sinclair) was only seventeen years of age when he became the first organist and choirmaster of Truro Cathedral. Bishop Benson said to him: 'You have the knowledge, with the energy of a boy, but you must do what you're told.' During the building of the Choir the young organist had to

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officiate at an old Byfield organ in the wooden pro-Cathedral, an instrument which had a gimlet as the draw-knob of its only pedal stop! Dr. Sinclair rendered splendid service to Truro Cathedral in its earliest days. He designed the organ, and distinguished himself in the musical arrangements of the Consecration of the Choir in November, 1887. In the autumn of 1889 Dr. Sinclair succeeded the late Langdon Colborne as organist of Hereford Cathedral.

Dr. Mark James Monk (of whom we give a portrait) is the second and present organist of Truro Cathedral. A native of Yorkshire, he was born March 16, 1858. He was a chorister in York Minster from 1867 to 1872, and subsequently became an articled pupil of and assistant to the late Dr. E. G. Monk, to whom he was related only by marriage, Mrs. M. J. Monk (of Truro) being a niece of the former organist of York Minster. After holding various organistships in York, Dr. M. J. Monk officiated at the following churches in succession: St. John's, Ladywood, Birmingham, 1879; Parish Church, Ashby-de-la-Zouch, 1880; Banbury Parish Church, 1883. In 1889 he was appointed organist and choirmaster of Truro Cathedral, an office which he worthily holds. He graduated at Oxford, Mus.B., 1878, and Mus.D., 1888, and he is a Fellow of the Royal College of Organists. His compositions include an Elegiac Ode 'Coplas di Manrique,' for soli and five-part chorus (composed for his Mus.B. degree); a Festival Te Deum (the exercise for his Mus.D. degree); a Quintett for wind instruments; in addition to pianoforte and organ pieces, songs, church music, &c. Dr. Monk was conductor of the Truro Philharmonic Society from 1890 to 1897. As conductor of the Truro Diocesan Choral Union he has done excellent work. Under the vigilant secretaryship of Canon Donaldson, Precentor of Truro Cathedral, this organization seems to be in an exceedingly flourishing condition, no fewer than 35,030 copies of the Festival service books having been sold since its establishment in 1889. The Choral Union, embracing the twelve Rural Deaneries of the Diocese, held its Festival this year 'on the week-days of the octave of the benediction of the Nave of the Cathedral.' It should be mentioned that, in regard to the ordinary Cathedral Services, the endowment fund only admits of choral services being held on Sundays, Saints' days, and two evenings in the week, Wednesday and Saturday. It is hoped, however, that before long a daily choral service will become possible as at other Cathedrals. The choristers, twenty in number, are educated at Truro Grammar School, scholarships being provided for that purpose.

Imposing and impressive in a high degree was the 'Benediction of the Nave' of Truro Cathedral—at noon on Wednesday, the 15th ult.—by the Bishop of the Diocese (Dr. Gott), the Archbishop of Canterbury (Dr. Randall Davidson), 'and divers other Bishops and Prelates assisting.' Their Royal Highnesses the Prince and Princess of Wales (Duke and Duchess of Cornwall) honoured the historic ceremony with their presence. The service was preceded by a procession of the choir and clergy through the thoroughfares immediately around the Cathedral, singing Archbishop Benson's translation of the old hymn 'Urbs beata' to the tune 'Oriel,' accompanied by a quartet of cornets. The sun smiled upon the long procession, and the simple strains, wafted as they were by the 'soft southern breeze,' produced a very beautiful effect. On entering the Cathedral by the West door the choir chanted, also in procession, Psalm cxviii., for the most part unaccompanied. At the entrance of the Prince and Princess of Wales, Dr. D. J. Wood, organist of Exeter Cathedral, played on the organ the National Anthem. In due course followed Attwood's ever-welcome 'Come, Holy Ghost,' the solo part being admirably sung by all the Truro and Exeter choristers. After Psalm cxxxii. had been chanted, and the Lesson read by the Bishop of St. Andrews, second Bishop of Truro, Gounod's anthem 'Send out Thy light' was performed with organ accompaniment. Immediately following the Apostles' Creed the 'Order of service' contained this quaint direction:—

> ¶ *Then the Bishop of Truro, attended by the Archdeacons of the Diocese, the Dignitaries of the Cathedral Church, and his Chaplains, shall proceed to the centre of the Nave, a still verse being played on the organ in the meanwhile.*

The 'still verse played on the organ' proved to be a short extemporization. After the Bishop had declared 'the Nave of the Cathedral Church hallowed,' the choir sang a short but effective anthem, 'How dreadful is this place,' composed expressly for the occasion by Dr. Monk. To the sermon (preached by the Archbishop of Canterbury) succeeded the hymn 'All people that on earth do dwell' to the 'Old Hundredth' tune, and at the 'Presentation of the Alms' a new anthem by Dr. C. H. Lloyd, also written for the occasion ('Blessed be Thou, O Lord God') received a devotional rendering. A Te Deum—a setting by Dr. Monk in the key of G—the Blessing, and Stainer's Sevenfold Amen concluded this Benediction service.

The choir consisted of the Cathedral choirs of Truro and Exeter, with the additional help of other voices, among them the Warden of St. Michael's College, Tenbury (the Rev. John Hampton), and Dr. G. R. Sinclair, organist of Hereford Cathedral and the first organist of Truro. It was appropriate that Dr. D. J. Wood, organist of Exeter Cathedral, should be at the organ, as, apart from being a near neighbour, the Diocese of Truro was separated from that of Exeter a quarter of-a-century ago. Dr. M. J. Monk, organist of Truro, conducted, and the results of his labours and of those who so ably assisted him were manifest in a careful and reverential rendering of the music

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(*Photo by Mr. F. H. Tims, Truro.*)

Truro Cathedral.

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which proved to be so gratifying a feature of this memorable service. The courteous attention of the stewards deserves full acknowledgment, and the arrangements for seating the vast congregation reflected credit upon all concerned. Everything passed off most satisfactorily, and no notice of the ceremony, however limited, should fail to mention the valuable organizing services rendered by the Precentor of the Cathedral, the Rev. Canon Donaldson.

It should be added that earlier in the day a choral celebration of the Holy Communion took place, the music being Smart in F, and the two new anthems already mentioned; and that, at 6 p.m., the music at the Choral Evensong included Sir Walter Parratt's inspiring

DR. M. J. MONK,
ORGANIST OF TRURO CATHEDRAL.
(Photo by Messrs. Elliott and Fry.)

processional hymn-tune (in E) with Mr. A. C. Benson's words; Magnificat and Nunc dimittis, Stainer in A; Attwood's Anthem 'I was glad' (composed for the Coronation of King George IV.); and Handel's 'Hallelujah.'

At the public luncheon held in the Market Hall subsequent to the Dedication Service, the Prince of Wales read a telegram he had just received from the King, couched in these terms:—

> 'I am anxious you should express to the Lord-Lieutenant, the Bishop, and all those interested in the Cathedral, my great satisfaction at its completion, and that you should finish the work I commenced.'

The little city of Truro appeared exceedingly gay in its prettily-decorated thoroughfares. Animated indeed was the sun-favoured scene, and right royal the welcome accorded by loyal Cornish folk to their Duke and Duchess as they (the Prince and Princess) wended their way to and from Tregothnan, the charming seat of their host, Lord Falmouth.

Dotted Crotchet.

BERLIOZ IN ENGLAND.

A CENTENARY RETROSPECT.

(Continued from page 449.)

The second visit paid by Hector Berlioz to England was of an official nature. He came as a Juror of the Great Exhibition of 1851. It may not be without interest to give the names of his colleagues on the Jury who adjudicated upon the musical instruments:—

Sir H. R. Bishop (*Chairman* and *Reporter*)	Le Chevalier Neukomm
Sir George Smart	Dr. Carl Schafhäutl
M. Thalberg	Mr. W. Sterndale Bennett
Mr. Cipriani Potter	Dr. Black
M. Berlioz	Dr. Henry Wylde

Dr. Carl Schafhäutl was a learned Professor from Munich, and Dr. Black is said to have been an American physician! The familiar names of the other Jurors need no explanation. The Exhibition adjudications were evidently not very congenial to Berlioz. On one occasion he had fallen asleep on the stool at a grand pianoforte when Thalberg aroused him and said: 'Ah, confrère! the jury are assembling. Come along, we must be diligent. We have to examine to-day 32 musical snuff-boxes, 24 accordions, and 13 bombardons'!

In the intervals between his Exhibition duties Berlioz found time to write a series of highly entertaining articles on London musical life and other subjects for the *Journal des Débats*. Among the things which took his fancy were the London 'niggers'—'les hommes noirs chantant dans les rues,' he calls them. He was rather pleased with their 'petits airs à cinq voix, très-agréables d'harmonie, d'un rhythme parfois original et assez mélodieux.' The verve and animation displayed in the performances of 'Ces faux Abyssiniens' (to adopt his own designation) met with his approval, and he does not fail to record 'les shillings et même les demi-couronnes' which passed into the exchequer of those peripatetic if not very pathetic burnt-cork minstrels.

The outstanding event of that 1851 visit was however the annual meeting of the Charity children in St. Paul's Cathedral on June 5. In a letter to his friend Joseph d'Ortigue in Paris, Berlioz writes from 27, Queen Anne Street, Cavendish Square, on June 21, 1851:—

> 'Read my second article in the *Débats*. If it does not make its appearance in Paris to-day, you must be on the watch for it every day. In it I describe the *unexampled*

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impression made upon me recently in St. Paul's Cathedral, when I heard a choir of 6,500 charity school children, who meet there once a year. It was, without comparison, the most imposing and tumultuous ceremony which has ever, up to the present time, fallen to my lot to witness. I feel it even now while writing about it. It was the realization of one part of my dreams, and a proof that the powerful effect of musical masses is still absolutely unknown.'

It should be recalled that Haydn, fifty-nine years before, had been similarly affected by the singing of the Charity children in St. Paul's. He records: 'I was more touched by this innocent and reverent music than by any I ever heard in my life.' Thus the simplest strains sung in the most natural manner by some thousands of poor children touched the very heart-strings of two of the world's greatest musicians, their temperaments as opposite as the poles asunder.

The impressions of Berlioz must be set forth in fuller detail. His friend the late G. A. Osborne procured two tickets of admission from John Goss, the organist of St. Paul's; but as these were 'choir tickets,' Berlioz and Osborne had to put on the garments of praise—surplices—and join the select choir seated near the organ. They both sang from the same book, and Osborne records that 'Berlioz was dissolved in tears.'

Berlioz, after poetically describing the scene—the little girls in their white caps and tippets, with their red and green ribbons, reminding him of 'a mountain covered with snow, but interspersed here and there with patches of grass and flowers,' and so on—goes on to say: 'After a chord on the organ, this unheard of choir sang the first hymn in gigantic unison—

Le peuple entier qui sur la terre habite
Chante au Seigneur d'une joyeuse voix.

(All people that on earth do well
Sing to the Lord with cheerful voice.)

'To attempt to give an idea of the effect would be utterly useless,' he says. 'This choral (100th Psalm), in slow notes and of dignified character, was supported by the superb harmonies of the organ.

'Notwithstanding the fear and trembling I experienced, I was enabled to control myself sufficiently to take my part in the chanted Psalms (*sans mesure, reading psalms*) sung by the select choir. Boyce's Te Deum—*morceau sans caractère* — completely calmed me. At the Coronation Anthem [Handel's 'Zadok the Priest'] the children occasionally joined the select choir in the solemn exclamations—such as God save the King! Long live the King! Amen! Hallelujah!—and then the electrification recommenced. I took special pains to count my bars, but my neighbour [G. A. Osborne], thinking I had lost my place, kept showing me where we were. But at the psalm-tune in triple time, by J. Ganthaumy*—sung by all the voices and accompanied with trumpets, drums and organ—at this overwhelming resounding of a hymn-tune really charged with inspiration, and noble and touching expression, nature asserted her right to be weak, and I was obliged to cover my face with my music.'

While the Archbishop of Canterbury preached the sermon, Berlioz was taken to various parts of the Cathedral by one of its officials, that he might enjoy the scene from different points of view. He was then left at the 'bottom of the crater of the vocal volcano,' and when, at the last Psalm, it had recommenced its eruption, 'the power exceeded double what it had been elsewhere.'

BER-LIT-HAUT.
(*From 'Charivari,' May* 25, 1836.)

Berlioz goes on to say that on leaving St. Paul's he came across old John Cramer. The great pianist, forgetting that he spoke French perfectly, said to Berlioz in Italian, '*Cosa stupenda! stupenda! la gloria dell' Inghilterra!* Duprez, the eminent tenor, was similarly affected—in fact, on the steps of St. Paul's was seen a trio of musicians unable to control their feelings. In his delirium of emotion, Berlioz, hardly knowing where he was going, found himself on board a Chelsea steamboat getting drenched in a shower of rain. He was absolutely oblivious to his surroundings. His excited brain reeled with the strains of—

All people that on earth do dwell.

* This should be Ganthony.

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In 1852, the year following the Great Exhibition, Berlioz paid his third visit to this country. He was engaged by Frederic Beale, of Messrs. Cramer, Beale and Co., to conduct the concerts of the New Philharmonic Society, a concert-giving institution which came into existence in that year. The aim of the promoters was 'not only to extend a knowledge of the productions of the greatest masters by a more perfect performance of their works than has hitherto been attained, but likewise to give to modern and native composers a favourable opportunity for establishing the worth of their claims upon the attention and esteem of a discerning public.' No objection could be taken to such intentions, but there can be no doubt that the new Society was started as a rival to the old Philharmonic.

The concerts—six in number—were given in Exeter Hall. The band was magnificent. The strings numbered sixty-eight,—sixteen each 1st and 2nd violins, twelve each violas, violoncellos and double basses, led respectively by Sivori, Jansa, Goffrie, Piatti, and Bottesini—while the names of twelve harpists appear in the list of the orchestra, but the wood-wind was not doubled. M. Silas was set down to play the '*1st Crotale* (ou Cymbale Antique) in F,' M. Ganz the '*2nd Crotale* (ou Cymbale Antique) in B,' and M. Hector Berlioz and Dr. Wylde were the conductors.

The first concert took place on March 24, 1852. The first part of the programme included Mozart's 'Jupiter' Symphony, Beethoven's Triple Concerto for pianoforte, violin and violoncello (Silas, Sivori, and Piatti, soloists), and Weber's 'Oberon' Overture. Berlioz's 'Romeo and Juliet' Symphony (Part I.) was performed in the second part, which concluded with the 'William Tell' Overture. The *Musical World*, in recording the event, looked upon the concert as 'the commencement of a new epoch' as regards orchestral music in this country. To quote from the notice—

> The old Society [Philharmonic] like the old Protectionists, has proved incorrigible. For their exclusiveness no medicine was found efficacious. It was a chronic complaint, a rooted malady, inherent in the blood, ensconced in the bones, corrupting the whole body. Medicines were tendered; nostrums suggested; panaceas proposed, all to no purpose. The physic was refused as unpalatable, or, if by chance swallowed on certain pressing occasions, rejected again as nauseous; acting rather as an emetic than a cathartic, occasionally, however, serving as an astringent to bind up all good resolutions in a dead block of inaction.

Mr. Davison then changed his metaphor of medicine for that of ice, but he waxed warm on 'a good pilot and a stout' (a term he applied to Costa, conductor of the old Philharmonic Society), and then went on to say:—

> From time to time came Mendelssohn, and from time to time came Spohr, and from time to time the Philharmonic directors, rubbing together the palms of their hands, and smiting themselves upon the hollow of their thighs, would cry out like the Bedouin captains, 'By Abs and by Adnan, O the Philharmonic!'

We may now give the impressions of Berlioz himself concerning this initial concert of the New Philharmonic Society. Writing to his friend Joseph d'Ortigue, of Paris, on the day following—March 25, 1852—he says:—

> My dear d'Ortigue,—I am sending you a few lines to let you know that I had a colossal success last night. I was recalled I do not know how many times, and applauded both as composer and conductor of the orchestra. This morning I see in *The Times*, *Morning Post*, *Morning Herald*, *Advertiser*, and other papers, such dithyrambs as have never been written about me before. I have just written to M. Bertin to ask him to get our friend Raymond, of the *Journal des Débats*, to make a *pot-pourri* of all the articles, so that Paris may know something about the affair.
>
> Consternation reigns supreme in the camp of the old Philharmonic Society. Costa and Anderson are swallowing their bile as best they can. . . .
>
> Go and see Brandus, if you have time, and tell him to take the marrow out of the English papers for his *Gazette*. They are worth reading, I assure you.

The second concert does not call for comment except that certain liberties which Berlioz took with Beethoven's C minor Symphony are thus referred to in the *Musical World*:—

> We doubt if Beethoven would have approved of the additions to the brass instruments, and more particularly to the doubling of the horn parts, which, in the second theme of the first movement, is equally unnecessary and obtrusive.

The third concert (April 28) prompted another letter from Berlioz to d'Ortigue. He wrote:—

> The night before last we gave our third concert, and the second performance of the first four parts of *Roméo et Juliette*. Every note was given with an amount of animation, delicacy, and intelligence unknown in this country. Here and there the orchestra surpassed, in power, everything I ever heard. The episode of the *Fête*, which did not quite satisfy me on the first day, was rendered as it never has been rendered anywhere else, and would you believe that in the introduction, the trombone solo was interrupted, after the third period, by rounds of applause?
>
> As for my reception, I wish you had been there to witness it. The newspapers continue to back me up, with the exception of the *Daily News*, which is edited by Mr. Hogarth, a great friend of mine up to very recently, but for many years Secretary of the Philharmonic Society. *Inde iræ*. X—— also plays the *Scudo* to a certain extent, because he could not worm out of Beale the *scudi* he demanded for the English translations of the new works we are bringing out. (This is in confidence.) But this does not affect matters; the success is general, and I am a favourite. I am now preparing Beethoven's Choral Symphony, which, up to the present time, has only been spoilt here.

Beethoven's Choral Symphony, conducted by Berlioz, formed the *pièce de résistance* at the fourth concert. This event was made still more memorable in that one of the audience on that occasion was George Grove, who heard Beethoven's colossal creation for the first time, but 'could make very little of it.' Mr. Davison became enthusiastic over Berlioz's reading of 'No. 9.' He said:—

> The time of the *allegro* was indicated to a nicety, and amidst all its extraordinary combinations, its exciting *crescendos* and overwhelming climaxes, the majesty, which is the prevalent characteristic of the

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movement, was never lost sight of. The *scherzo* was equally well-timed; and the *trio*, for the first time in our remembrance, played as fast as it should be. Long as is this extraordinary movement (more than twice the length of any other of the same character) it was felt to be brief by the audience, who, charmed by its originality, and the admirable decision with which it was executed, burst into an absolute uproar of cheers at its conclusion. . . . . M. Berlioz very properly took the [instrumental] recitatives in *tempo giusto*, without which it is impossible they can go well.

It may be interesting to give the names of the artists who formed the vocal quartet on that occasion: Madame Clara Novello, Miss Williams, Mr. Sims Reeves, and Herr Staudigl. Berlioz was very pleased with the performance. He wrote to a friend in Paris:—

The Choral Symphony, which had never gone well here, produced a marvellous effect, and my success as a conductor was great. I was recalled at the conclusion of the first part of the concert. It was such an undertaking, that many people doubted our ability to get creditably to the end of that terrible and wonderful work.

The Choral Symphony was repeated at the sixth and last concert, which included a selection from the 'Faust' of Berlioz. The conductor-composer wrote to d'Ortigue thus:—

I am only sending you a few lines, my dear friend, to tell you that our final concert last Wednesday resulted in a brilliant success, an immense crowd, and large receipts. I was recalled four or five times. Two pieces from *Faust* were encored amid unbounded enthusiasm; the English papers declare that there never has been so enthusiastic a musical success in London. After the Chorus of Sylphs, a wreath was thrown to me, so that, as the warriors say, the success included laurels, oaks and all the flowers of midsummer.

He refers to the band and chorus in these terms:—

I know I shall sorely miss my magnificent orchestra and the chorus. What lovely female voices! I wish you could have heard Beethoven's Choral Symphony as we gave it, for the second time, last Wednesday. The ensemble in the immense room at Exeter Hall was truly imposing and magnificent.

It would seem as if Berlioz had a hankering after the conductorship of the Birmingham Festival, judging from the following curious reference thereto in the same letter:—

An artless amateur belonging to Birmingham recently expressed his regret at not having been able to engage me *this year* to conduct the festival in that town. It is very unfortunate for 'us,' he said, 'for it appears that M. Berlioz is even superior to M. Costa.'

Not the least gratifying incident to Berlioz of this sojourn in London was connected with the third concert conducted by him, at which a selection from Spontini's 'La Vestale' was performed. Madame Spontini (a daughter of Jean Baptiste Erard), the widow of the composer,* was present at that concert in Exeter Hall, on which occasion she sent to Berlioz her husband's baton and with it the following note:—

Sir,—I came here to attend the concert of this evening. Will you permit me to present to you the baton which my dear husband used to conduct the works of Gluck, Mozart, and his own? It cannot be transmitted into better hands than yours. When you are conducting this evening 'La Vestale,' it will vividly remind you of my dear husband, who loved and admired you so much. Heaven has refused him the satisfaction to hear the last performance of his 'Olympia' at Berlin, and that of 'La Vestale, conducted by you. Yet he will hear you this evening!

Accept, &c.,

WIDOW C. SPONTINI.

Berlioz must have been greatly touched by this gift and the letter which accompanied the precious relic. This is by no means the least interesting incident in the history of the baton.

F. G. E.

(To be continued.)

* Spontini had died in the previous year—on January 14, 1851.

WILLIAM STERNDALE BENNETT (1816—1875).

(Concluded from page 381.)

Since the appearance of the two preceding instalments of this biographical sketch, we have received the following interesting information from Mr. Sidney Maxwell, organist of the Parish Church, Wandsworth (All Saints'), relating to the only organistship held by Sterndale Bennett. Mr. Maxwell writes:—

With reference to the articles on Sir Sterndale Bennett which have recently appeared in THE MUSICAL TIMES, I think the following extracts from the Churchwardens' Accounts and Vestry Minute Book of the Parish of Wandsworth may be of interest to you.

The account books show that Mr. W. B. (*sic*) Bennett received a salary of 30 guineas for one year's services (1834-5) as organist of St. Ann's *Chapel*, now St. Ann's Church.

The following information is summarized from the Vestry Minute Book:—

1834. Apl. 1st. Mr. Fitzgerald resigns his post at the *Chapel*.

Three Candidates nominated; on the show of hands Mr. Bennett unsuccessful.

A poll was demanded on his behalf, which took place on April 3rd.

Result—Mr. Carter 107, Mr. Bennett 174 votes.

Exception was taken as to the legality of the election; *resolved* that Counsel's opinion be taken thereon.

1834. Apl. 17th. Vestry again meets, and on the strength of Mr. Riesiger's opinion that the election was in order, Mr. Bennett was then elected at a salary of 30 guineas per annum.

1835. Apl. 21st. Letter read from Mr. Bennett resigning Organistship at St. Ann's Chapel. After a poll Mr. William Carter elected in his place.

Bennett's initials are nowhere given in the Minute Book, but the above documentary evidence proves that he was organist for one year only (April, 1834, to April, 1835) of St. Ann's Chapel, Wandsworth, and not Wandsworth Church (All Saints'), as is stated in various books of reference.

'The May Queen,' Sterndale Bennett's best-known work, in spite of its poor libretto, was composed for the first Leeds Musical Festival, held in the Town Hall, a brand-new structure, on September 8—11, 1858. Queen Victoria opened the building on September 7; on the evening of the following day 'The May Queen' was first performed under the composer's direction. From a copy of the original

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word-book now before us we find the work—sandwiched between two miscellaneous selections—thus described:—

Pastoral (*MS.*) THE MAY QUEEN.
The words by Henry F. Chorley—the music by Professor W. Sterndale Bennett.
(*First time of performance.*)

Miss Clara Novello (Countess Gigliucci) is the only surviving member of the quartet of soloists who sang at the production of Bennett's genial cantata; the other vocalists were Miss Dolby, Messrs. Sims Reeves and Weiss. 'With a laugh as we go round' was encored, and according to the *Musical World*, 'the audience were delighted, and overwhelmed the composer with sincere and rapturous applause.' The overture to 'The May Queen' was an earlier work entitled 'Marie du bois'; with this exception Bennett composed the music of his cantata in six weeks during a sojourn at the 'Gilbert Arms,' an old-fashioned hostel at Eastbourne, which no longer exists.

The year 1862 was an eventful one for our composer, in that he had to set to music *two* official Odes. The words of the first of these—'Ode sung at the opening of the International Exhibition'—were by Tennyson. Professor Case, of Oxford, the composer's son-in-law, in kindly showing us Tennyson's original manuscript of the poem, tells an interesting circumstance connected with this Ode. The poet had caused the opening line to read—

Uplift a hundred voices full and sweet.

Bennett, however, pointed out to him that more than a hundred voices would sing the music, and Tennyson thereupon altered it by multiplying the number by ten—

Uplift a *thousand* voices full and sweet.

Who will say that the line is not improved thereby? Again: after Tennyson had finished the poem the Prince Consort died. This sad event caused the interpolation of the lines—an exquisite gem of an afterthought—

O silent father of our Kings to be
Mourn'd in this golden hour of jubilee,
For this, for all, we weep our thanks to thee!

The Exhibition was opened on May Day, 1862. On June 10 the Duke of Devonshire (father of the present Duke) was installed Chancellor of the University of Cambridge. The Ode for this occasion was written by Charles Kingsley. In the printed edition of Kingsley's Poems (Macmillan) a foot-note somewhat curiously states—

This Ode was set to Professor Sterndale Bennett's music, and sung in the Senate House, Cambridge, on the Day of Installation.

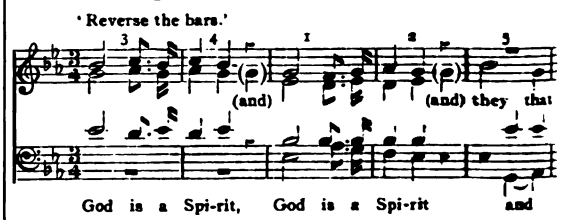
But, as Mr. Weller would have said, 'the boot is on the other leg.'

The fine music of this Installation Ode remains in manuscript; perhaps it may some day be given to the world. The soprano solos were splendidly sung by Titiens. The lines—

She, pensive, waits the merrier faces,
Of those your wittier sisters three,
O'er jest and dance and song who still preside,
To cheer her in this merry-mournful tide;
And bids us, as she smiles or sighs,
Tune our fancies by her eyes.

suggested the charming minuet (in B flat) which afterwards found its way—*plus* its imposing Trio for the 'brass'—into the G minor Symphony, first performed, by-the-way, at the Philharmonic Society's concert of June 27, 1864. But yet another work belongs to the eventful year 1862—the poetically-conceived overture 'Paradise and the Peri,' composed expressly for the Jubilee concert of the Philharmonic Society, and duly performed thereat under Bennett's direction on July 14, 1862.

Upon the resignation of Charles Lucas in June, 1866, Bennett was appointed Principal of the Royal Academy of Music, a post he held till his death. In the following year he composed his Sacred Cantata 'The Woman of Samaria,' a devotional work first performed at the Birmingham Musical Festival, August 28, 1867 (for which it was written), under the conductorship of the late Sir W. G. Cusins, who officiated for the composer. The principals were Titiens, Sainton-Dolby, Dr. W. H. Cummings (for whom Bennett specially composed the charming air, with its violoncelli accompaniment, 'His salvation is nigh them that fear Him'), and Mr. Santley. Two of the numbers, 'Therefore, they shall come and sing' and 'Come, O Israel,' formed part of an earlier and unfinished oratorio entitled 'Zion.' The longest chorus in the work, 'Therefore with joy shall ye draw water,' and the familiar quartet 'God is a Spirit,' were not inconsiderable afterthoughts; they did not find a place in the Sacred Cantata until its first performance in London, St. James's Hall, February 21, 1868.

Professor Case (to whom it belongs) in showing us the original draft of 'God is a Spirit' called our attention to the fact that Bennett originally intended that bars 3 and 4 should be bars 1 and 2. This can best be shown by a transcript of the sketch (reduced to short score) with Bennett's directions superscribed:—

Dr. W. H. Cummings, who sang in the first performance of 'The Woman of Samaria' in London, as well as its production at Birmingham, has kindly furnished us with the following anecdote in reference to 'God is a Spirit':—

The Quartet was brought by Bennett (in separate voice parts) into the ante-room at St. James's Hall just before the commencement of the concert. It was hastily sung through—and then we went straight on to the platform!

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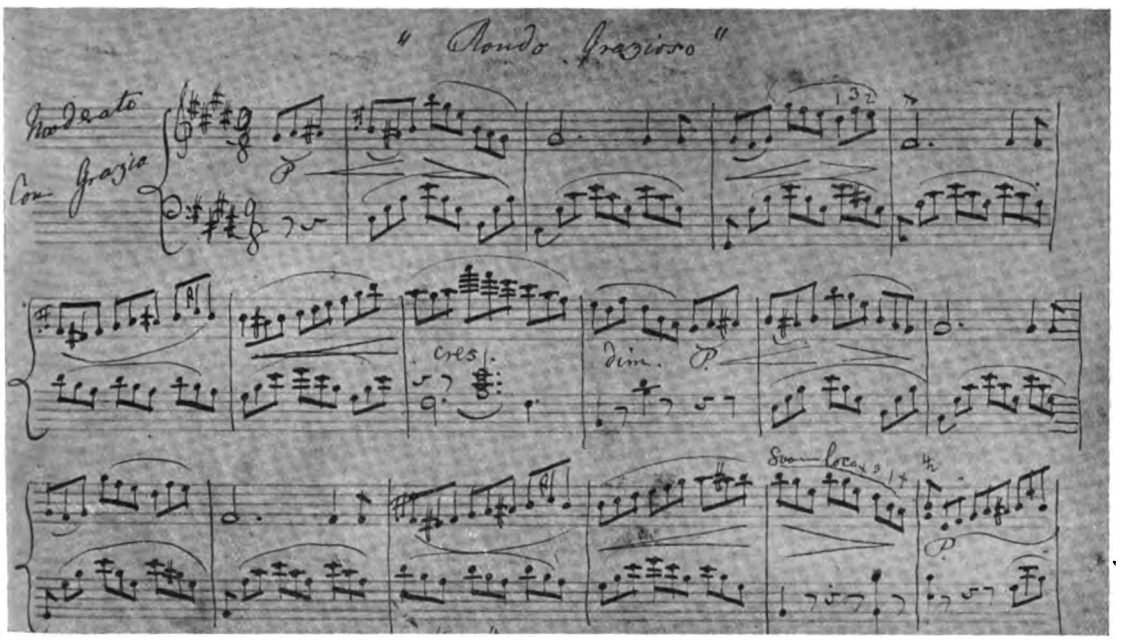
The 'Ajax' music and 'The Maid of Orleans' Sonata for Pianoforte closed the creative period of Bennett's career. During the few remaining years of his life honours fell thickly upon him. His own University (Cambridge) had conferred the degree of M.A. (*honoris causâ*) in 1867, and Oxford followed in 1870 with its honorary D.C.L. On March 24, 1871, he was knighted at Windsor by Queen Victoria. But these distinctions, gratifying as they undoubtedly were to their modest-minded recipient, paled in interest compared with the public testimonial presented to him at St. James's Hall on April 19, 1872, amid every token of esteem and affection for one who had consistently trodden the pathway of true art, and who had never swerved therefrom. The gift took the form of a sum of money (upwards of £1,000) to found 'The Sterndale Bennett Scholarship' at the Royal Academy of Music, and 'The Sterndale Bennett Prize' (annual) for a female student at the same Institution. The presentation was made by Sir John Duke Coleridge, and the music performed on that memorable occasion was typically Bennett—the 'Naïades' overture (by the Philharmonic orchestra), and the two delightful part-songs, 'Come, live with me and be my love' and 'Sweet stream that winds through yonder glade,' sung by the members of Henry Leslie's choir.

In less than three years the somewhat strenuous but art-devoted life of Sterndale Bennett finished its course. He died after a short illness at his house, No. 66, St. John's Wood Road (since demolished by the Great Central Railway), on February 1, 1875, in the fifty-ninth year of his age. The news of his death was received with genuine and widespread regret, and much satisfaction was felt when Dean Stanley returned a favourable answer to an influentially-signed memorial that his remains should find a resting-place among the illustrious dead in Westminster Abbey. There, on February 6, a vast congregation assembled to witness the last rites over one greatly respected and beloved, and those who were privileged to be present will never forget the tender pathos of 'God is a Spirit' as the simple and devotional strains floated through the vastness of the noble fane. The grave is in the North Aisle of the Choir (known as the Musicians' Aisle), and in close proximity to the last resting-places of Henry Purcell, Dr. Blow and Dr. Croft.

FACSIMILE OF THE AUTOGRAPH OF STERNDALE BENNETT'S 'RONDO PIACEVOLE' (BARS 1 TO 16), ORIGINALLY DESIGNATED 'RONDO GRAZIOSO.'

(Reproduced by kind permission of Professor and Mrs. Thomas Case.)

In regard to the personality of Sterndale Bennett, may it not be found in his music? Refinement, sincerity of purpose, and poetic imagination are there reflected in a very marked degree. It would be easy to point to chapter and verse in illustration thereof, but one has only to examine some of his smaller compositions—*e.g.*, the 'Three sketches for the Pianoforte (the Lake, the Millstream, and the Fountain),' to find proof of his genius. That he was not without a vein of humour is shown by the following which by the kindness of Professor Case we are enabled to give. It is written on the MS. of

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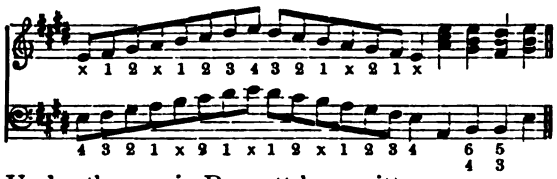
the 'Rondo Piacevole,' and was intended for his fiancée, Miss Wood:—

Under the music Bennett has written:—

> To be practised every morning, *very slowly* at first, increasing the speed, by which means a *perfect*, *distinct* and *rapid* execution is acquired, and the performer ensures unto himself, or herself, celebrity and everlasting reputation.

Mrs. Wood, the mother of the young lady, took a different view of the above prescription, as she has endorsed it with: 'How dare you spend your time *thus*!!'

Bennett was a man of simple tastes. In his leisure hours he occupied himself with reading and walking, especially in the country and in company with his dog. He was very fond of children. In this connection a charming anecdote is related of his last days. It was his custom to finish the exacting work of the week by giving gratuitous pianoforte lessons to three girls in the Clergy Orphan School, then situated nearly opposite his own house. A friend had asked him to go to the Crystal Palace (on January 23) to hear his G minor Symphony at the Saturday concert. 'No,' replied Bennett, 'I should not like to disappoint the poor girls.' These three lessons proved to be the last act of his vocation and ministry.

The following is an attempt at a complete catalogue of Sir Sterndale Bennett's published compositions, with the names of those to whom they are severally dedicated, &c.:—

Opus.	Title.	Dedicated to
1.	Pianoforte Concerto No. 1, in D minor.	
2.	Capriccio, for pianoforte, in D minor	Cipriani Potter.
3.	Overture, 'Parisina'	Henry Field, of Bath.
4.	Pianoforte Concerto No. 2, in E flat	His master, Cipriani Potter.
5.		
6.		
7.		
8.	Sestet, pianoforte and strings ...	Charles Coventry (Music Publisher).
9.	Pianoforte Concerto No. 3, in C minor	J. B. Cramer.
10.	Three Musical Sketches for pianoforte ('The Lake,' 'The Millstream,' and 'The Fountain')	J. W. Davison.
11.	Six Studies (in capriccio form), for pianoforte (composed while still a student) ...	G. A. Macfarren.
12.	Three Impromptus (in B minor, in E, and F sharp minor), for pianoforte	W. P. Beale.
13.	Sonata for pianoforte, in F minor	Mendelssohn.
14.	Three Romances for pianoforte.	
15.	Overture, 'The Naiades' ...	Royal Academy of Music.
16.	Fantasia, for pianoforte ...	Schumann.
17.	Three Diversions, for pianoforte, four hands.	
18.	Allegro Grazioso in A, for pianoforte.	
19.	Pianoforte Concerto No. 4, in F minor	Moscheles.
20.	Overture, 'The Wood-nymph' (Composed for the Gewandhaus Concerts, Leipzig.)	Concert Direction, Leipzig.
21.		
22.	Caprice in E (formerly called 'L'Hilarité') for pianoforte and orchestra	Madame Dulcken.
23.	Six Songs (first set).	
24.	Suite de Pièces, for pianoforte	Mrs. Anderson.
25.	Rondo Piacevole, for pianoforte.	
26.	Chamber Trio in A for pianoforte, violin, and violoncello ..	Kellow J. Pye, of Exeter.
27.	Scherzo, for pianoforte, in E minor	John Suett, of Doncaster.
28.	Introductione e Pastorale in A; Rondino in E; Capriccio in A minor, for pianoforte ...	Miss Catherine Jameson.
29.	Two Characteristic Studies ('L'Amabile' e 'L'Appassionata'), for pianoforte.	
30.	Four Sacred Duets, for two treble voices. (Composed expressly for the Misses Williams. The elder, Miss Martha Williams, subsequently became Mrs. Charles Lockey.)	
31.	Tema e Variazoni in E, for pianoforte.	
32.	Sonato duo, for pianoforte and violoncello	Alfredo Piatti (for whom it was also composed).
33.	Preludes and Lessons for the pianoforte, consisting of sixty pieces in all the keys. (Composed for the pupils at Queen's College, London.)	
34.	Rondeau, 'Pas triste, pas gai,' for pianoforte.	
35.	Six songs (second set).	
36.	'Flowers of the Months' (only January and February were completed; these were published posthumously in January, 1876).	
37	Rondo à la Polonaise in C minor, for pianoforte. (Composed for Messrs. Payne's Album, Leipzig.)	
38.	Toccata in C minor, for pianoforte. (Composed for the Album of the Society for Promoting Music in the Netherlands.)	
39.	'The May Queen'—a Pastoral. (Composed for the first Leeds Musical Festival of 1858.)	
40.	Ode for the opening of the International Exhibition, 1862. Words by Tennyson.	
41.	Cambridge Installation Ode (1862). Words by Charles Kingsley. (Unpublished.)	
42.	Fantasie-Overture, 'Paradise and the Peri.' (Composed for the Jubilee of the Philharmonic Society, 1862.)	
43.	Symphony in G minor. (Composed for the Philharmonic Society, 1864.)	
44.	Sacred Cantata, 'The Woman of Samaria.' (Composed for the Birmingham Musical Festival of 1867.)	
45.	Music to Sophocles' 'Ajax.'	
46.	Sonata for pianoforte, 'The Maid of Orleans'	Madame Arabella Goddard.

Compositions without opus numbers:—

Pianoforte: The major, minor, and chromatic scales, with remarks on practice, fingering, &c.; Romance, 'Geneviève'; Minuetto espressivo; Præludium; Sonatina in C, published posthumously (composed for his grandson).

Songs: (In addition to Op. 23 and 35) 'The better land'; 'In radiant loveliness'; 'The young Highland rover.'

Trio: 'To a nightingale at mid-day,' for three treble voices.

Anthems: 'Remember now thy Creator'; 'Great is our Lord, and great is His power'; 'The fool hath said in his heart'; 'Oh! that I knew where I might find Him' (for St. Thomas's Day); 'In Thee, O Lord, have I put my trust' (Motet for 8 voices); 'Lord, who shall dwell in Thy tabernacle?' (8 parts); 'Now, my God, let I beseech Thee' (composed for the consecration of the Chapel of St. John's College, Cambridge, May 12, 1869); 'Lord, to Thee our song we raise' (Sacred song for 4 female voices).

Ten hymn-tunes.

Four-part songs: 'Of all the Arts beneath the heaven'; 'Come, live with me and be my love'; 'Sweet stream that winds.'

The Chorale Book (1862), with Supplement (1864), edited in collaboration with Mr. Otto Goldschmidt An admirable and very useful compilation.

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Professor Case has very kindly shown us the autograph scores of some of Bennett's early and unpublished compositions; they include the following:—

Symphony No. 1. In E flat. 1832.
(The subject of the *Lento* was afterwards used in the Motet 'In Thee, O Lord.')
,, No. 2. In D minor. 1833.
,, No. 4. In A. 1834.
,, No. 5. In G minor. 1835.
(The last movement of this Symphony is an orchestral version of the sixth study, in G minor, for pianoforte.)
(No. 3 is missing.)
Overture in D minor. 1832.
,, 'The Tempest.' 1832.
,, 'The Merry Wives of Windsor.' 1834.
,, Dramatic (unfinished).

The original slow movement of the F minor Pianoforte Concerto (dated September 26, 1838) is a Romanza in A flat, entitled 'A stroll through the meadows.' A Concertstück for Pianoforte is dated 1843.

The portrait of Sir Sterndale Bennett which forms one of our special supplements, is a reproduction of a water-colour by Wageman, painted in 1847, when its subject was thirty-one years of age. It is reproduced, for the first time, by the kind permission of Professor and Mrs. Thomas Case.

F. G. E.

Occasional Notes.

MANY HAPPY RETURNS OF THE DAY TO:—

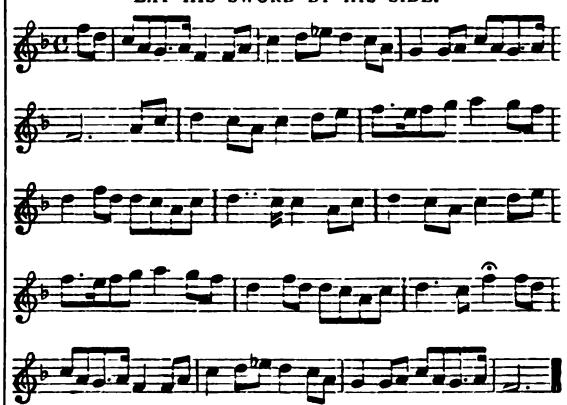
Miss Anna Williams	August 6.
Granville Bantock	,, 7.
Herbert Thompson	,, 11.
S. Coleridge-Taylor	,, 15.
Joseph C. Bridge	,, 16.
Miss Wakefield	,, 19.
W. H. Bell	,, 20.
Otto Goldschmidt	,, 21.
Sir Alexander Mackenzie	,, 22.
William H. Cummings	,, 22.
Edward Silas	,, 22.
Moritz Moszkowski	,, 23.
Walter Macfarren	,, 28.
George Riseley	,, 28.
Felix Mottl	,, 29.
F. Cunningham Woods	,, 29.

Canon Pemberton has again devised an attractive programme for the Hovingham Musical Festival, of which he is the father and conductor. This interesting music-making is announced to take place in the little Yorkshire village on September 23 and 24. The works to be performed include Verdi's 'Requiem,' Bach's 'O Light everlasting,' Wesley's 'Wilderness' (with the composer's orchestral accompaniment), the 'Hymn of Praise,' Beethoven's Pastoral Symphony, Saint-Saëns's Pianoforte Concerto in G minor (soloist, Miss Fanny Davies), Mr. T. T. Noble's 'Wasps' Overture, a violoncello concerto (soloist, Mr. Herbert Withers), and a solo on the contra bass (Mr. C. Hobday), in addition to pianoforte solos, songs, &c., with a chamber concert thrown in—veritably a feast of good things! We learn that 'the band will be complete in all departments,' and the list of first-class vocalists is a guarantee of excellence in the solo work of the Festival. May all success, as aforetime, attend the efforts of Canon Pemberton and his worthy colleagues in music-loving Yorkshire.

The extra concert of the Richard Strauss Festival given on June 8—at which Mr. Richard Platt, the American pianist, appeared—was inadvertently omitted to be noticed in our last issue. The concert deserved special recognition in the tribute paid to English—or, to be more exact, Irish—music by Herr Willem Mengelberg, conductor of the Concertgebouw Symphonic Orchestra, Amsterdam. The novelty in the programme, so far as this country is concerned, was the 'Irish Rhapsody No. 2, in F minor, Op. 84,' composed by Sir Charles Stanford—a work, by-the-way, which was recently produced with great success at Amsterdam, under the baton of Herr Mengelberg. It is natural that Sir Charles Stanford should go to the rich melodic store of his native land for the themes of a Rhapsody which he has superscribed 'The Lament for the Son of Ossian.' We learn from the programme annotation that—

> The Rhapsody is inspired by the death of Oscar, son of Ossian, the Lament for him, the vengeance for him, and his burial. But the composer's aims are not pictorial: the Rhapsody is to be considered to be—in Beethoven's phrase—'Mehr Empfindung als Malerei,' an expression of the emotions rather than tone-painting.

The composer uses three Irish traditional tunes—'The Lament for Owen Roe O'Neill,' 'Awake, Fianna,' and 'Lay his sword by his side.' We give the last named—a really beautiful melody, to which the E flat lends a peculiar charm:—

LAY HIS SWORD BY HIS SIDE.

There is no need to comment upon the deftness with which Sir Charles Stanford has made use of such interesting folk-song material in a work which adds to his established reputation in the region of skilled musicianship.

The Hon. Secretary of the National Festival of British Music desires us to call attention to the Guarantee Fund (£5,000) now being raised in order to give financial stability to a proposal which should enlist the general sympathy and co-operation of the music-loving public in the cause of native art. Nearly £3,000 of the above amount has already been guaranteed, and intending guarantors are asked to communicate either with Mrs. Knatchbull (Dora Bright), Hon. Secretary, 99, Cadogan Gardens, S.W., or with the agent, E. L. Robinson, 11, Wigmore Street, W.

The following gentlemen constitute the Board of Directors of the Philharmonic Society for the ensuing season:—

Cav. Carlo Albanesi. Sir Hubert Parry, Bart.
Mr. Francesco Berger. Cav. Alberto Randegger.
Dr. W. H. Cummings. Mr. John Thomas.

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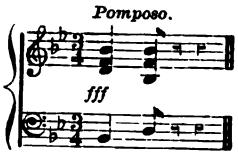
The high temperature, combined with the high pressure at which musical critics had to work during the last week of June, may account for some curious lapses in the London daily press concerning the Handel Festival. We are told that Sir Walter Parratt played the Organ Concerto in B flat, whereas he performed the more familiar one in F! '*Cease*, ye pretty, warbling choir,' and '*Let* no rash intruder' may be classed among minor slips; but what shall be said of the following titles of choruses—'From the *wiser*,' and 'Your harps and *symbols* sound'? Are these symbols of the wisdom of Solomon?

The gentleman who 'did' the recent review at Aldershot made a bad shot in describing the arrival of the royal cavalcade at the saluting point. We read that 'the troops presented arms, the bayonets flashing like a sheet of countless mirrors in the sun, the massed bands played half a bar of "God save the King" and the whole of the "Marseillaise." His Majesty and President Loubet saluted, and every head was uncovered. It was a great and impressive sight.' No doubt; but what about the sound of that half-bar of the National Anthem? What must President Loubet have thought of it?

The General in command, remembering the famous Charge of the Light Brigade, might have exclaimed—

Half a bar, half a bar,
Half a bar — *onward!*

'How the centenary of the birth of Berlioz ought to be celebrated' is the title of an article by A. Mangeot in a recent number of *Le Monde Musical*. At Grenoble, the chief town of the *département* in which the French composer was born, the special feature of the Festival in August is to consist of a series of competitions of wind bands and orpheonist societies! The only portion of the Festival consecrated to Berlioz is to consist of two concerts: 'La Damnation de Faust,' performed under the direction of M. Jehin, and fragments of 'L'Enfance du Christ' and of other works, under the direction of M. Vincent d'Indy and Herr Weingartner. M. Mangeot hopes that the committee will make a more serious attempt to honour the master. As for Paris, there are as yet no signs of a celebration. There will no doubt be special concerts with Berlioz programmes, but that, as M. Mangeot justly observes, will not be sufficient. He considers it the bounden duty of the Opéra and the Opéra-Comique to give performances of 'La Prise de Troie,' 'Les Troyens à Carthage,' 'Benvenuto Cellini,' and 'Béatrice et Bénédict.' By presenting such a cycle, Paris would render justice to the great composer and atone for the neglect shown to him during his lifetime.

Mr. Hermann Klein has returned to New York after a successful sojourn in London. He proposes to pay an annual visit to the Metropolis during the London season, and next year he will give an important concert to introduce some of his best American pupils. Mr. Heinemann will shortly publish in book form the reminiscent articles of Mr. Klein which have recently appeared in the *Century Magazine*.

The following letters appeared in *The Times* of the 18th and 23rd ult. respectively:—

HOUSES OF HISTORICAL INTEREST.

TO THE EDITOR OF 'THE TIMES.'

SIR,—Will you grant me the hospitality of your columns for the purpose of drawing the attention of the Historical Records and Buildings Committee of the London County Council to 91, Great Portland Street, the house in which Carl Maria von Weber (1786-1826), the composer of 'Der Freischütz,' 'Euryanthe,' and 'Oberon,' died on June 5, 1826?

Weber having in the previous year been commissioned by Charles Kemble to write 'Oberon' for Covent Garden, arrived in London on March 5, 1826, in order to preside over the rehearsals of his opera, the first performance of which took place on April 12.

No. 91, Great Portland Street, was then the house of Sir George Smart, the well-known musician in whom Weber, his body ravaged already by the disease to which he was so soon to fall a victim, found a genial and generous host. It was here that not only parts of 'Oberon' were finished, but that a few days before his death, according to his son and biographer, he wrote 'with trembling hands' his very last composition, a song to words of Thomas Moore from 'Lalla Rookh,' 'From Chindara's warbling fount I come,' composed for the then celebrated singer Miss Stephens, afterwards the Countess of Essex, and sung by her, accompanied by Weber on the pianoforte, at a concert given by the latter in Argyle Rooms on May 26.

It is to be hoped that the London County Council may see their way and find it possible to commemorate by a tablet the sojourn and death amongst us of one of the greatest and noblest geniuses the world of music has ever seen, of one whose evergreen creations are to-day still, as they have been for three generations past, a source of unalloyed pleasure and elevating influence to thousands of people in every civilized country.

Yours faithfully,
EDWARD SPEYER.

Ridgehurst, Shenley, Herts, July 15.

THE HOUSE IN WHICH WEBER DIED.

TO THE EDITOR OF 'THE TIMES.'

SIR,—Mr. Edward Speyer, in his letter which appeared in your columns on Saturday last, is of opinion that the house in Great Portland Street wherein Carl Maria von Weber drew his last breath (on June 4, 1826) is numbered 91. Permit me to say that its present number is 103; therefore to affix a commemorative tablet, as Mr. Speyer suggests, to the house now numbered 91 would be misleading.

Ten years ago, when reading a paper on 'Some musical haunts in London,' before the London section of the Incorporated Society of Musicians, I called attention to the fact that there was nothing to indicate the house in Great Portland Street, formerly occupied by Sir George Smart, in which Weber died. I thereupon suggested that the Society should remedy this neglect on the part of our public bodies by affixing a tablet to commemorate the sad event of 1826. The necessary consent of the owner and tenant was obtained, and a tablet was placed between the ground-floor windows of No. 103, Great Portland Street.

This was in 1894, and on passing the house to-day I found that the tablet is still in the same position. Therefore the memorial which Mr. Speyer proposes has been in existence and visible to every passer-by for the last nine years.

I may add that in the year 1826 Smart's house was numbered 91; but all who have experience in this class of investigation know too well the pitfalls caused by the re-numbering of London houses—in fact, it is sometimes necessary to consult parish rate-books in order to obtain accurate information.

Yours faithfully,
F. G. EDWARDS.

3, Canfield Gardens, Hampstead, N.W.

These communications need no comment they speak for themselves.

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The Hereford Musical Festival will be held next month. Preceded by a 'Grand Opening Service, with full orchestra and chorus,' on Sunday, September 6, at 3 p.m., the programme will consist of the following works, all the performances, except the two concerts, taking place in the Cathedral :—

Tuesday, Sept. 8th. 11.30 a.m.—Elijah ... ... *Mendelssohn.*

,, ,, 7.30 p.m.
- Orchestral Interlude from Christus, *Granville Bantock.*
- Israel in Egypt (Selection) ... *Handel.*
- Hymn of Praise ... *Mendelssohn.*

Wednesday, ,, 9th. 11.30 a.m.
- The Atonement (composed for the Festival) ... *S. Coleridge-Taylor.*
- Jesus sleeps (Cantata) ... ... *Bach.*
- Symphony in G minor ... ... *Mozart.*

,, ,, 8 p.m.—Concert (in Shire Hall).

Thursday, ,, 10th. 11.30 a.m.
- The Dream of Gerontius ... *Elgar.*
- Voces Clamantium (composed for the Festival) ... ... *Parry.*
- Symphony in C minor ... ... *Brahms.*

,, ,, 7.30 p.m.
- Christmas Mystery ... *Wolfrum.*
- Presentation of Christ in the Temple ... ... *Eccard.*
- Good Friday and Grail Music from Parsifal ... ... *Wagner.*

Friday, ,, 11th. 7.30 p.m.—Messiah ... ... *Handel.*

,, ,, 8 p.m.—Chamber Concert (in Shire Hall).

Mr. W. Frye-Parker will be principal first violin; Mr. Ivor A. Atkins and Mr. A. Herbert Brewer are to share the duties of organist; and Dr. G. R. Sinclair, organist of Hereford Cathedral, will occupy his accustomed place as conductor.

Some highly interesting letters and documents relating to Beethoven were sold by auction by Messrs. Sotheby last month. One letter, dated March 16, 1815, was written by J. Häring for the composer, but signed by the latter, to Sir George Smart, asking for his influence to induce publishers to take certain of his works. Another, also to Smart, was the letter Beethoven dictated to Schindler but signed himself only about five weeks before his death, requesting the Philharmonic Society to give the concert for his benefit which they had proposed to do several years previously. A portion only of that letter was published by Nohl. There were also letters from the great Beethoven enthusiast, the late Sir George Grove, to Miss Smart, daughter of Sir George Smart, and a copy of one from her in reply giving particulars of her father's memorable visit to Beethoven at Vienna in 1825, when the master gave him the *tempi* for the Choral Symphony. Of music there was one sheet on both sides of which Beethoven had sketched the first part of the *Finale* of the Sonata in C sharp minor (Op. 27, No. 2), vulgarly known as the 'Moonlight.' Sketches of that wonderful work are—as all who have examined his sketch-books know—extremely rare. We gave a facsimile of another and evidently later sketch of the same movement as one of our Special Supplements in our issue of March last.

The *Musée de l'Opéra*, founded by the late M. Nuittier, has recently been opened, and in the carrying out of the scheme the director, M. Charles Malherbe, had to contend against many difficulties. Among the autographs there is the leader's part of the Bacchanal of 'Tannhäuser,' written out by Wagner for the performances of the opera at Paris in 1861. There are theatre bills from the time of the 18th century onwards, including those of the *premières* of 'Les Huguenots' and 'La Juive,' and the one of the *Spectacle* at which the Duc de Berri was assassinated. Particularly interesting are the drawings which give as it were a history of theatre decorations from the 17th century to the present day.

HALF-A-CENTURY AGO.

From THE MUSICAL TIMES *of August, 1853.*

NOVEL METHOD OF TEACHING MUSIC.—A Highland piper having a scholar to teach, disdained to crack his brains with the names of semibreves, minims, crotchets, and quavers. 'Here, Donald,' said he, 'take your pipes, lad, and gi' us up a blast. So! very well blown indeed. But what is sound, Donald, without sense? You may blow for ever without making a tune of it, if I don't tell you how the queer things on the paper must help you. You see that big fellow with a round open face (pointing to a semibreve between the two lines of a bar): he moves slowly from that line to this, while you beat one with your foot and gi' a long blast—if now you put a leg to him, you make two of him, and he would move twice as fast: if you blacken his face, he will run four times faster than the fellow with the white face; but if, after blackening his face, you bend his knee, or tie his legs, he will hop eight times faster than the white-faced fellow I showed you at first. Now, whene'er you blow your pipes, Donald, remember this—the tighter those fellows' legs are tied, the faster they will run, and the quicker they are sure to dance.'

NEW PHILHARMONIC SOCIETY.—The fifth concert took place on the 28th. Beethoven's Choral Symphony, a Concert Overture by Spohr, and the *Jessonda* Overture by the same composer, were amongst the compositions performed. At this concert a youth of tender years, Master John [Francis] Barnett, played the concerto in D minor, by Mendelssohn, in first-rate style, exciting the wonder of audience and critic by the astonishingly clever manner in which he treated it. The great Choral Symphony was played with precision and effect. Two pieces of sacred music by Mr. E. Silas were presented to the audience; and although we are not, strictly speaking, prepared to pin our faith to the school in which the composer has studied, or to championize his works as a whole, there is much in these two sacred compositions to command attention.

DR. SPOHR.—We believe that Dr. Spohr will not remain in London for the purpose of conducting his *Jessonda*, as had been expected. The part of the lover in this opera, rejected by Signor Mario, is now, we read, to be sustained by Signor Lucchesi.

MISS ST. AGNAN'S CONCERT.—This young lady, who addresses the writer of these notices by name, but to whom he believes he is personally unknown, gave a concert at the latter part of June—too late for a record in our last number. The concert was held at Blagrove's Room; but as it was but an assemblage of the pupils of Mr. G. Lejeune, we have no distinct idea that the critic's office was anything but a sinecure on the occasion; but as Miss St. Agnan has requested our indulgence in the matter, and as we should be sorry to sacrifice our reputation for gallantry, we will speak kindly to the young lady and offer her our advice to study the art she professes carefully and conscientiously, and in a few years she will, doubtless, be better able to bear the opinion of the critic, and no doubt in better position to satisfy his naturally and proverbially querulous disposition. At present we can only say, that no reason occurs to us why Miss St. Agnan should not take a respectable place hereafter amongst the vocalists who exercise their talents in public. Mr. G. Lejeune was the accompanyist.

TO CORRESPONDENTS.

J. B. (Dublin).—We must decline to chronicle the number of encores demanded at a concert. We know it has been too much considered the criterion of success, but we have generally found it to result from the defective musical education of the audience.

Nine open scholarships or exhibitions are shortly to be competed for at the Royal Academy of Music. These are named the Ada Lewis (five scholarships), the Dove, the Campbell Clarke, the Sainton, and the Stainer. Full particulars of these valuable aids to gifted young musicians may be obtained on application to the Secretary, Royal Academy of Music, Tenterden Street, London, W.

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THE ARTHUR SULLIVAN MEMORIAL.

Nothing could be more appropriate than that the public memorial to Arthur Sullivan should find a place in the near vicinity of the Savoy Theatre, the scene of his fruitful labours. The memorial—the work of Mr. W. Goscombe John, A.R.A.—stands in the gardens of the Victoria Embankment. It takes the form of a bust of the composer erected on a tall pedestal. Against the front of the pedestal rests a bronze figure representing 'Grief.' On one side, apparently flung carelessly down, are some laurel

THE SULLIVAN MEMORIAL.

(*Photographed specially for 'The Musical Times.'*)

leaves, a lute, the mask of Comedy, and the open score of the 'Yeomen of the Guard,' all worked in bronze. A stone slab at the foot of the pedestal bears the simple inscription :—

1842—ARTHUR SULLIVAN—1900.

On one side of the column is the following appropriate quotation (from 'The Yeomen of the Guard') :—

> Is life a boon?
> If so it must befal
> That death, whene'er he call,
> Must call too soon.
> W. S. GILBERT.

The ceremony of unveiling the memorial bust place on the 10th ult., when the duty was gracefully discharged by Her Royal Highness Princess Louise, Duchess of Argyll, in the presence of a large and representative company. After Lord James of Hereford had delivered an 'appreciation' of Sir Arthur Sullivan, the Princess pulled the cord which released the drapery covering the memorial and exposed the bust and its accessories to view. Sir George Lewis, Bart., on behalf of the Memorial Fund Committee, asked the London County Council to accept the bust as a public trust, a request to which Lord Monkswell, Chairman of the Council, readily acceded on behalf of the people of London.

An exceedingly pleasant feature was the presence of Sullivan's valued colleague, Mr. W. S. Gilbert, who came forward to move a vote of thanks to Her Royal Highness for her gracious presence. In the course of his remarks, the veteran author of the 'Bab Ballads' and the most whimsical of comic-opera librettists referred to his full score of years in association with Sullivan, and said that he should like to bear testimony to the abnegation and self-effacement to which Sir Arthur was always prepared to submit himself whenever he had reason to believe that any part of his share of their joint work was inconsistent with the effect intended to be achieved by the whole design.

The Duke of Argyll, in replying on behalf of the Princess to the vote of thanks, said he hoped that Sullivan's example of placing English opera on the English stage would be followed in future, and that we might not only have foreign works on the stage of this country, but also those of our own composers.

The following selection of music, all composed by Sullivan, was played by the 'A' section of the Parks Band of the London County Council, under the conductorship of Mr. J. A. Hamilton, and in a manner calling for high commendation :—

1. Grand March ... ... 'Imperial.'
2. Overture ... ... 'In Memoriam.'
3. Valse ... ... 'Sweethearts.'
4. Selection from ... ... 'The Mikado.'
5. (*a*) Cornet Solo (Song) ... ... 'The Lost Chord.'
   (*b*) Euphonium Solo (Friar Tuck's Song) ('Ivanhoe'). 'Ho, Jolly Jenkin.'
6. Incidental Music to ... ... 'Henry VIII.'
   (*a*) Graceful Dance, (*b*) King Henry's Song, (*c*) Grand March
7. Overture ... ... 'Yeomen of the Guard.'
8. Chorus ... 'O gladsome Light,' from 'The Golden Legend.'
9. Selection ... ... 'H.M.S. Pinafore.'
10. Incidental Music to ... ... 'The Merchant of Venice.'
11. Ouvertura di Ballo ... ...
12. March from ... ... 'Iolanthe.'

'GOD SAVE THE KING.'

THE LATE MR. W. H. DAYAS.

In William Humphreys Dayas, who died in the Spring of this year, a great teacher has been lost to Manchester and the North of England. 'Teacher' may here be understood pretty widely. He was professor of the pianoforte at the Royal Manchester College of Music, and so a teacher in the ordinary sense; but he was also something more — an influence consistently exerted in favour of the best and noblest in musical art. It is just seven years since he came to Manchester. Very soon after his installation at the Manchester College he began to be recognized as a teacher of extraordinary power. He had come with a high reputation from the Cologne Conservatorium, one or two of his German pupils following him to Manchester, and there—where he held his first English appointment though he was himself half English and half American and not German at all—he soon made all his pupils feel that they were acquiring a new and much more adequate conception of pianoforte playing, so great was his resource in meeting the problems of tone production on that instrument. For Mr. Dayas

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had not taken to teaching as a *pis aller*, but being a player with the entire modern technique at his own fingers' ends, had mastered the *Pädagogik*, or teaching apparatus, of the subject with German thoroughness, and so was able to carry his pupils into a new world much more varied and wonderful than any that they had before dreamed of, though even before his time the standard of pianoforte teaching had been pretty high.

Like nearly all genuine musical artists, Mr. Dayas had to endure great hardship in his youth. Born in New York on September 12, 1863, of parents who were both musical, he took to the organ at an early age, and so when as a boy of about thirteen he was left unprovided for by the death of his parents, it was to organ-playing and teaching that he naturally turned for a livelihood. He held an appointment as organist at an Episcopal church in New York, and he soon began to find pupils. But his mind was set upon the idea of going to Germany to obtain a more thorough musical education. His early teachers in New York were S. B. Mills and Joseffy for pianoforte and Samuel P. Warren, organist of Grace Church, for organ and counterpoint. In course of time his opportunity of going to Germany came through the generosity of a pupil, and he entered upon a new stage of his career, devoting all his time to the cultivation of his own talent, first with Kullak, Ehrlich, and Haupt. At this period he suffered great privation while trying to make his slender resources last as long as possible. Just when it seemed that he would have to give up his studies prematurely he happened to be the subject of a conversation among old friends in a New York drawing-room, and a gentleman who had never heard of him before undertook to grant him a yearly allowance that would enable him to continue his studies.

Mr. Dayas thereupon left Berlin and made his way to Weimar as the pupil of Liszt, becoming a member of the famous group that included D'Albert, Siloti, Stavenhagen, and Sauer. This was the great formative period of his life. He remained in Weimar some years as the pupil and friend of Liszt, and from thence he went to the musical college at Helsingfors as principal professor of the pianoforte—a post in which he succeeded Busoni. His fame as a teacher soon spread, and he was appointed to a more important post at Wiesbaden, going from thence to Cologne at the invitation of the late Dr. Franz Wüllner (father of the famous 'Liedersänger'). Soon after the death of Sir Charles Hallé the council of the Royal Manchester College of Music offered the vacant post of principal pianoforte professor to Mr. Dayas—a post that he accepted at once and held to the day of his death. One might say much about certain unfortunate circumstances that prevented the work of Mr. Dayas from becoming so widely known as it deserved to be, but it seems better not to discuss any such matters in detail. His work was cut short before fame had come to him, and now of course it can never come. But it is certain that he contributed much to the making of Manchester as a genuine musical centre, and his much more famous successor Mr. Arthur Friedheim will find that a good man and true has been labouring in the field before him.

To the one really happy period of his life—his apprenticeship with Liszt—Mr. Dayas always referred with unbounded enthusiasm. Liszt was his great hero, and appreciation of Liszt's music was the surest key to his sympathies. The ordinary attitude of the English public and press towards Liszt he considered the greatest absurdity in the musical world. 'Awful,' he used to say, 'simply awful! There seems to be no noodle but can find some nonsense to talk about the great man.' He even bore a grudge against Wagner, because he considered that Wagner's indebtedness as a composer to Liszt had never been sufficiently acknowledged, and while he really had a perfect appreciation of Wagner's mighty genius, he was fond of making points against him, discoursing about such matters as the counterpoint in the 'Meistersinger' Overture with an extraordinary mixture of profound musical learning and drastic American slang. In other moods, however, he would do the most ample justice to Wagner. I remember an occasion on which he was reduced to a kind of speechless ecstasy by a performance of the 'Good Friday' music under Richter. 'Good heavens,' he said

WILLIAM HUMPHREYS DAYAS.

afterwards, 'how that man knew his instruments! There is something almost wicked in beauty of tone carried up to that pitch; it reduces an ordinary musician to despair. How can any of us poor devils nowadays have the cheek to compose at all, after listening to that?' Yet Liszt remained the sun of his artistic heaven. For no other modern was his enthusiasm so persistent. As to carrying on conscious propaganda, no such thing could ever have occurred to his mind, the greatness of Liszt being as obvious for him as the greatness of Beethoven or Bach; but incidentally he doubtless did much to win recognition for Liszt within the sphere of his influence, and he once lectured on Liszt as composer, performer, and teacher to the Incorporated Society of Musicians (Manchester Branch), on which occasion he played the following unfamiliar pianoforte pieces:—'Funérailles,' 'Pater Noster,' 'Hymne de l'Enfant,' 'Ave Maria,' and 'Eglogue,' besides the well-known 'Au bord d'une Source,' and Polonaise in E major. The extreme popularity

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of the Hungarian Rhapsodies he considered a little absurd. 'People take these,' he said, 'as representative compositions. They have no idea in what a light-hearted manner they were thrown off. Of course they are extremely good in their way; for what Liszt did in the way of frivolity was much better than most others could do in the most deadly earnest. But as to representing Liszt the composer, they do that about as well as the Hungarian Dances represent Brahms.'

As a player Mr. Dayas was even more unequal than gifted pianists usually are. There was nothing that he could not do when well disposed, but he was too uncertain to be quite a satisfactory public performer. Of his appearances before the Manchester public the most satisfactory was at a Hallé concert in January, 1901. In the rendering at that concert of Liszt's E flat Concerto he did complete justice both to himself and to the composition, his perfect understanding with Dr. Richter, who conducted, enabling him to triumph completely over his usual nervousness. Another occasion on which he played magnificently as a soloist was at a recital given in association with Lady Hallé in November last. In concerted chamber music he was always excellent, as those who have heard his many performances at concerts of the Brodsky Quartet would readily testify.

Of Mr. Dayas's compositions a brief and incomplete mention is all that can here be attempted. He wrote but little: Two organ Sonatas, dating from the early American period, a string Quartet, played by the Halir Group at Wiesbaden, a Sonata for violin and pianoforte, a Sonata for violoncello and pianoforte, a set of four-hand Waltzes for pianoforte, a String Suite, two or three books of songs, and minor pieces for pianoforte and organ. Of the duet Sonatas, both written during his Manchester period and produced at Brodsky concerts, the earlier one for violin is too long and too restless in tonality, though it contains one very beautiful movement—*allegretto grazioso*. But the other one, for violoncello and pianoforte, besides being highly original is a work of great beauty and is free from any serious defect. In regard to the Violoncello Sonata, Mr. Carl Fuchs has by special request kindly furnished me with the following notes:—

> The untimely death of Mr. W. H. Dayas, my fellow-professor at the Royal Manchester College, brings back recollections of a very happy episode—the time when I had the privilege of studying with him the MS. of his Violoncello Sonata, with a view to bringing it out at one of the Brodsky concerts. We went into it thoroughly; I liked it more and more, and I had the satisfaction of finding my favourable opinion of the work confirmed by Lady Hallé, who was present at some of the rehearsals. What breadth in the first movement, what grace in the second, and to what noble purpose has Dayas used one of the ordinary church bell chimes! I sent copies to about a dozen of my colleagues in different parts of Europe, being of opinion that the work deserves to be widely known; and I am happy to possess the original MS. and the dedication to the composer's 'Freund und Mitarbeiter.' The publisher is Kistner, of Leipzig.

Mr. Dayas was a solitary man. He belonged to no club, played no game, and never went into general society, but simply lived for his pupils and his art. Though he had no social tact and did not know what to do with himself in a drawing-room, he was always extremely gallant with his lady pupils. He usually referred to them as 'the children,' and if one of them had a headache he would rush out the moment the lesson was over to buy medicine and flowers and bonbons. There were unfortunate circumstances in his private life which caused a continual drain on his slender resources, and he was usually in money difficulties. Yet since his death it has been discovered that he was in the habit of helping poor students with money. The unsociable habit grew upon him as his health failed, but the transparent simplicity of his nature made it impossible to take offence at anything he did or omitted to do.

ARTHUR JOHNSTONE.

Since writing the foregoing article Mr. Johnstone has received two remarkable appreciations of Mr. Dayas from eminent executive musicians who were on intimate terms with him, and these appreciations he desires here to add by way of postscript.

M. Ferruccio Busoni writes thus of his late fellow-artist in the domains both of pianoforte-playing and composition:—

(Translation.)

Dayas was a Liszt pupil, and he understood his master as only the elect few have understood him. But in the course of his development he had attained to wonderful tolerance, to high intelligence of every other school and tendency in musical art. First an organist, then a Liszt disciple, thirdly a composer of chamber-music; American by birth, German by musical sympathies, living in England—these different factors in his experience had made him a man of no party. To that result the fine bigness of heart, characteristic of the artist, also contributed. He could change his point of view and adapt himself to each new individuality, and he always took pleasure in recognizing merit. He was, in fact, specially addicted to the mood of admiration, and he would often make much of a small thing, if he thought it fine relatively to the circumstances.

His great originality made his judgment an incalculable quantity. In the most sudden and unexpected way he would express disapproval, or even hatred, of something if it went against his nature, in which—on the purely human as well as on the artistic side—there were certain quite impregnable blockhouses and lines of fortification. He was the antithesis of the conventional, essentially a self-taught personality, and as usual in such cases, keen insight now and then gave way to obtuseness, even blindness. Exceptionally liberal as a rule, he would sometimes cause astonishment by obstinate insistence on some detail.

Hewn as it were from a single block, his personality challenged attention as something of a most unusual kind. In those who understood him he inspired both love and esteem. He was an idealist of the first water and, at the same time, anxiously practical where his duty was concerned. Though really a free spirit he was externally full of small principles, which he sometimes seemed to value more than his profound essential independence. He was, moreover, genuinely gifted; but he ran his ship aground on certain rocks of life, like the rest of us—and perhaps more violently than the rest.

Lady Hallé writes:—

Mr. Dayas was gifted with remarkable musical talent, and was one of the few really sincere and enthusiastic musicians, pianists, and composers who love and worship music. For him it was the Ideal—his religion. I never knew an artist more kind and generous to his colleagues. He was enthusiastically devoted to the great players, and he also tried to find good qualities in those less gifted but hard-working. I had great respect for him as a composer pianist, and liked very much to play with him. Had Mr. Dayas been a strong and healthy man he would have done immeasurably more in his idealized art. In his piano teaching he was admirable; he lavished his time and his health on his pupils, mostly on those who were less gifted, and so needed his help the more. In this respect he was unique—an Ideal

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Church and Organ Music.

MEMORIALS TO THREE CHURCH MUSICIANS:

DR. JOHN NAYLOR.

York Minster can show a good roll of organists, of whom two of the most recent have been duly honoured within the past few weeks. On June 29, the Dean of York unveiled in the North Transept of the Minster a statuette of King David, 'the sweet singer of Israel,' to commemorate the organistship of Dr. John Naylor, who so ably discharged the duties of his office at York for fourteen years. On a pillar to the left of the figure—which has been designed by Mr. G. F. Bodley, R.A., is the following inscription:—

Ad Majorem Gloriam Dei et in piam Memoriam JOHANNI NAYLOR MUS. DOC., *Organistæ et Choragi Hujus Ecclesiæ Cathedralis* 1883-1897 *Hanc effigiem Davidi Dulcis Psalmisti Israelis P C Consanguinei et Amici Nonulli MDCCCCIII.*

The ceremony of unveiling took place after Evensong, prior to which Dr. Edward W. Naylor, organist and lecturer in music in Emmanuel College, Cambridge, a son of the late Dr. John Naylor, ably performed the following selection of music on the newly-restored organ:—

Toccata and Fuga in G minor ... ... Eberlin (1702-1762).
Three Chorals (variations on) ... ...Bach (1685-1750).
(*a*) O Mensch bewein' dein' Sünde gross.
(*b*) Nun komm, der Heiden Heiland.
(*c*) O Lamm Gottes unschuldig.
Two Fugues on B A C H (Nos. 3 and 6) ... ... Schumann.
Sonata in A ... ... Mendelssohn.
Impromptu in G ... ... John Naylor (d. 1897).
(*a*) Rhapsodie, No. 1 in E (on a Breton melody) } Saint-Saëns.
(*b*) Bénédiction nuptiale ... ... }
Allegro moderato in B flat ... ... Chauvet.
March (Occasional) in D ... ... Handel.

We are glad to learn that it is proposed to similarly honour at York the memory of three worthy predecessors of Dr. John Naylor in the organistship of the Minster—viz., Dr. Nares, Dr. Camidge, and Dr. E. G. Monk.

DR. E. G. MONK.

It was exceedingly appropriate to perpetuate the memory of Dr. Edwin George Monk at Radley, the little village where he had zealously laboured before becoming organist of York Minster, and where he died. This memorial took the very practical form of a new organ for the Parish Church, which was dedicated by the Bishop of Reading on the 3rd ult., and 'opened' by the Rev. G. Wharton, Precentor of Radley College. The new instrument—erected by public subscription through the energies of the vicar of Radley, the Rev. C. B. Longland—bears upon it the following inscription:—

This Organ is humbly dedicated to the Glory of God, and in pious memory of EDWIN GEORGE MONK, MUS. DOC., *and Fellow of R.A.S., first Precentor of St. Peter's College, Radley,* 1847-1858, *Organist of York Minster,* 1858-1883.

Born at Frome 13th December, 1819, *died at East Cottage, Radley, 3rd January,* 1900.

MR. H. B. BRIGGS.

The third memorial we have to record also took the form of a new organ, erected in St. Mark's Church, Marylebone Road, to commemorate the Plainsong zeal of the late Henry Bembridge Briggs, formerly secretary of the Plainsong and Mediæval Music Society. The 'Office of dedication' (on the 9th ult.) included an organ recital by Dr. C. H. Lloyd, and a Solemn Evensong, at which the music was rendered by the Plainsong and Mediæval Music Society's Choir, under the careful conductorship of Mr. Francis Burgess, with Mr. Herbert Weatherly, organist of St. Mary's, Paddington Green, at the organ. We are glad to find that one of Bach's cantatas ('God's time is the best') was sung, as nothing could be more appropriate on such an occasion—and, indeed, at other times—than the devotional strains of the great Cantor.

AN EARLY C ORGAN IN ENGLAND.

The year 1840 is generally given as the date of the introduction of the C compass into England in regard to the organ; but we have shown (THE MUSICAL TIMES, January, 1902, p. 18) that the instrument specially erected for the Coronation of Queen Victoria in Westminster Abbey was of the compass now in general use. We propose to direct attention to a still earlier specimen of the C species erected in Bristol in the year 1824. Everyone is familiar with the fame of Father Smith as an organ-builder, but who knows anything of Smith of Bristol? It appears that he was a native of Bristol, and a self-taught craftsman in the manufacture of organs. In the year above mentioned (1824), Mr. Smith built an organ for St. James's Church, Bristol, of 'amazing powers and variety of effect'; an instrument of which it was stated that 'there is no other in this kingdom which can vie with it.' We learn that 'the height is 28 feet, width 16 feet, and depth 10 feet, and there are *four* rows of keys, besides two octaves of pedals from CCC.' The specification is given thus:—

CHOIR ORGAN.
(In a separate case, in front of the gallery.)

Stopped Diapason	Principal
Dulciana	Fifteenth
Flute	

GREAT ORGAN.

Open Diapason	Larigot
Open Diapason	Twenty-second
Stopped Diapason	Mixture (2 ranks)
Principal	Mixture (2 ranks)
Twelfth	* Sesquialtera
Fifteenth	Trumpet
Fifteenth	Octave Bassoon
Tierce	

SWELL ORGAN.

Open Diapason	Cremona
Stopped Diapason	Twelfth
Principal	Fifteenth
Hautboy	Tierce
Trumpet	*Cornet

† BORROWED CHOIR ORGAN.

Open Diapason	Principal
Stopped Diapason	Clarionet
Flute	

PEDAL ORGAN.

Open Diapason	Principal
Stopped Diapason	Double Stopped Diapason
Bassoon	(lowest pipe CCCC)

Compass of Great and Choir Organs—CC to E in alt.
Compass of Swell Organ—C to C in alt., four octaves.
Compass of Pedal Organ, from CCC, two octaves.

* A connecting stop for drawing the preceding three together.
† So-called, being principally borrowed from the Great Organ, and to distinguish it from the small *Choir* Organ in front.

We further learn that 'there are six connecting stops, whose offices are as follow':—

1. For uniting the Swell in unison with the Great Organ.
2. For uniting the Swell an octave above with the Great Organ.
3. For uniting the Great Organ and Choir Organ.
4. For uniting the Choir Organ and Swell.
5. For uniting the Pedals to the Great Organ.
6. For uniting the Pedals to the Choir Organ.

But this is not all in the direction of modern mechanism, as we are told that—

> in addition to these [couplers] there are four *wind stops* for shutting off the wind at pleasure from either organ, of great use in case of ciphering; and also in producing a variety of effects not otherwise obtainable.
>
> There are also keys at the end of the swell row, for playing the pedal pipes with the hands; a great advantage to the performer who has not been accustomed to pedals.

This is perfectly true, supposing the performer had three hands. The scribe who records the virtues of this Smithian-Bristolian instrument waxes

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enthusiastic concerning its capabilities when he says:—

> The effect of the *swell* when united to the great organ, is such as to lead even the most experienced organists who have heard it to suppose that the whole organ is one immense swell. When the octave as well as the unison is added, it is almost overpowering. The bellows are supplied by five feeders, worked by a revolving handle and crank, which moves so freely, that a little boy has been found competent to the task of blowing during the performance of a full cathedral service.

A peculiarity of this remarkable organ, considering its period, was to be found in the pedals, which were made of *brass*. The great recommendation of this material was 'that the pedals being brought nearer together, two octaves now take up less room than an octave and a-half formerly occupied.' These brass pedals were the invention of Mr. (afterwards Dr.) Edward Hodges (1796-1867), a well-known church musician, who subsequently settled in America. He was then organist of St. James's Church, Bristol, and may therefore claim to have introduced the C compass of the organ into England, as the organ above described was built to his specification.

CHORAL FESTIVALS.

The Edinburgh Diocesan Choral Association gave its annual Festival Service in St. Mary's Cathedral on the 4th ult. The united choirs, numbering 500 voices, were drawn from twenty-five Episcopal churches in the district. The excellence of the performance again demonstrated the value of the Association as a stimulus towards the development of the highest type of church choral-singing, and much credit is due to Mr. T. H. Collinson, the conductor, and Mr. Lee Ashton, the secretary, for the organization and successful carrying through of the Festival. Dr. Lloyd's Service in E flat was sung at Holy Communion in the morning; at evensong the Service was King Hall's in the same key, and the anthems: 'What are these?' (Stainer) and 'Stand up and bless the Lord' (Goss). The accompaniment consisted of the organ, trumpets, trombones, and drums—parts for the additional instruments other than the organ being specially written by Mr. Collinson. There were large congregations at both services.

The second Festival of the Associated Church Choirs in the Rural Deanery of Holborn took place in St. Giles-in-the-Fields in June, under the direction of Mr. F. A. W. Docker, organist of St. Andrew's, Wells Street. The united choirs gave very creditable renderings of the musical portions of the service, and they with their conductor are to be congratulated upon the success of their second Festival, as well as upon their improvement in general. Mr. George Dunn, organist of St. Giles's Church, ably presided at the organ, assisted by Mr. Miller, organist of St. George-the-Martyr, Queen Square, and Mr. Stapley, organist of St. Peter's Church, Saffron Hill.

The annual Festival of the Exeter Diocesan Choral Association was held in the Cathedral on the 21st ult. with the success which invariably attends this meeting. The united choirs numbered 1,067 voices—drawn from forty-three parishes. The music included Sir George Martin's setting of the hymn 'In the faith of Christ proceeding,' Dr. Arthur Somervell's Evening Service in F; also Elvey's popular anthem, 'O give thanks,' and Mr. F. A. W. Docker's Te Deum in C. All these were carefully rendered under the direction of the choirmaster of the Association, Mr. T. Roylands-Smith, and Dr. D. J. Wood, organist of the Cathedral, presided at the organ with his well-known skill. A quartet of brass instruments proved to be very effective in maintaining the pitch and strengthening the fine body of vocal tone.

The second annual Festival of the North-East Cathedral Choirs' Association was held in York Minster on the 15th ult. The service commenced with the singing in procession of 'Hail! festal day,' to a setting by Dr. Armes, of Durham. The Magnificat and Nunc dimittis was Stanford in G, while the anthems were 'Come, O thou Traveller unknown' (Charles Wesley's words), one of seven unaccompanied anthems composed by Mr. T. T. Noble, Byrd's 'Bow down Thine ear, O Lord' and 'The horse and his rider' from Handel's 'Israel in Egypt.' The duties of conductor and organist were shared by Mr. T. T. Noble, organist of York Minster, and Mr. C. H. Moody, organist of Ripon Cathedral, the latter of whom composed the offertory hymn sung on the occasion.

Mr. F. G. M. Ogbourne, a professor of the organ at Trinity College, has been appointed organist and choirmaster of St. Andrew's Church, Holborn, an office long and worthily held by the late Dr. James Higgs. Among former occupants of the post were Dr. Boyce and Daniel Purcell, brother of the great Henry bearing that distinguished patronymic.

THE ROYAL COLLEGE OF ORGANISTS.

The following candidates passed the recent examination for the Fellowship Diploma:—

D. Blair, Dalkeith.
F. A. Chapple, Southampton.
J. G. Clarke, Oxford.
E. T. Cook, Worcester.
H. W. J. Cousen, Thongsbridge.
E. J. Cunnah, Gresford.
W. Farrow, Sale.
G. J. Higgins, London.
F. W. Hughes, Ely.
Ll. Jones, Llanfairfechan.
R. R. Jones, London.
C. E. de M. Leathes, London.
C. E. S. Littlejohn, Burton-on-Trent.
Miss E. M. Lucas, London.
W. McVicar, Glasgow.
T. E. Pearson, Huddersfield.
J. Pollard, Burnley.
F. G. Risdon, Chard.
S. V. Sherwood, London.
William Smith, Leicester.

ORGAN RECITALS.

Sir Frederick Bridge, Hatfield Broad Oak Parish Church.—Andante and Finale, Silas.

Mr. W. Prendergast, Winchester Cathedral.—Fugue in G major, S. Wesley.

Mr. C. H. Moody, Ripon Cathedral.—Sonata in D minor, Töpfer.

Mr. Alfred Hollins, Methodist Free Church, Blackpool.—Sonata in the style of Handel, Wolstenholme.

Mr. H. L. Balfour, Holy Trinity, Sloane Street.—Overture in F, Edwin H. Thorne, and Fantasia and Toccata, C. V. Stanford.

Mr. F. H. Sawyer, College Church, St. Andrew's.—Fantasy Prelude, Charles Macpherson.

Miss Agnes Comerford, St. Lawrence Jewry.—Toccata, D'Evry.

Mr. Llewelyn Jones, Christ Church, Llanfairfechan.—Meditation, Hamilton Clarke.

Mr. Millward Hughes, St. Matthew's, Birkenhead.—Pastorale in G, Kozeluch.

Mr. S. W. Churchill, St. Peter-de-Merton, Bedford.—Adagio cantabile, E. J. Hopkins.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—Allegretto in B minor, Guilmant.

Mr. G. T. Patman, Priory Church, Bridlington.—Second Sonata, Filippo Capocci.

Mr. W. Henry Thomas, St. George's, Tufnell Park.—Variations on a Russian air, Freyer.

Mr. G. Leake, All Saints' Parish Church, Southampton. Air in A, varied, Hesse.

Mr. Alfred Bentley, St. Peter-upon-Cornhill.—Fugue in G, Krebs.

Mr. George R. Ceiley, All Saints', East Finchley.—Meditation, Mailly.

Mr. F. W. Benson, St. Oswald's, Small Heath, Birmingham.—Fanfare, Lemmens.

Mr. George A. Baker, St. Matthew's Church, Birkenhead.—Grand Chœur in G, Salomé.

Mr. C. H. Merrill, St. Peter's, Raunds.—Pastorale, Kullak.

Mr. T. H. Goodwin, Crystal Palace. — Triumphal March ('From crag to sea'), Liszt.

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Mr. A. Herbert Brewer, St. John Baptist, Coventry.—Triumphal Song, A. Herbert Brewer.

Mr. F. A. W. Docker, St. Clement Danes, Strand.—Austrian Hymn, arranged by Hopkins.

Mr. Edwin N. Tayler, Parish Church, Ilminster.—Scherzo symphonique, Lemmens.

Mr. C. E. R. Stevens, St. Mark's, Jersey.—Variations on the Hymn-tune 'St. Luke,' E. H. Thorne.

Mr. Walter Hedgcock, St. Margaret's, North Elmsall (dedication of new organ built by Messrs. Abbott and Smith).—Concert Overture in D, Kinross.

Mr. Alfred Hollins, St. Paul's Presbyterian Church, Redhill (inauguration of new organ built by Messrs. J. W. Walker and Sons).—Toccata, Dubois.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Percy Bartier, St. John-the-Evangelist, Millwall.

Mr. Fred Brazier, St. Mark's Presbyterian Church, Bournemouth.

Mr. G. S. Holmes, Brasenose College, Oxford.

Mr. Bernard Langdale, St. George's Church, Barnsley.

Mr. Frank Smith, St. Petrox and St. Barnabas' Churches, Dartmouth.

Mr. W. J. Smith, St. Andrew's Parish Church, North Berwick.

Mr. J. Harold Soul, Poplar Wesleyan Church.

Mr. John Symons, St. Jude's Church, Englefield Green, Surrey.

BEETHOVEN'S 'LEONORA' OVERTURE, No. 3.*

By Sir George Grove, C.B.

Beethoven's single opera—'Fidelio, or Wedded Love'—was produced at Vienna on November 20, 1805, and performed three times. Dr. Reeve, of Edinburgh, father of the recent well-known editor of the *Edinburgh Review*, was in the theatre on November 21, and has left a description of what he saw; though, as he was not a musician, it is interesting only in a general way and is not devoid of errors. The opera was then withdrawn till March 29 following. In the interval which elapsed between these dates, Beethoven had made large alterations in the work—had reduced it from three acts to two, and had rewritten the overture. Others probably prompted the alterations in the opera, but it can hardly be doubted that the rewriting of the overture was entirely his own act.

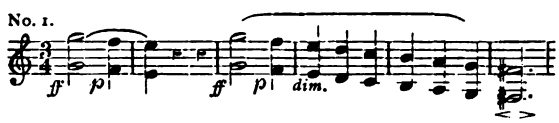
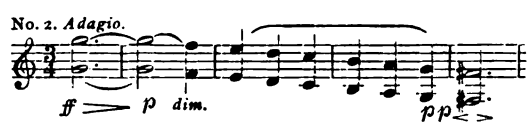
The overture played on November 20 was that now known as 'Leonora, No. 2'; and that, therefore, is the first of the four compositions which bear the name of overture to the opera. The reason usually assigned for his rewriting it in the form with which we are now familiar—viz., that the wind instrument parts were too difficult—can hardly be respected, since Beethoven was little in the habit of consulting the convenience either of singers or players. When Kraft, the violoncello player, complained that his part in a quartet 'did not lie within his hand,' 'it must lie' was the answer; and when Sontag and Ungher entreated Beethoven to relieve their parts in the Ninth Symphony of notes out of their reach, he was inexorable even to them. Besides, the wind instrument parts in the revised overture are at least as difficult as they were in the old one, if not more so. The reason no doubt was that the work did not please him; that he found, on hearing it, that it did not express his ideas adequately. Beethoven rarely altered a work after its completion. He altered interminably before making the complete score; but when once the music was fairly written down and dismissed, he seldom made changes, and this is one of the very few instances of his so doing. In this he differed from Mendelssohn, who often made large alterations after the first performances of his music. But whatever may have been Beethoven's reason for altering his overture, he has not confined himself to mere modifications, but has re-cast the whole work, and while preserving its original shape and principal subjects, has alternately compressed and developed his former labour, added fresh themes, chastened, strengthened, and in fact made a new overture of it — a much larger, grander and maturer work than before.

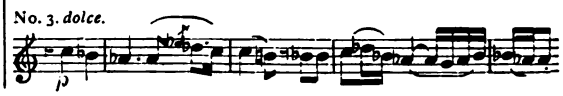
It is impossible to enter here at length into these differences; but to any person interested in music, and the processes by which these great works are produced, the task is one of the greatest interest, and the opportunity all but unique. In preserving the first version ('No. 2') of his composition, Beethoven has admitted us, as it were, into his very work-room. All who have eyes to see and ears to hear may behold him there, engaged in the actual heat and labour of composition and revision; here pruning and there compressing; rejecting old materials; snatching up new ones; erasing ineffective passages, extending and enforcing effective ones; laying in here a brilliant spot, and there a trenchant line; elaborating, altering, fusing all in the glowing fire of his genius, till the result is that wonderful work of art of which the world may well be proud.

Some of the more prominent changes may now be mentioned.

First, the new overture is much longer than the old one—638 bars in the place of 530.

Next, the plan of the work is changed. The skeleton of the old one is as follows—*Adagio—Allegro*—the two trumpet solos, divided by eight bars of *tempo primo*, and followed by *Florestan's* air *Adagio*, after which immediately comes the scale passage for the strings, leading at once into the *Coda*, *Presto*. But in the new overture the second *Adagio* is expunged, the composition returns according to usual custom to the first subject, and a lengthened prolongation takes place before the scale passage and *Coda* are reached.

But though the new overture is so much longer than the former one, there is plenty of evidence of compression. Beethoven's unsparing hand shows itself on the first page. He has erased the 'false start' with which he formerly began the Introduction, and in place of—

we now save a bar and have—

This is followed, as in the earlier overture, by the beautiful air sung by *Florestan* in the dungeon at the beginning of the second act, and now given to the clarinet and bassoon:—



* Although this is usually known as No. 3 of this famous trio of 'Leonora' Overtures, it is really No. 2 in chronological order, and the year of its composition is 1806. The first, known as 'Leonora No. 2,' bears the date 1805; and the third, known as No. 1, belongs to the year 1807.

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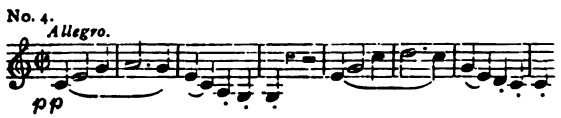
But the whole of the Introduction has been rewritten and much modified. The grand crash on the chord of A flat in the latter part of the Introduction occurs twice in the old overture, but is reduced to once in the new; and between this and the beginning of the *Allegro* the knife has been largely applied, the result of the whole being to reduce the Introduction from 56 bars to 36.

The *Allegro* itself is founded on the same two chief themes as before. The first, which seems to have some mysterious connection with the passage given as No. 10, is now raised an octave, thus:—

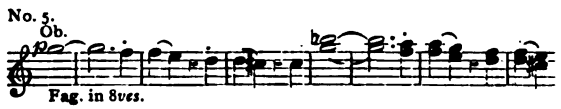
No. 4.



The second is the lovely air quoted as No. 3, with a slight modification. In the treatment, however, the curtailments are many, and consist not only of compression, but of the entire omission of considerable passages containing important figures and themes, in one case a very important one. The rejections consist almost wholly of matter not belonging to the original subjects, so that the result is to make the work more close and homogeneous, while the length of the first portion (up to the trumpet solo) is reduced by no less than 100 bars, notwithstanding the additional matter introduced. No doubt Beethoven was right, but one cannot help a sigh of regret at the rejection of the *pizzicato* melody in the basses, which formed so important a feature in the earlier work.

The additions are even of more importance than the curtailments, and mostly arise out of the materials already present. The principal one is an episode of more than 50 bars in length on the following exquisite theme:—

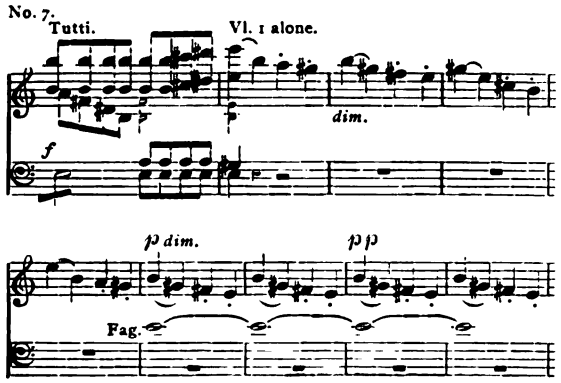
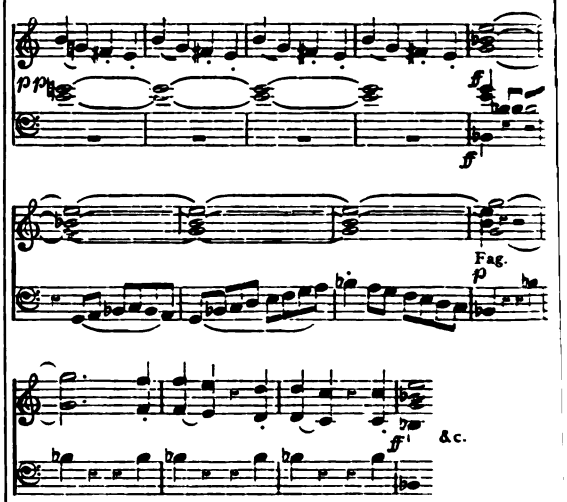
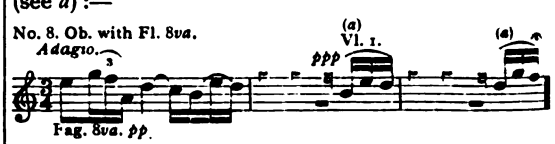
No. 5.



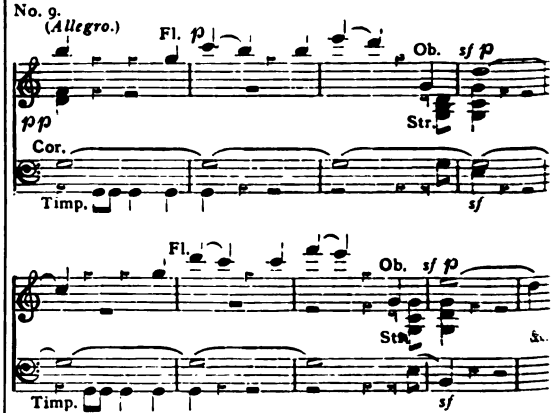
which is a metamorphosis of the following passage in the flutes and oboes near the close of the Introduction:—

No. 6.

This episode is introduced by a passage in the strings which, though fabricated out of old materials, is at once so new, so beautiful, and so characteristic as to make it impossible not to quote it:—

No. 7.

The rise of the bassoons at bar 10 of the quotation by a minor third (E to G natural) prepares the ear for the same interval in the episode itself (G to B flat). Another most interesting and characteristic addition is nearer the end of the overture, immediately preceding the famous scale passage of the violins which ushers in the *Coda*. The following is the old termination of *Florestan's* air (where it interrupts the *Allegro*, in 3-4 time, *Adagio*), its three concluding notes being then repeated by the first violins (see *a*):—

This was in the original overture. But in the new one a magical change is made. *Florestan's* air, though retained, is quite differently treated; no change is made in the *tempo* of the movement, and the three notes at (*a*) and (*a*), though discarded *from the Air*, are made to serve as the basis of a new passage of twenty bars' length and most masterly effect in the overture:—

No. 9.



The last of the additions which we can mention is the melody which now appears after the first of the two trumpet calls:—

No. 10.

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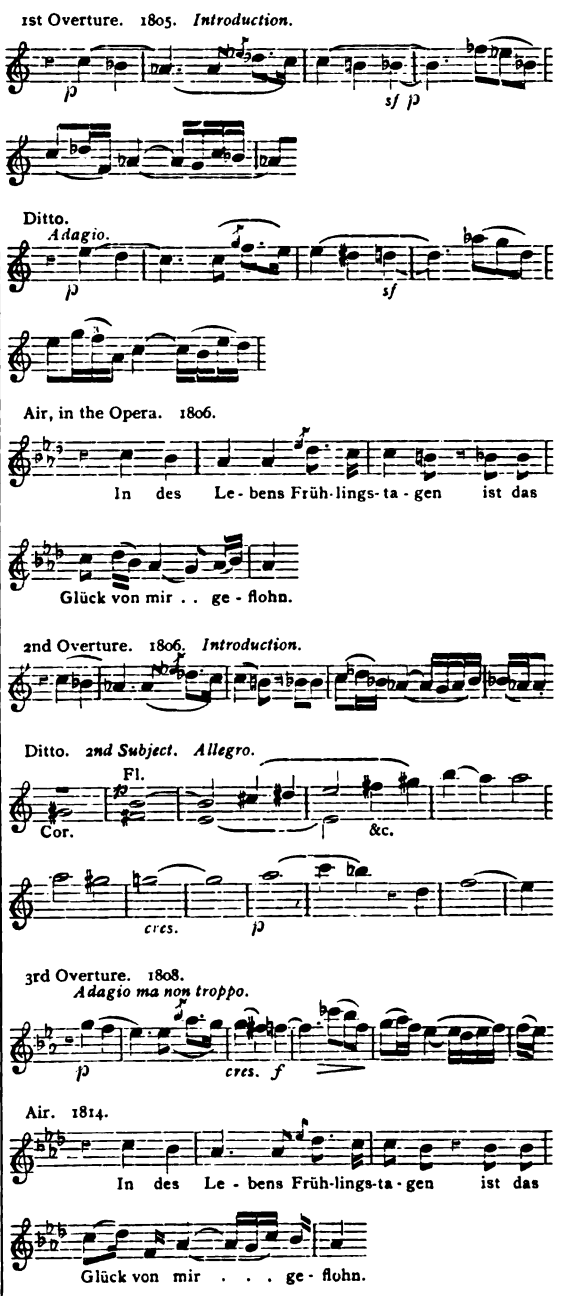
and which is taken note for note from the opera, where it occurs in the same place. But though this melody did not appear in the above shape in the first version of the overture, it perhaps did appear in another shape; for the second section, bars 5, 6, 7, and 8, in a modified form, seems to be the beginning of the animated and characteristic chief subject of the *Allegro* (No. 4), while its first section, bars 1, 2, 3, 4, forms the continuation of the same subject, as may be seen by comparing the two.

But, indeed, one might go on quoting until the entire score was set before the reader. Every bar offers some wonderful example of power or beauty, and the whole is surely the greatest work in the art. Taken as 'pure music'—as a piece of concise construction and strict adherence to musical 'form'—the 'Leonora No. 3' may not, perhaps, be so remarkable as the same great master's overture to 'Coriolan,' that miracle of stern heroic grandeur and compression, not wanting also in softer and more graceful lines. But great as is musical symmetry, is there not an interest still higher? — the interest awakened by variety and complexity, and by wild passion and longing, by suspense and rapture, such as that of which this great composition is so full from beginning to end, and which animates every note, from the colossal unison at the opening to the fiery speed of its close.

No explanation has ever been given of Beethoven's abandonment of the sublime composition under notice, on the revival of the opera in 1814, and the substitution for it of one so entirely different in key, subject-matter and character as the Overture in E major, now known as the 'Overture to Fidelio.' In this last work there is no reference to the opera itself, and the character is changed from lofty tragedy to gaiety. May not the change have been due to a feeling on the part of the composer that his earlier work was too vast, not only for an operatic prelude, but for the subject of the story on which 'Fidelio' is based? Instead of foreshadowing the personal griefs and joys, however momentous, of *Leonora* and *Florestan*, the anxieties of a jailer, the perplexities of a clownish lover, the sufferings of a few prisoners, and the villainy of a petty commandant—a story which surely owes its vitality more to its connection with Beethoven's music than to any intrinsic force of its own—instead of shadowing forth such comparatively petty occurrences as these, the 'Overture to Leonora' always appears to the writer to be a fitting prelude to any of the most tremendous events or most terrible catastrophes that have occurred in history. The grief and the joy are the griefs and joys not of private persons, but of whole nations, the conflicts are the 'battles of shaking' of the Hebrew Prophet. Not the Retreat from Moscow, nor the Siege of Sebastopol, as told from the inside by the magic pen of Tolstoi—not the French Revolution itself, contains anything more sustained, more impetuous, more mournful, more stirring, more pathetic, more triumphant, than this wonderful music-picture.

As one illustration of what is meant, let me refer to the well-known trumpet-call which, being played off the stage while the whole action of the orchestra is suddenly suspended, has so thrilling and mysterious an effect. Who can connect this passage in the overture with the distant signal of the arrival of the *Governor* in the opera? No one! No: it is a totally different thing! Heard in the overture, during the sudden pause which succeeds the tremendous hurry and rush of the instruments up the scale, it has all the effect of the summons to a vanquished army to lay down its arms: there is a forlorn, desolate, *dead-of-night* effect about it that is overpowering to me, and I seem, as I listen, to be one of the starving, wounded soldiers within the walls of the besieged city, trembling between the relief and the dishonour of the approaching surrender. And in the same way the whole overture appears to be lifted far above even the interest of the opera which follows it—lifted from the particular to the universal, from the individual to the national, from the simple to the complex, from the petty to the tremendous, from a misfortune to a catastrophe.

Beethoven's habit of altering and improving his subjects is well known. A better instance could hardly be found than is given by the successive alterations of the chief melody in the 'Leonora' music, from its original appearance in the opera in 1805 to its final abandonment there in 1814.

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A VETERAN PROFESSOR.

PRESENTATION TO MR. WALTER MACFARREN.

A very pleasant little incident, not untinged by sadness however, took place at the Royal Academy of Music on the 23rd ult. Mr. Walter Macfarren, the doyen of the Professors,—he has been connected with the Institution as student, professor, conductor, director, and member of the Committee, for sixty-one years—relinquished his professorship at the close of the present Academic year, and his colleagues took occasion to present him with a gift in testimony of their affectionate regard and good wishes. This took the form of an English-made gold minute-repeater watch and an album containing an illuminated address with the signatures of all the contributors.

At the presentation ceremony, presided over by Mr. Randegger, the large company included the Principal (Sir Alexander Mackenzie), Mr. Thomas Threlfall (chairman of the Committee of Management), and many professors and students. Mr. John Thomas in making the presentation briefly rehearsed the notable events of Mr. Macfarren's long life in connection with Tenterden Street, and the many valuable services he had rendered to his Alma Mater.

Mr. Walter Macfarren, who was received with hearty and prolonged applause, replied in his usual felicitous manner, though with evident and deep emotion. In doing so he touched upon the various phases of the Academy and his friendship with the many eminent musicians with whom he had been connected at the School, either as instructors, as colleagues, or as his own pupils.

TWO MUSIC-SCHOOLS.

Dr. Mandyczewski, our special correspondent at Vienna, writes in reference to the Conservatorium in that city:—

Music is silent in Vienna during the summer months with the exception of open-air concerts, where people meet together to enjoy themselves after the heat of the day. But it may not be unwelcome to readers of The Musical Times to have an account of the Conservatorium here, which has recently closed its scholastic year with a public report of what has been accomplished during that period, and with several performances by the School orchestra and by the best pupils who are about to leave the Institute.

The Report states that 949 scholars attended the School, of whom 890 were music students (394 for pianoforte, 207 for singing, and 90 for violin, &c.). Of these 765 were natives and 184 foreigners. The pupils of Professor Sauer obtained the greatest success. His pianoforte Meisterschule has realized the highest expectations. His best pupils are Fräulein Hedwig von Andrassfy and Frau Susanne Moldauer, who both show wonderful command of the keyboard. Of the other pupils,—the best of whom appeared at the concerts of July 4, 7, and 9—Fräulein Helene Durigo, Hungarian by birth, who has a fine contralto voice, deserves chief mention. She is also musically gifted, and has a brilliant future before her. Herr Bernhard Strassberg, a violinist, and a native of this city, gave a noble rendering of the Brahms Concerto; his tone is warm, and his technique faultless. Herr Otto Rippl by his performance of a Bach fugue showed mastery of the organ, and he also gave some clever improvisations. Herr David Miller, about to leave the School, has a fine, fresh tenor voice, and he has received a thorough artistic training. Herr Leopold Wagner, who in a Liszt solo showed splendid technique, has received as a prize a Bösendorfer grand pianoforte. Among the lady singers Fräulein Marie Günzburg distinguished herself by her exceptionally fine and well-trained voice; moreover she sings with genuine feeling. The School orchestra, under the direction of Richard von Perger, played with spirit Schubert's Overture to his Zauberharfe and Goldmark's Scherzo (Op. 45).

Finally, three young composers must be mentioned whose works were performed at the final concert—Dr. Richard Stöhr with a smoothly-written, well-sounding quartet for strings; Peter Stojanovic, with an effective dramatic setting of a Goethe poem; and Ferdinand Rebay, with a refined chorus for female voices and orchestra. The results of these concerts showed that the teaching at the Conservatorium is most earnest, and that the students are zealous workers.

Our correspondent at Manchester bears the following testimony to the good work done at the Royal Manchester College of Music:—

For the most part Manchester is barren of public musical activity during the summer months; but the concluding examination concerts of the year at the Royal Manchester College form a kind of oasis in the midst of the thirsty season. This year—the tenth since the opening of the College—they were unusually interesting, quite a majority of the performances exhibiting considerable artistic power, as well as good technical attainment. The amount of fine string-playing talent among the present generation of students is very striking. Miss Clara Kloberg—an American lady who came to Manchester to study under Dr. Brodsky—played the extremely difficult F minor Concerto by Ernst with entire mastery of the technical difficulties; Miss Dora Hochstein—another American—did very well in Wieniawski's 'Faust' Fantasie, in which the technical difficulties are scarcely less formidable than in the notorious Ernst Concerto, though of quite a different order; Miss Isabel Letham, who belongs to the Manchester neighbourhood, and at present holds the violin scholarship founded by Mr. Sam Platt of Oldham, gave a fine display of technical skill, good nerve, and warm temperament in the fourth Concerto by Vieuxtemps; and Miss Jessie Morris gave a rendering of the Tschaïkovsky Concerto that, besides being very capable on the technical side, had a certain imaginative quality. These four lady violinists were all from the Principal's (Dr. Brodsky's) class, which was further represented by Mr. A. Catterall with a brilliant and extremely fluent performance of Joachim's Hungarian Concerto. Mr. Catterall can scarcely any longer be considered in his pupilage, seeing that he has been for some years a regular member of the Hallé Orchestra, and that he was last year engaged for Bayreuth where, besides the orchestral work, he played a solo at one of the Wahnfried *soirées*. From beginning to end Dr. Brodsky has been his teacher. Mr. Fuchs's violoncello class was only represented by one pupil, namely, Mr. W. Warburton, who played pieces by Elgar and Davidoff, and took part in various ensemble pieces, showing a combination of technical, musical, and general ability that may be expected ultimately to make him a highly successful executive musician.

The pianoforte playing of the students was also in several cases of a very high order. Two pupils of Miss Olga Neruda particularly distinguished themselves, Mr. Edward Isaacs in the 'Appassionata,' which he interpreted with more maturity of style than could have been expected, besides fine technical power, and Mr. George Whitaker in the G minor Concerto by Saint-Saëns, the latter performance being specially good in the characteristic *scherzo*. Among pupils of the late Mr. Dayas, Miss Pierce and Miss Spencer distinguished themselves, the former in a group of modern pieces by Sgambati and others, the latter in Beethoven's G major Concerto, with Busoni's ingenious cadenza. The ensemble pieces included movements by Beethoven, Mendelssohn, and Dvořák, and the first movement of a Quintet for pianoforte and strings by Mr. Edward Isaacs (the young pianist above-mentioned), who shows some real talent for composition. Several excellent organ performances reflected credit on the teaching of Dr. Kendrick Pyne, one of the best being Miss Barbara Johnson's of Bach's Toccata and Fugue in D minor.

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The singers were very numerous. Of Mrs. Hutchinson's pupils, Miss Hilda de Angelis Johnson deserves special mention for her rendering of the principal soprano solo in the 'Spectre's Bride,' and Miss Ellen Sellars for her singing of a mezzo air from Verdi's 'Don Carlos'; Miss Annie Worsley too gave a specially well-studied rendering of Schubert's 'Die Allmacht.' Among the tenors Mr. Webster Millar achieved a striking success in the first of Wagner's 'Schmiedelieder,' as, among the baritones and basses, did Mr. Frank Barker in the 'Flying Dutchman's' monologue, his performance being equally remarkable for dramatic power and good pronunciation of German. There were also some highly effective pieces for vocal ensemble, representing the work of Miss Lemmens-Sherrington's operatic singing class.

Obituary.

MISS CONSTANCE BACHE.

With much regret we place on record the death of Miss CONSTANCE BACHE, which took place after only five days' illness at Montreux, on June 28. The youngest child of the late Rev. Samuel Bache, a well-known Unitarian Minister of Birmingham, and niece, on her mother's side, of the late Rev. Dr. James Martineau, she was born at Fairview House, Hagley Road, Edgbaston, on March 11, 1846. Her musical gifts were fostered by her brother, Walter, and by the late James Stimpson, of Birmingham; she then studied at the Munich Conservatorium, and subsequently under Professor Klindworth and Mr. Fritz Hartvigson. Owing, however, to an unfortunate accident to her right hand, Constance Bache had to give up the career of a public performer, and although she played at concerts at Birmingham previous to settling in London, she devoted herself to teaching and to literary-musical work. In her quiet, pleasant way she carried on the work of her two brothers, Francis Edward (whose promising career was cut short by his early death in 1858) and Walter. One of the best results of her literary work was the interesting volume from her pen, entitled 'Brother Musicians,' in which she ably portrayed the different characteristics of her two brothers.

Miss Constance Bache was very successful as a translator from German into English. Among the latter achievements must be mentioned the librettos of Liszt's 'St. Elizabeth,' Mozart's 'Bastian and Bastienne,' Humperdinck's 'Hänsel und Gretel,' Schumann's 'The Rose's Pilgrimage,' and Scenes from Goethe's 'Faust' Also Liszt's 'Letters'; Heintz's analyses of Wagner's works; Lohe's 'Catechism of Music'; Hans von Bulow's annotations of Cramer, Chopin, &c. She lectured on 'Modern Russian composers,' and one of the last acts of her busy life was to write a charming 'appreciation' of her old friend Mr. A. J. Hipkins in the columns of the July issue of the *Monthly Musical Record*, which, sadly enough, appeared after her own death. Miss Constance Bache was of a singularly beautiful disposition, and her loss will be greatly felt by those who had the privilege of her friendship.

DAN GODFREY.

Godfrey is an honoured name in the history of British military music. Charles, the founder of the family (1790-1863), served for fifty years in the band of the Coldstreams, first as a bassoon-player and afterwards as bandmaster. He was succeeded in the bandmastership by his second son Adolphus Frederick—known as Fred. Godfrey—while Charles, his third son, became bandmaster of the Royal Horse Guards. DANIEL, his eldest son, and the most distinguished of the Godfrey quartet, died, we regret to record, at Beeston, Nottinghamshire, at the residence of his eldest daughter, on June 30, aged seventy-one. Born at Westminster on September 4, 1831, at the age of fifteen he entered the Royal Academy of Music as a student, his principal study being the flute. He subsequently became professor of military music at that Institution, of which he was afterwards elected a Fellow.

On July 2, 1856, Dan Godfrey enlisted in the band of the Grenadier Guards, and two months later, through the influence of the late Prince Consort it is said, the young musician of twenty-four years was appointed bandmaster of that famous regiment. One of his first duties as bandmaster was to play into London the brigade of Guards on their return from the Crimea in the autumn of 1856. For that occasion he composed a special march entitled 'The Return of the Guards,' and those who, even as 'tiny tots,' saw that remarkable procession, will recall the stirring nature of the scene. In 1863 the officers of the Guards gave a magnificent ball to King Edward VII. and Queen Alexandra (then Prince and Princess of Wales) in celebration of their marriage. For this occasion Dan Godfrey composed his famous 'Guards' waltz, which took the town by storm and made the name of its composer. This was followed by the 'Mabel' and 'Hilda' waltzes, which for a long time were much in vogue. As an arranger of music for military bands he was very successful.

Godfrey and his famous band of the Grenadiers made a great sensation in America during their visit to the States in 1872, in celebration of the centenary of American Independence. In order that this invitation of the United States Government might be accepted, a special Act of Parliament had to be passed which permitted the band to leave this country and wear the British uniform on 'the other side.' The scene at the first concert (at Boston) was one of the wildest enthusiasm. When the redcoats and bearskins made their appearance an audience of 60,000 rose, and as the bandsmen played 'The Star-Spangled Banner' so intense was the excitement that the assembled multitude gave vent to their feelings by singing 'God save the Queen,' followed by renewed vociferations of delight.

For many years the efficiency and popularity of the Grenadiers' band remained at a very high level, due to the skill of its equally popular bandmaster. General satisfaction was expressed when, on the occasion of her Jubilee, Queen Victoria made Dan Godfrey a Second Lieutenant (June 20, 1887), he being the first English bandmaster to hold a Commission in the British Army. In 1896, Lieut. Godfrey retired from the Army and received a handsome testimonial from the officers of the Guards in recognition of the splendid service he had rendered for forty years to the cause of military music. It should be stated that his period of service was extended beyond the usual time-limit of compulsory retirement, and this at the special desire of Queen Victoria, always a true friend to the art of music.

STANLEY LUCAS.

We regret to learn as we go to press of the death of Mr. STANLEY LUCAS, which took place at his residence, 112, Alexandra Road, South Hampstead, on the 24th ult. The son of Charles Lucas, a former Principal of the Royal Academy of Music, he was born at Charlotte Street, Portland Place, May 6, 1834. Mr. Stanley Lucas was well-known in London musical circles—as a music publisher, as secretary of Henry Leslie's choir in its early years, as secretary of the Philharmonic Society from 1866 to 1880, and more especially as secretary of the Royal Society of Musicians for the long period of forty-two years, from 1861 to the time of his death.

Miss EDITH MILLER, well known as a contralto vocalist, and a much esteemed teacher of singing, died at St. Leonards on June 27. Miss Miller's most notable appearances were as the *Witch* in 'Hänsel und Gretel,' of which, at Daly's Theatre, she was the original impersonator, and also as *Madge Wildfire* in Mr. Hamish MacCunn's opera 'Jeanie Deans.'

The following awards have been made at the Royal Academy of Music:—The Joseph Maas Exhibition to Ben Calvert (of Halifax); The Walter Macfarren Medals to Rosamond Ley and E. York Bowen (of London); The Frederick Westlake Prize to E. York Bowen; The Charlotte Walters Prizes to Isabel Merson and Alison L. Gillies; The Julia Leney Prize to Rita Jacobs (of Sydney, Australia).

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Reviews.

French Music in the XIXth Century. By Arthur Hervey. [Grant Richards.]

In a few introductory remarks the author explains 'what my object in writing this volume has been.' He has dwelt on those composers who 'have contributed to the evolution of the art.' It is therefore not a history book crammed with names of composers and titles of their works, and with lists of dates of production; but, as he calls it, 'a bird's-eye view of the *musical movement* in France during the past century.' In writing of music in Germany or England a writer would naturally have much to say about instrumental and also sacred works, but, as Mr. Hervey remarks, 'music in France chiefly relates to music connected with the drama.' With few exceptions therefore he has little to say about chamber, symphonic, or sacred compositions. In the opening chapter, 'Méhul and the last of the Classics,' there are many interesting remarks on Gluck and Grétry, Gossec, and Méhul, Cherubini, Spontini and Lesueur, who for the most part have passed into oblivion, but who all contributed directly or indirectly to the evolution of the art.

Rossini's operas may be full of 'catchy tunes,' and 'overcharged with vocal ornamentation'; 'William Tell,' his last and greatest work, however, forms the 'starting-point of a new departure.' A whole chapter is devoted to Meyerbeer, 'over-praised during his lifetime,' but since 'considerably underrated.' This composer has been treated with severity: Schumann dismissed him with a cross, inferring that burial was all his 'Prophète' deserved; Mendelssohn was indignant at what he considered the triumph of a false art; and Wagner's attitude towards him was hostile. Mr. Hervey is fully aware of certain drawbacks in his operas, but looks upon him as 'one of the reformers of the lyric drama,' and much that he says is worthy of consideration. Another chapter, on 'Gounod and his influence,' shows that the author can distinguish between the strong and the weak points of a composer. Particular notice is naturally taken of Berlioz. The special qualities of his music are described as sincerity and enthusiasm, and as a factor in the evolution of the art he is, of course, of immense importance. In treating of modern French composers Mr. Hervey expresses special admiration for César Franck's 'Les Béatitudes,' and for M. Bruneau, whom he regards as 'one of the most gifted musicians of the age.'

This must not be regarded as a review of the whole book; certain chapters and certain names have been selected to show the general trend of the writing. Although brief it contains a great deal of thought, and therefore there is much to be learnt from it. We do not share all the writer's opinions, but find in it the very qualities which he so praises in Berlioz: sincerity and enthusiasm.

NEW HARVEST ANTHEMS.

O that men would praise the Lord. By John B. McEwen.
Hearken unto me, ye holy children. By W. H. Bell.
Father of Mercies, God of Love. By the Rev. E. Vine Hall.

Mr. McEwen writes instrumental music with the assurance of having something to say and the knowledge of how to express it appropriately. In his anthem 'O that men would praise the Lord' will be found qualities that will appeal to musicians and interest competent executants. We say competent because, although not excessively difficult, the anthem imperatively demands a well-trained choir to do it justice. It opens with a jubilant chorus in four parts, which leads to a soprano solo. This is succeeded by a passage for the basses in unison, who give out a bold theme, which is subsequently treated contrapuntally by the full choir and ultimately leads up to an imposing climax.

Mr. W. H. Bell has taken the text of his anthem from Ecclesiasticus, Chap. xxxix., and set it to melodious and flowing music very suitable to the sentiment of the words. The composition begins with a baritone solo admirably laid out for the voice and, of some length. The remainder of the anthem is choral. The concluding chorus opens in solid harmony; but it gives place to a well-defined theme announced by the tenors, at first treated fugally, after which solid four-part writing recurs. In the concluding bars the vocal writing is expanded into seven parts with fine effect. The independence of the accompaniment will interest the organist.

No one writes for the church in a more devotional spirit, and with greater perception of what is grateful to modern ears and choristers, than the Rev. E. Vine Hall, and his anthem 'Father of Mercies, God of Love' is a notable example of his familiar style. The words are those of 'Hymns Ancient and Modern,' No. 388, and they are treated with a variety of resource that can scarcely fail to cause the work to become popular. It embraces short solos for soprano and bass, a melodious quartet, an effective chorus, and a dignified chorale, concluding with a five-fold Amen.

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50 Studien über die Etüden von Fr. Chopin, Nos. 3, 4, 8, 9, 10, 11, 14, 24, 26, 27, 28, 32, 36, *und* 48; und *Neue Konzert-Bearbeitung von dem Rondo (Perpetuum mobile) aus der I. Sonate, Op.* 24, *von C. M. von Weber.* Von Leopold Godowsky.

[Schlesinger (R. Lienau), Berlin.]

What was the aim of M. Godowsky in arranging Chopin's 'Études' in various ways, some for the left hand alone, others with additions, or two and three combined together? On that aim depends one's opinion. If the distinguished pianist puts them forward as improvements on the originals, then we condemn them. But if merely to show his own skill in the art of weaving together figures and melodies—some his own, some Chopin's—and, by performing these extraordinarily difficult arrangements, to show his truly marvellous technique, then they deserve all praise. They are indeed fearfully and wonderfully made, and for pianists who wish to study the highest stage of technical development, most useful and interesting. When M. Godowsky plays them with astounding bravura and apparently with the greatest ease, the difficulties are not realized. But let any pianist who has fairly mastered the 'Études' in their original form try to interpret them, and he will soon find out that it would require much time and an enormous stock of patience before he could even give a rough idea of their contents. They are perfectly fascinating, and the interest is not purely technical.

The Weber Rondo arrangement is certainly brilliant and effective, as all can testify who have heard it performed by M. Godowsky; yet it does not seem to be right to touch-up works in this way. The transcriber, however, is not the first who has thus transgressed by tampering with the text.

Four Characteristic Waltzes arranged for Violin and Pianoforte. By S. Coleridge-Taylor (Op. 22).
Twelve Transcriptions for Two Violins and Pianoforte, in Two Books. By Alfred Moffat.

[Novello and Company, Limited.]

'Four Characteristic Waltzes' by S. Coleridge-Taylor have been republished in separate numbers, as arranged by the composer for violin and pianoforte, and under the following new titles:—1. Valse Bohémienne; 2. Valse Rustique; 3. Valse de la Reine; 4. Valse Mauresque. There is considerable character and a great deal to charm in these interesting waltzes, which have already found much favour, and violinists will welcome them in this new form.

The 'Twelve Transcriptions for Two Violins and Pianoforte' by Alfred Moffat have also lately been republished in two books instead of one, and they should prove very suitable for home and school purposes. The contents are well selected from works by Gluck, Corelli, Leclair, Handel, Haydn, Siprutini, Schubert, Beethoven, and Mendelssohn. The violin parts present no difficulties, and, with one exception, are all within the compass of the first and third positions.

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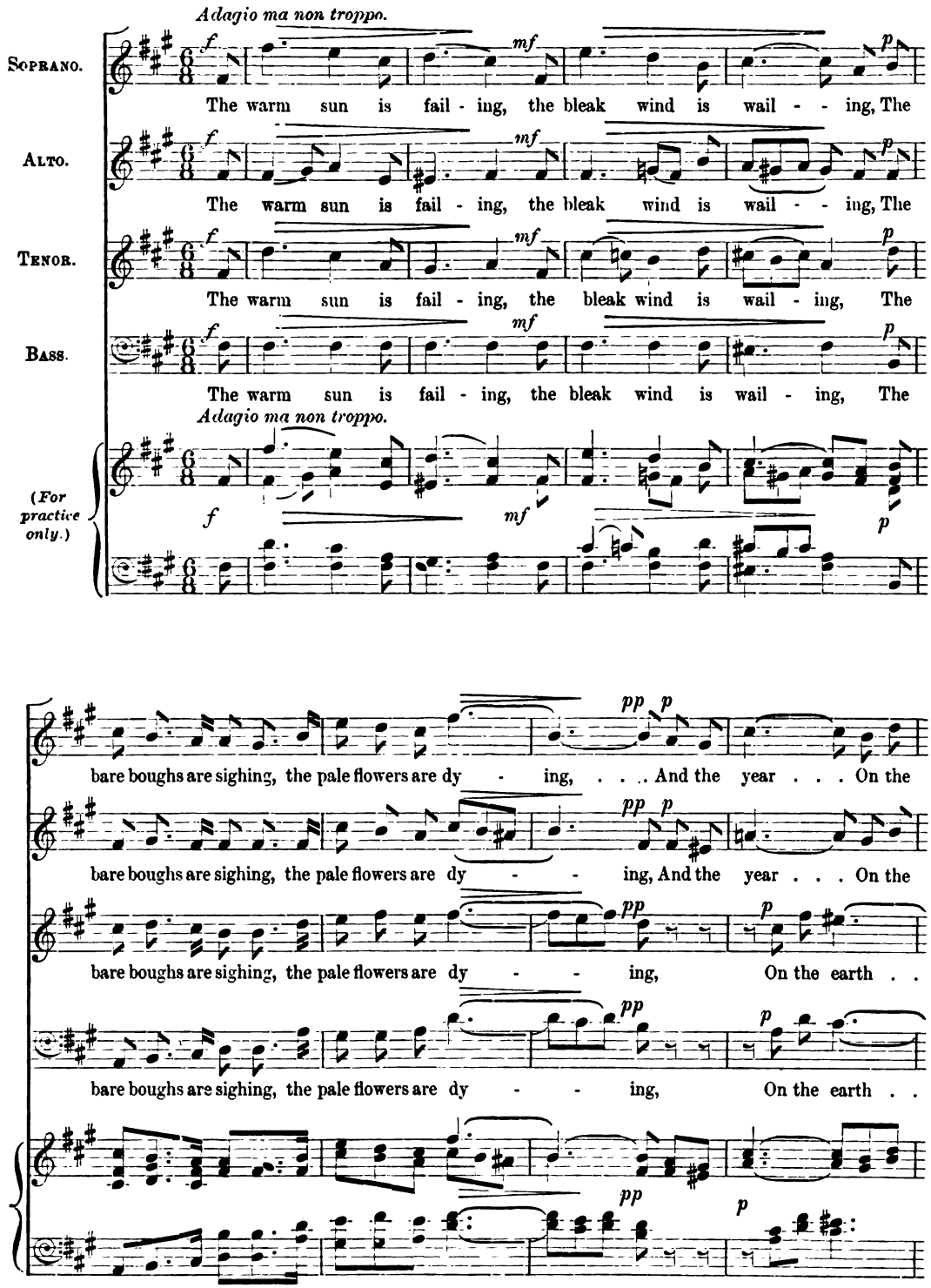
Autumn.

FOUR-PART SONG.

Words by SHELLEY. Composed by FRANK BRIDGE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK



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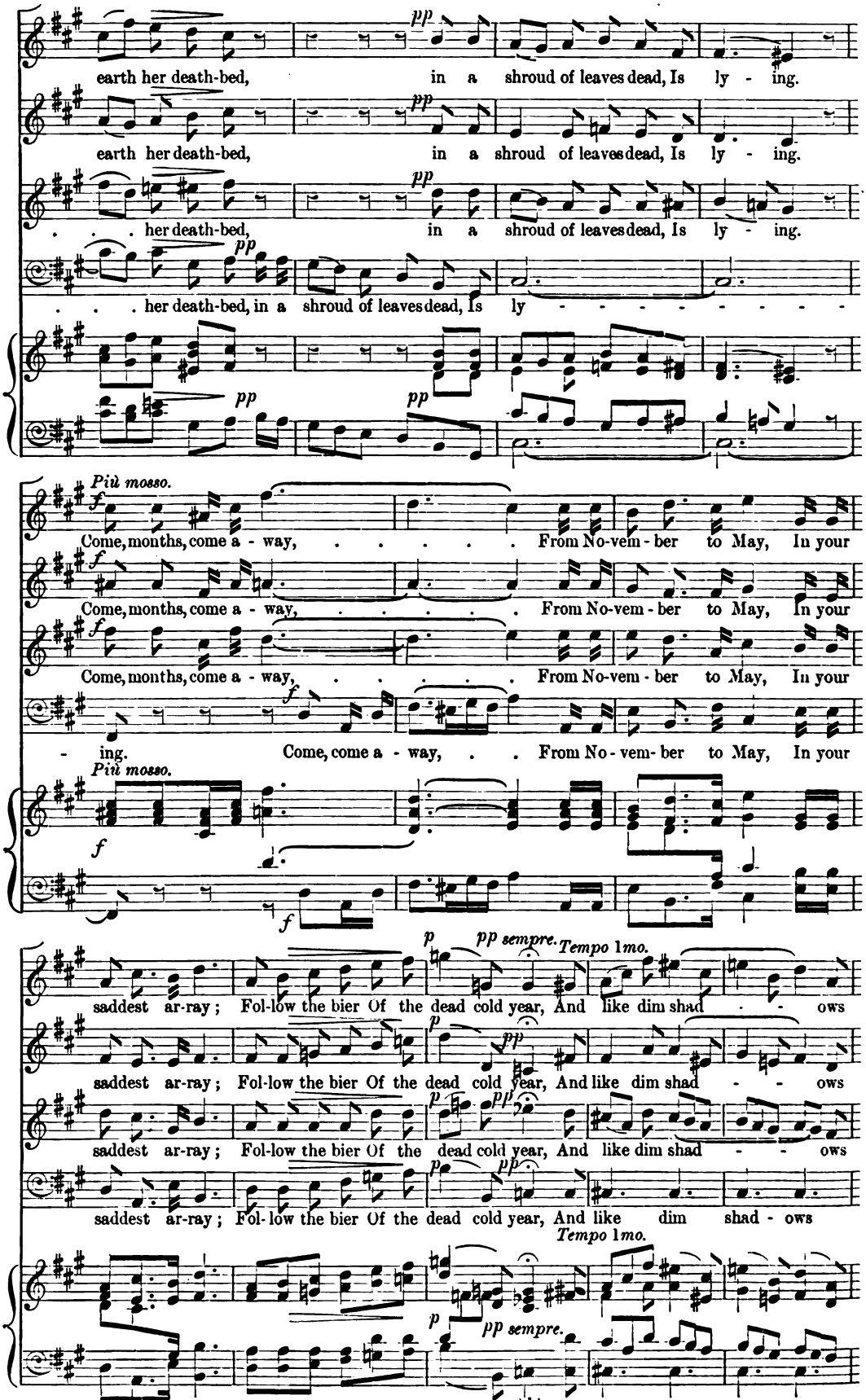
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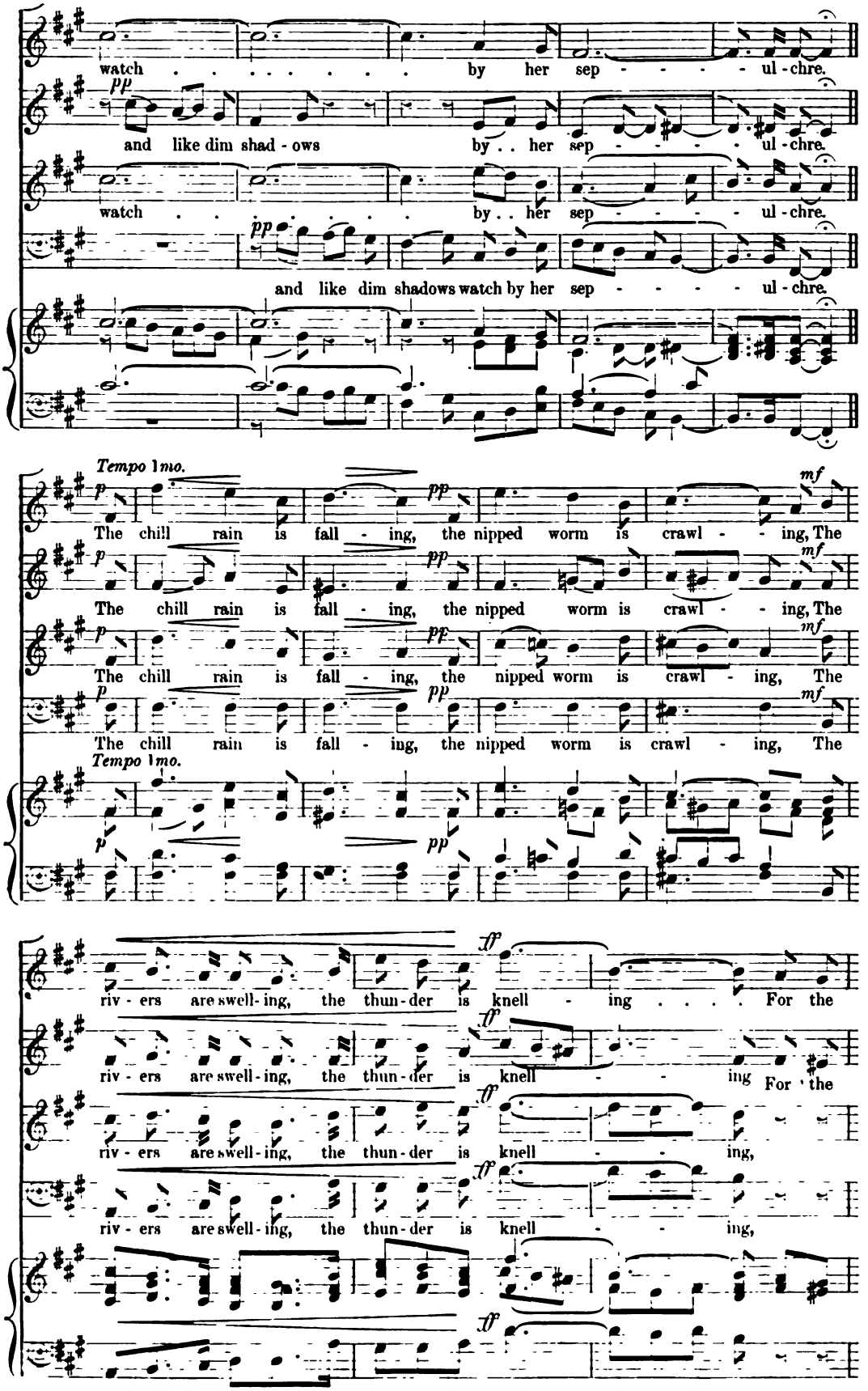
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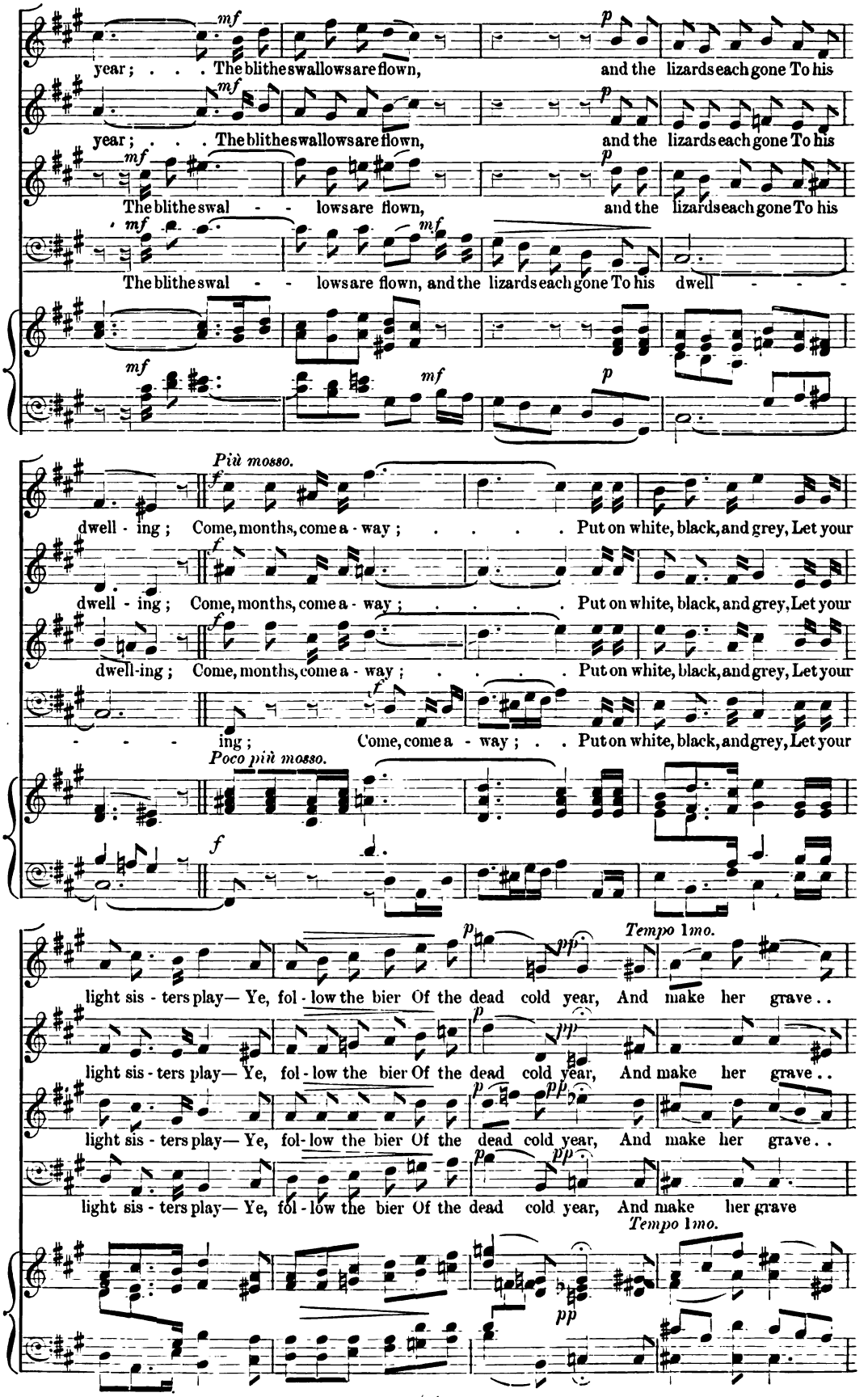
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FATHER OF MERCIES, GOD OF LOVE

ANTHEM FOR HARVEST

THE WORDS WRITTEN BY ALICE FLOWERDEW (*H. A. & M.*, *No.* 388)

THE MUSIC COMPOSED BY THE

REV. E. VINE HALL, M.A.

LATE PRECENTOR OF WORCESTER CATHEDRAL.

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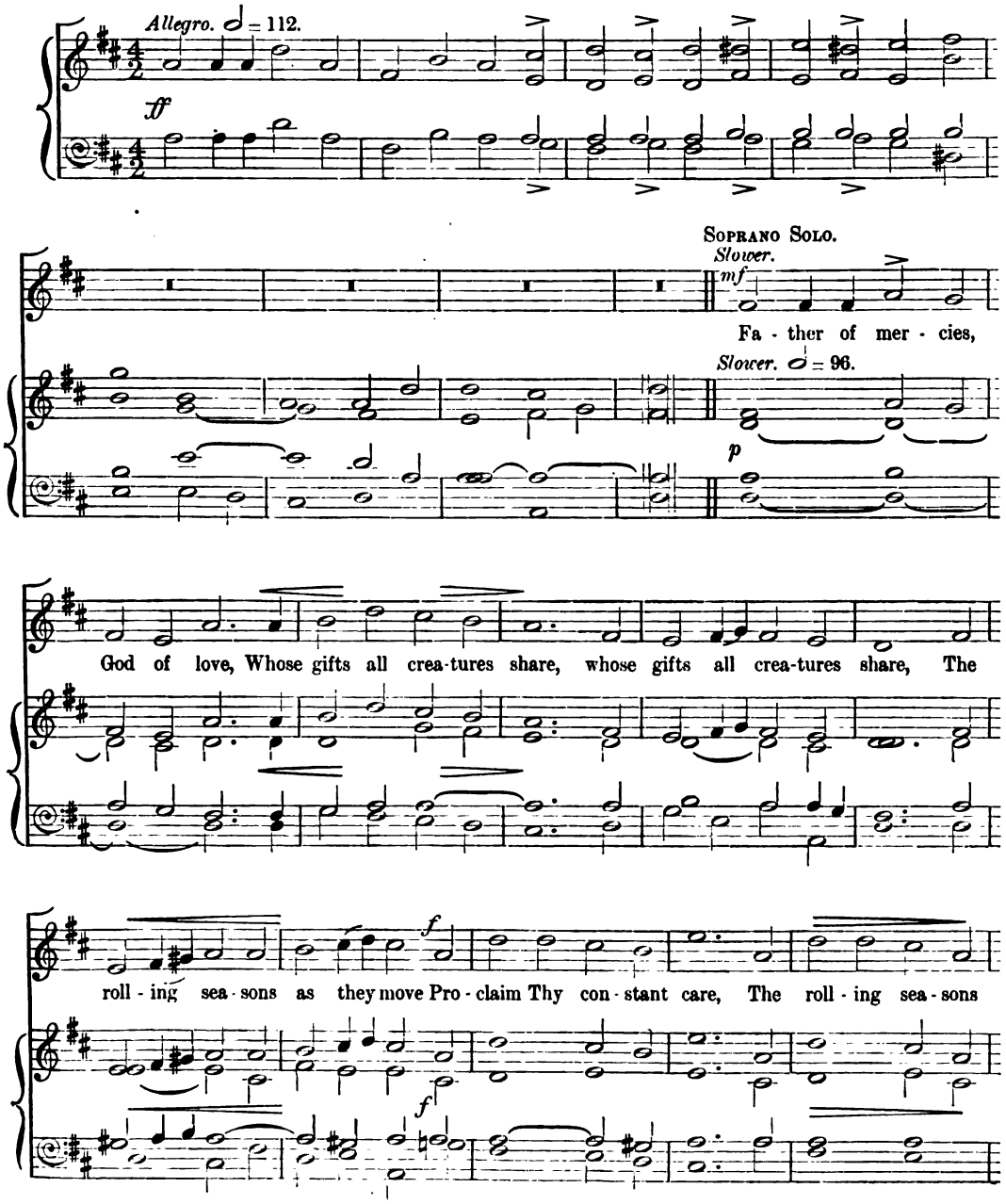
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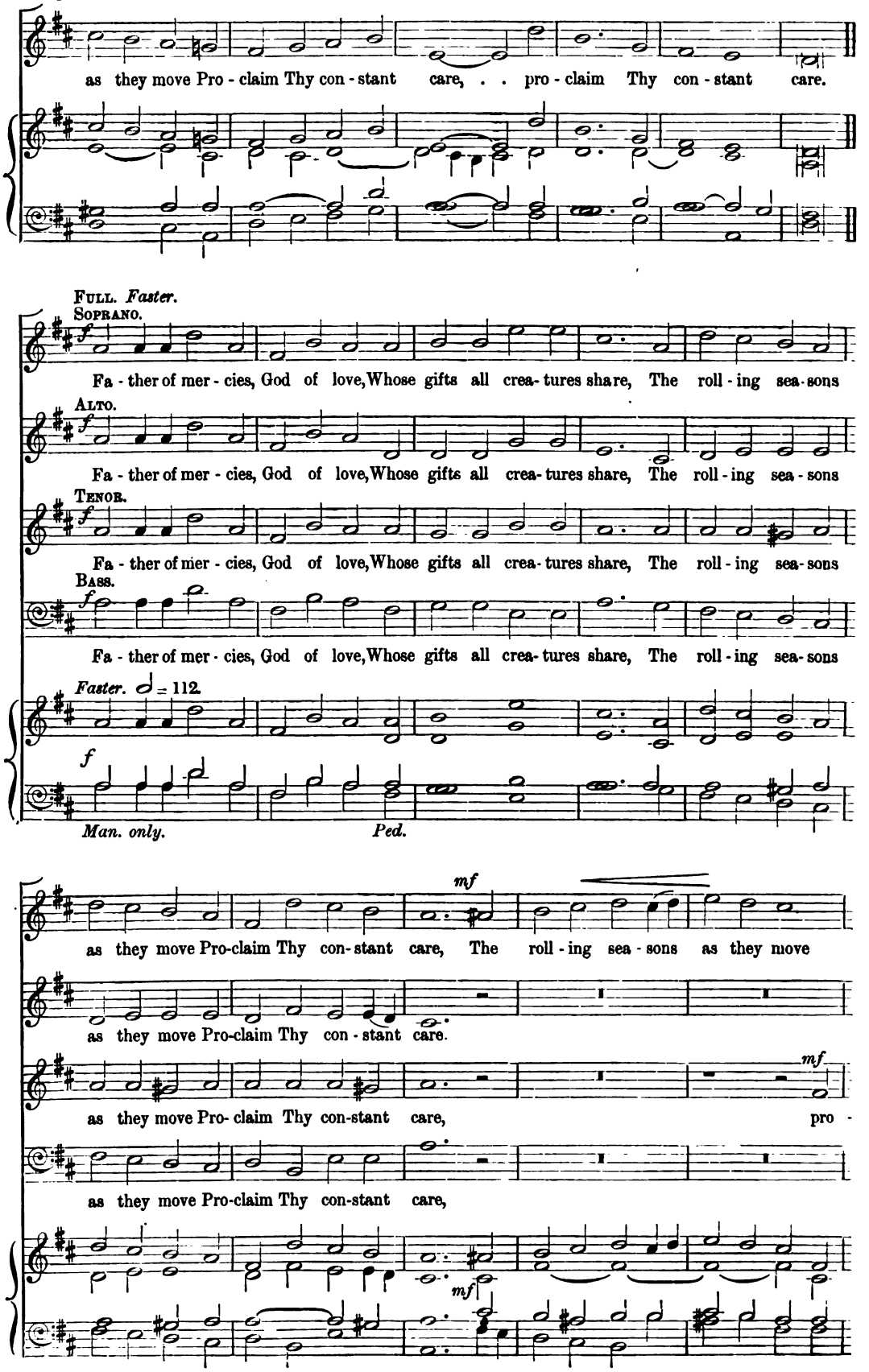
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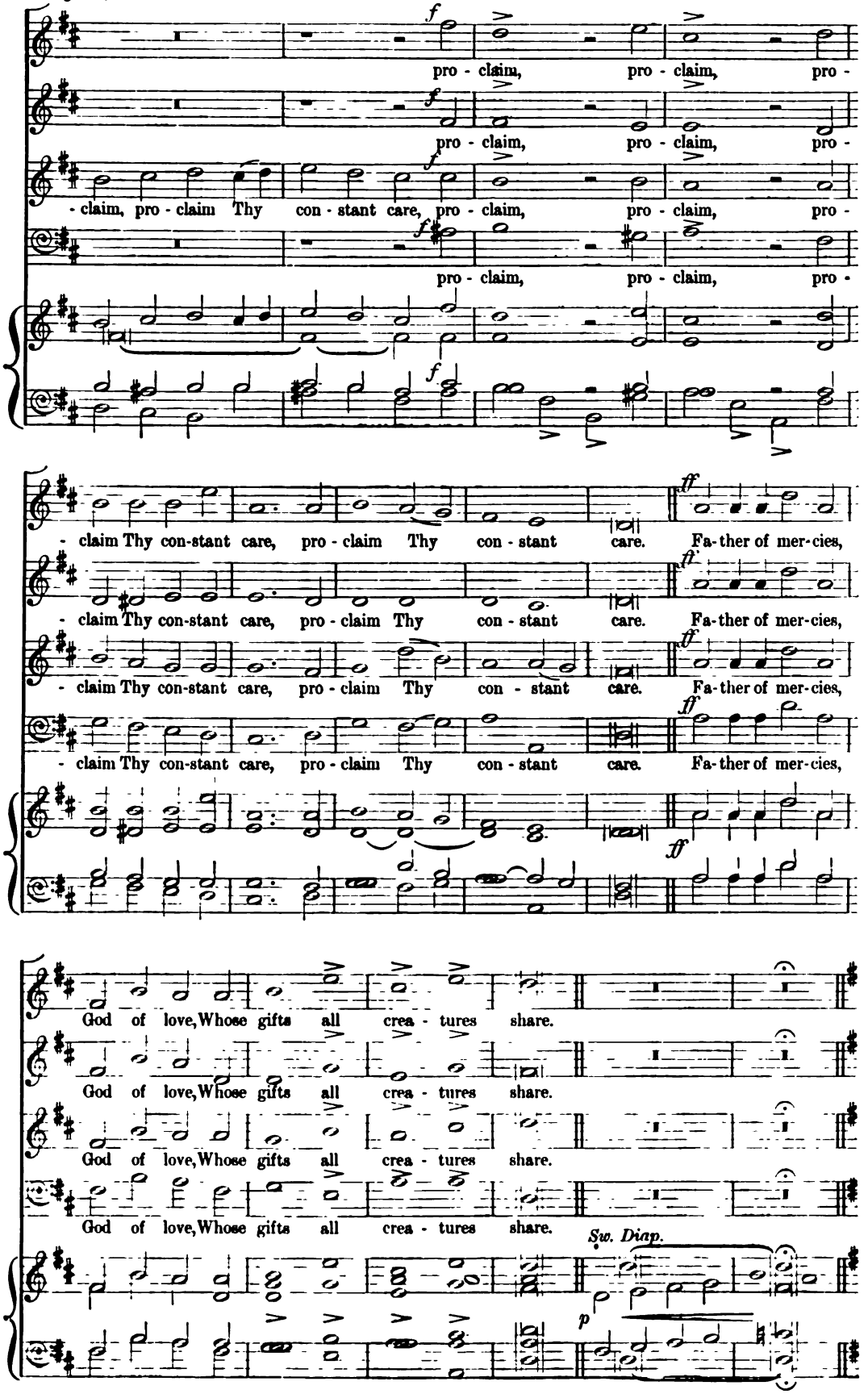
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FATHER OF MERCIES, GOD OF LOVE.

BASS SOLO. *Slower.*

mf

When in the bos - om of the earth The sow - er hid the grain, Thy goodness marked its

Slower. ♩ = 96.

mf

se - cret birth, Thy good-ness marked its se - cret birth, And sent the ear - ly rain, and

sent the ear - ly rain, Thy good-ness marked its birth, And sent the ear - ly,

ear - ly rain. *f* Fa - ther of mer - cies, God of love, Whose gifts all creatures share.

p *f*

Animato.

FULL. *Faster.*

ff

Fa - ther of mer - cies, God of love, Fa - ther of mer - cies, God of love, Whose

FULL.

Fa - ther of mer - cies, God of love, Fa - ther of mer - cies, God of love, Whose

FULL.

Fa - ther of mer - cies, God of love, Fa - ther of mer - cies, God of love, Whose

ff FULL.

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Animato. Faster. ♩ = 112.

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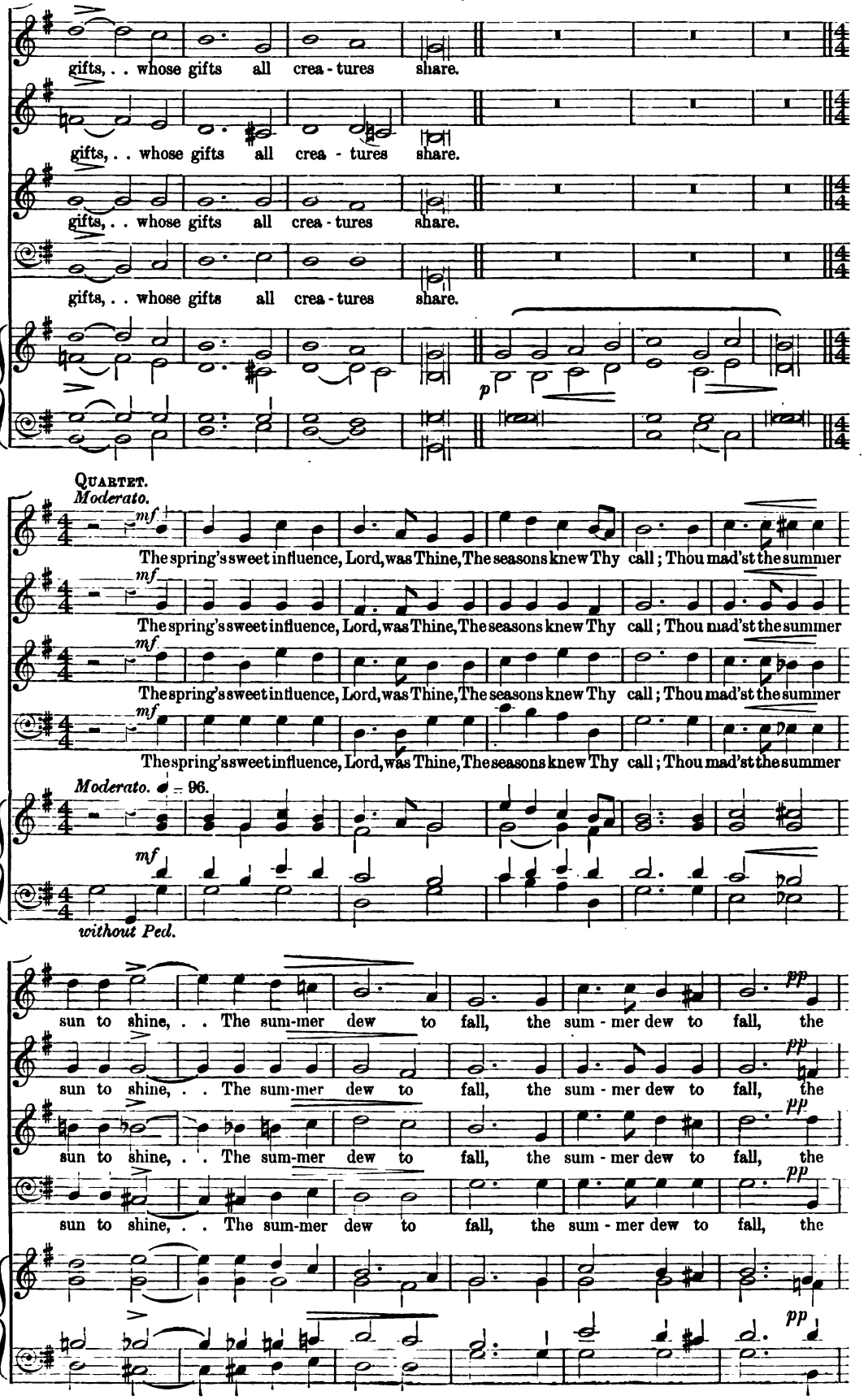
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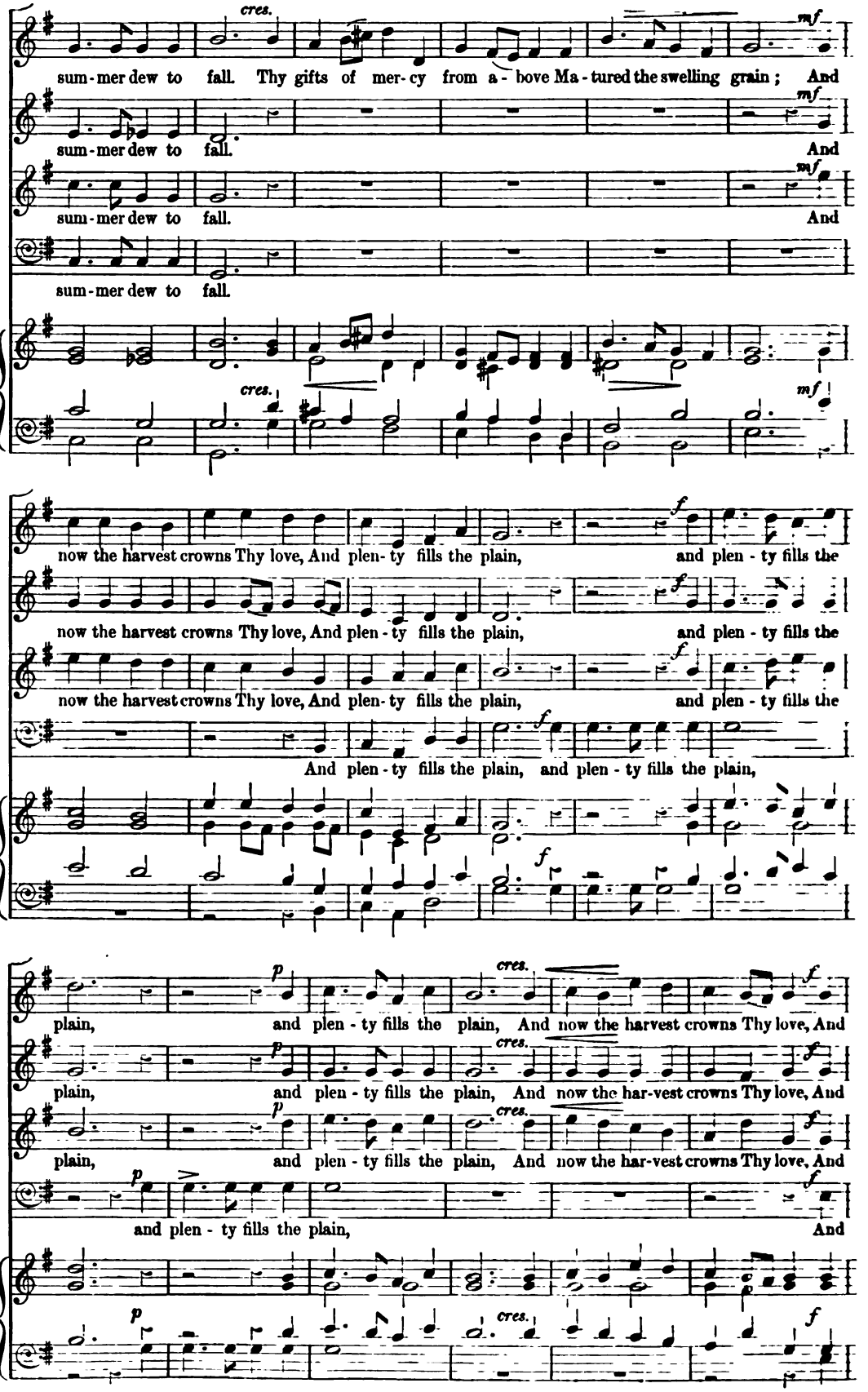
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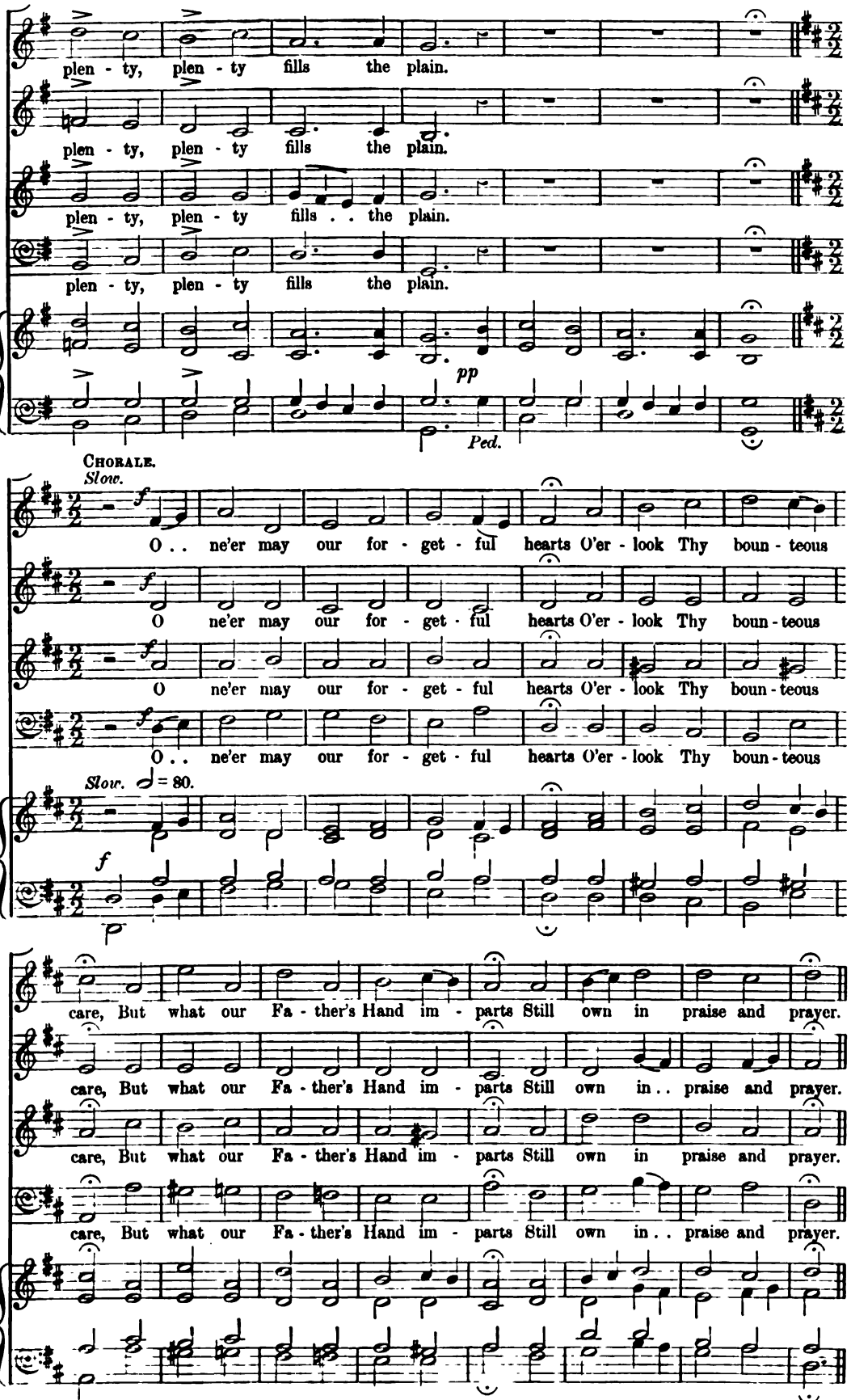
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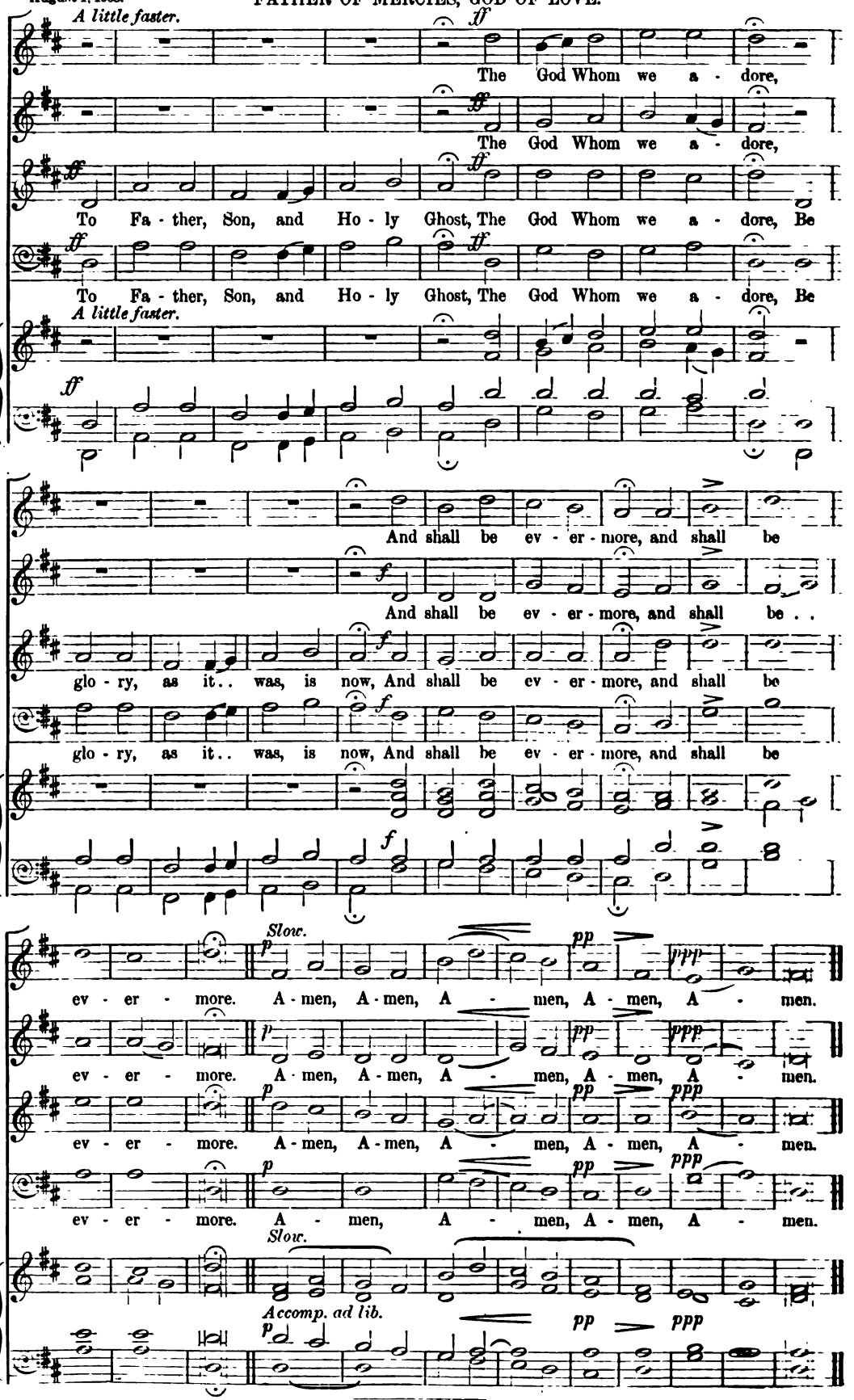
FATHER OF MERCIES, GOD OF LOVE.

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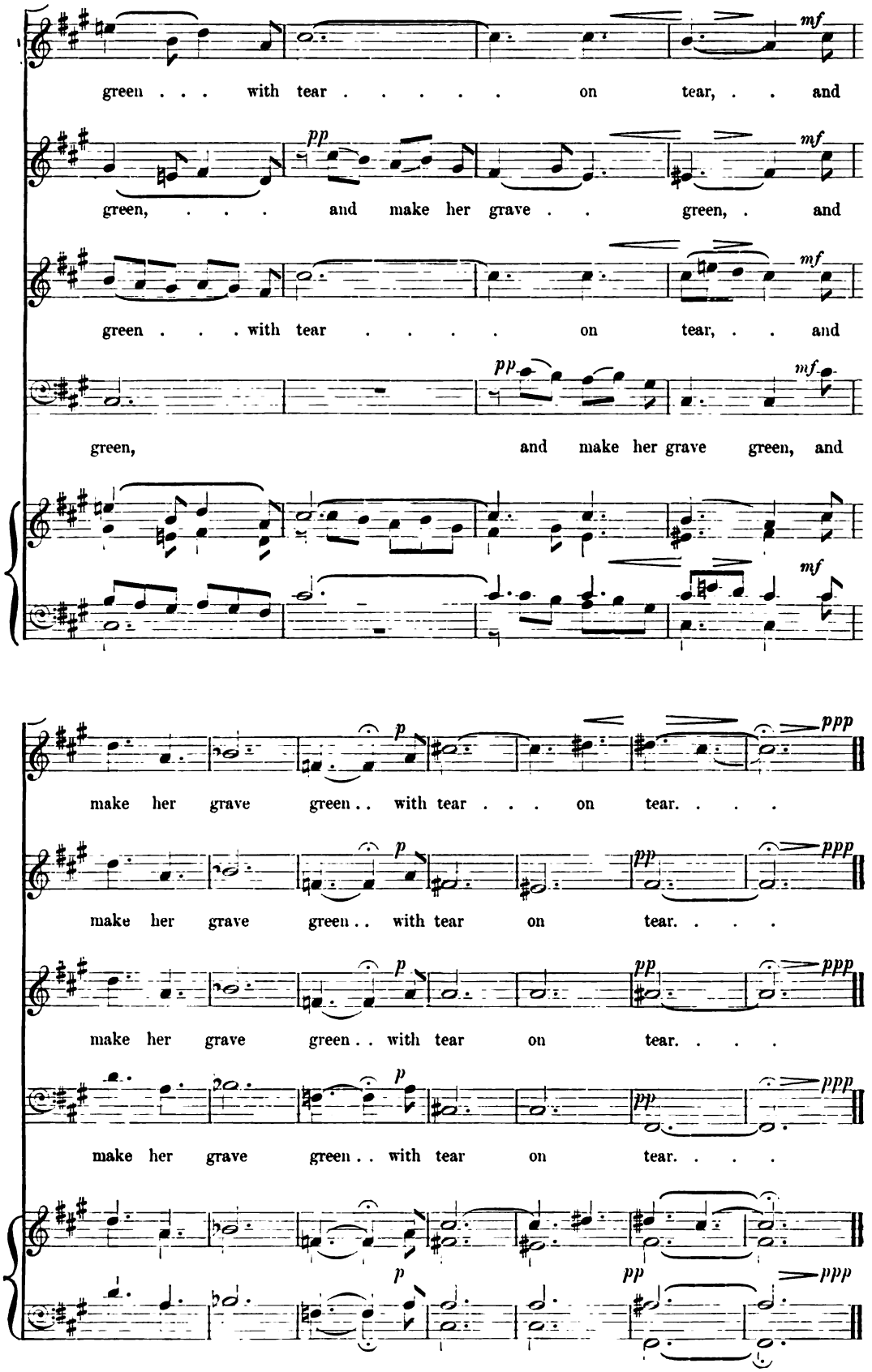
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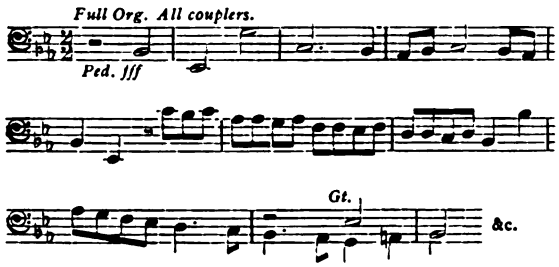
REVIEWS.—(*Continued from page 540.*)

Concerto for Organ and Orchestra. By Horatio Parker (Op. 55). [Novello and Company, Limited.]

The literature of the organ is not very extensive in regard to concertos for this instrument. Composers do not seem to favour the combination of organ and orchestra, therefore when one of the moderns like Professor Parker—an able organist himself—puts pen to paper organically, so to speak, the result is looked for with interest not unmixed with high expectation.

The work before us is scored for brass, harp and strings, that is to say in detail, four horns, two trumpets, three trombones, tuba, drums, harp and strings. The first movement—an *Allegro moderato* in triple time and in the key of E flat minor—opens with solemn sustained chords on the organ, while the strings have broad and dignified unison passages. After a due course of 'development' this concise movement leads into a charming *Andante*, the gem of the work perhaps, in which a solo violin, a solo horn, the harp, with the organ are most happily combined. The only drawback to this section is its brevity. An *Allegretto* in E major, also short, starts with a drum solo of four bars, followed by coquettish passages for the organ, strings and drums, duly relieved by a placid episode in the key of A flat. The last movement (*Allegro moderato*, in E flat) is the most elaborate and the longest, as it occupies nearly half the number of pages in the printed score. It includes a fugal episode for organ alone, with the following as its subject, of which fragmentary use is made as the movement is imposingly developed :—

This *Finale* is full of contrasts and contains much effective writing. The foregoing, though by no means exhausting the subject, may be sufficient to call attention to a work which is charged with that earnestness of purpose so characteristic of Professor Parker's creative gifts. The concerto, which is dedicated to Dr. G. R. Sinclair, of Hereford, has been effectively arranged for organ solo by Mr. David Stanley Smith.

Denkmäler der Tonkunst in Oesterreich. IX. Jahrgang. Erster Theil, Lieder des Oswald von Wolkenstein; Zweiter Theil, Johann Josef Fux, Instrumentalwerke I.

[Wien: Artaria & Co.]

The text of the first volume has been edited by Herr Dr. Josef Schatz, the music by Oswald Koller. Oswald von Wolkenstein was born in the Tyrol about the year 1377, and from his poems he appears to have been a great traveller, and also a great linguist. The story of his life is interesting and often romantic, but we must here refrain from any details; he died in 1445. As regards his music it may be noted that he was a contemporary of Dunstable. Of the three manuscripts of his poems two contain music; some of the songs are for one voice, some for several voices. As documents for the history of the music of that period they are of importance, and some of the melodies have even now freshness and charm.

The prefaces by the editors named above show an immense amount of painstaking research. There are portraits of Wolkenstein, and facsimiles from the manuscripts, &c. It is a volume which will be simply invaluable to all who have to study the poetry and music of the first half of the 15th century.

The second volume is devoted to J. J. Fux, principally known to musicians as the author of the celebrated 'Gradus ad Parnassum,' the text-book used by Haydn when he taught Beethoven counterpoint. Fux was a prolific composer, but until the two volumes of sacred compositions appeared in the *Denkmäler* in 1894 and 1895, little of his music had been printed. As a rule, great theorists are dry composers; but the contents of the volume under notice show that he at any rate was an exception. There are two sonatas, one *a quattro*, the other *a tre* of dignified character, in which Fux's contrapuntal skill is fully displayed; also two most delightful Suites. Both are scored for two oboes, two violins, viola, bassoon, and violone with continuo. Anyone whose idea of Fux is that he was a dry old fogey will do well to look at those Suites.

Aubade and Rêverie for Violin and Pianoforte. By A. D'Ambrosio.

Three Compositions for Violin and Pianoforte. By Josef Bláha.

Song of Thanksgiving for Violin and Pianoforte. By Alexander C. Mackenzie.

[Bosworth and Co.]

Two pleasing violin solos with pianoforte accompaniment are 'Aubade' and 'Rêverie' by A. D'Ambrosio. Both pieces are most agreeably written for the solo instrument, and the accompaniments are excellent.

Of three compositions for violin and pianoforte by Josef Bláha, the accomplished professor at the Royal Academy of Music, No. 1, a very effective Sérénade, is most likely to win general favour. Its character is perhaps more suggestive of an impassioned Rêverie rather than a soothing Sérénade; but, after all, 'What's in a name?' The music is the thing to consider, and here is a solo which will thrill the heart and the fingers of many a violinist. No. 2, 'Chanson Triste,' is a plaintive little *morceau* in G minor (the key chosen by Tschaïkovsky for his exquisite little piece with the same title) not lacking in expressiveness; whilst No. 3 is a strong, stirring, and emotional 'Scherzo Bohémienne,' dedicated to Kôcian. This piece requires considerable skill from its performer, as the greater part of it is written in double stopping, some of which necessitates much deftness of fingering to overcome neatly. In each case the accompaniments are very skilful and in every respect most satisfactory.

The 'Song of Thanksgiving' from Sir Alexander Mackenzie's orchestral suite, 'London day by day' has been effectively transcribed for violin and pianoforte.

Essais de Technique et d'Esthétique musicales. Première série: I. Les Maîtres Chanteurs de Richard Wagner; II. Étude sur le discours musical. Par Ève Poirée.

[Paris: E. Fromont.]

The first volume of this work (published in 1898) gives a brief account of the genesis of the 'Meistersinger' and of its contents, after which the thematic material is discussed. The themes connected with the various personages are grouped together, and their interconnections and modifications according to various mental or material states are most clearly set forth. The author's intimate knowledge of the score has enabled him to write in clear, convincing and also concise manner. The second part (published last year) is a larger and far more elaborate volume. Man manifests his psychical activity in two ways: by language and gesture, or by gesture alone, using the latter term in a general sense. Gesture may be divided into movements and sensations, and it is the province of art to evoke them more or less artificially, more or less characteristically. This is the text on which the long but able sermon is based. Space forbids a detailed notice; we feel sure, however, that all who read the first and simpler part of the work will be strongly inclined to devote time and attention to the deeper study on the 'Discours Musical.'

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THE PHILHARMONIC SOCIETY.

The directors of the Philharmonic Society are to be congratulated on the artistic success of the ninety-first season which terminated on June 25 at Queen's Hall. To Dr. Frederic H. Cowen in particular the thanks of music-lovers are due for his influence in the choice of works and for their fine interpretations, those of several masterpieces of classic fame having attained a standard of excellence it would be difficult to surpass. The programme at the concluding concert presented a mixture of the art of past and present days typical of the selections at the previous concerts, and testifying to the 'progressive conservatism' which has so greatly conduced to the present vigorous life of the veteran Society. The evening's music opened with the Prelude and Angel's Farewell from Dr. Elgar's 'Dream of Gerontius.' The noble 'Judgment' theme with which the Prelude opens was most impressively announced, and it may be said that in its entirety the excerpt had never been so finely played.

The next item set down in the programme—Sir Charles Stanford's vocal scena 'Die Wallfahrt nach Kevlaar'—had to be omitted, owing to the indisposition of Madame Blanche Marchesi, and therefore Dr. Elgar's music was succeeded by Mozart's Violin Concerto in D, with Herr Kubelik as soloist. The frequent performance of this composer's music just now is peculiarly welcome and desirable. It is welcome because its perfection of form and studied grace are refreshingly restful amidst the storm and stress which characterizes so much modern music: and it is desirable because familiarity with Mozart's style is calculated to exercise a salutary influence in checking tendencies to exaggeration, and to keep alive a taste for clearness of design and great effects secured by simple means. The Concerto in D is one of the most lovable of the six. It is not the business of the analytical writer to praise or blame critically, but in this instance he may be pardoned for saying in his remarks on the slow movement, 'How consummately graceful, as well as simple, is this music!' Does it not just express what every genuine music-lover must feel? Herr Kubelik has never been heard to greater advantage as an artist, and he certainly increased his reputation amongst us by his beautifully finished phrasing and sympathetic playing on this occasion. He subsequently interpreted Corelli's Sonata 'La Follia,' which was delightfully rendered to the pianoforte accompaniment of Herr Schwarb. It is scarcely necessary to say that the fullest justice was done to Dr. Cowen's happily-named orchestral poem, 'A Phantasy of Life and Love,' played on this occasion for the first time at these concerts, and an impressive interpretation was secured of Tschaïkovsky's Fourth Symphony in F minor. It should be recorded that the spirit and *verve* of the orchestral playing were specially praiseworthy, as Dr. Cowen and the orchestra had been working hard all the afternoon at the Handel Festival.

THE ROYAL ACADEMY OF MUSIC.

The concerts given by the students of the Royal Academy of Music rarely fail to possess interesting features, either by the exhibition of promising executive talent or by the production of new compositions. The latter specially distinguished the performance at Queen's Hall on June 26. On that occasion were produced an overture entitled 'Cyrano de Bergerac,' by Mr. Paul Corder, and a Concertstück in G minor for organ and orchestra, by Mr. Benjamin J. Dale, who played the solo part of his work with notable skill. The concert piece is more than a testimony of the good training Mr. Dale has received at the Academy. Not only is it an estimable production, but it is effectively laid out for the organ and well scored for the orchestra; moreover, the work affords another proof of the talents possessed by this promising student. Mr. Paul Corder's overture is even a still more remarkable composition from so young a musician. The principal themes illustrate *Cyrano's* character as soldier, poet, and humorist. Their treatment in free polyphony is essentially modern, but it is rational, and the orchestration bears witness to perception and knowledge of effect. Sir Alexander Mackenzie conducted excellent performances of both works, and they were much applauded. Some skilful and tasteful pianoforte, violin and violoncello playing was heard respectively from Miss Julia Higgins, Miss Marjorie Hayward, and Mr. Bertram W. O'Donnell, and the singing of Miss Verena Mutter and Miss Thérèse Grabowski bore witness to judicious cultivation of natural gifts.

At the chamber concert given in St. James's Hall on the 23rd ult., the following pupils' compositions were produced: an Irish dialect song 'The grand match' by Mr. Arnold E. T. Bax, and four songs by Miss Mabel Colyer, these efforts giving further proof that natural gifts are well directed at Tenterden Street. Of the performers who successfully appeared, Miss Irene Scharrer specially distinguished herself in an excellent rendering of Chopin's 'Andante Spianato and Polonaise in E flat,' while the ensemble class played the 'Song of Thanksgiving' from Sir Alexander Mackenzie's attractive suite 'London day by day,' and a 'Farfalla' by M. Sauret, the conductor of the class.

THE ROYAL COLLEGE OF MUSIC.

The programme of the Students' concert at the Royal College of Music on the 16th ult. was typical of the eclectic taste prevailing at this Institution, no less than of the general excellence of the training therein given. The concert opened with the production of a Concertstück in C for pianoforte, flute, clarinet, bassoon, and horn, composed by Mr. George Dyson. If the work shows the influence of Brahms by its somewhat sombre character, it testifies to earnestness of conception, high aims in artistry, and musicianly craftsmanship. Admirably played by Messrs. James Friskin, Charles Souper, Arthur Leonard, Harold Thornton, and George Manners, the work was warmly applauded.

The other concerted works performed were Mozart's Quartet in E flat and Richard Strauss's Pianoforte Quartet in C minor (Op. 15), two compositions which presented remarkable contrasts in style, not altogether to the advantage of modernity.

CRYSTAL PALACE CHOIR FESTIVALS.

THE LONDON SUNDAY SCHOOL CHOIR.

The London Sunday School Choir, which was founded in 1871, gave two choral concerts at the Crystal Palace on the 8th ult. The occasion derived special interest owing to its association with the centenary celebrations of the Sunday School Union. The first concert was given by a choir of 5,000 children under the direction of Mr. J. Rowley. The programme consisted mainly of easy, straightforward pieces, which were heartily sung and received. The selection of the beautiful aria 'I will sing' (from 'St. Paul') was perhaps hardly justifiable. At the second concert, which was given by a choir of about 4,000 adults, assisted by a full orchestra, one of the best programmes, from the artistic point of view, we have heard at a Crystal Palace concert of this type was performed. But although the music chosen was so excellent, it cannot be said that it was all quite suitable for performance at the Crystal Palace. Among the items were 'The Wilderness' (Goss); 'Hear my prayer' (Mendelssohn); 'Sing unto God' (Handel); and a 'Song of Peace' (Sullivan). A feature was the employment of a select choir for the verse and soli parts. On the whole the performance reached a high standard, and the excellence of the result bore eloquent witness to the capacity of the choralists, and the skill and control of Mr. Whiteman who conducted. The band, besides contributing accompaniments, played under Mr. David Davis the Overture 'Poet and Peasant' (Suppé), and other pieces. Mr. Horace G. Holmes was an efficient organist. It was pleasant to note that Mr. T. Barnard, who has been the general-manager of the Association since its institution thirty-two years ago, was still actively and

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cheerfully attending to his duties. Others of the officials long connected with the movement and still in harness are Mr. Geo. Merritt, Mr. Binns, Mr. Rowley, Mr. Welland Matthews, Mr. W. F. Freeman and Mrs. Mary Layton. A movement is on foot to found a memorial to the memory of the late Mr. Luther Hinton, who for many years was the greatly respected conductor of the adult choir. Particulars can be obtained from Mr. H. E. Kershaw, 96, Mornington Road, Leytonstone.

THE NATIONAL TEMPERANCE CHORAL UNION.

The National Temperance Choral Union held their annual Festival at the Crystal Palace on the 18th ult. A children's choir under the successful direction of Mr. Seemer Betts sang a selection of juvenile pieces which may be described as popular if not as being particularly good. An adult choir under the direction of Mr. W. G. Waller Goodworth gave some really excellent performances of various part-songs and choruses, including 'But as for His people' (Handel), 'Cradle Song' (Smart), and 'Ye Mariners of England.' Altogether 140 choirs took part in the two concerts, some coming from South Wales and others from various Provincial centres. A choral competition in three classes was also a feature of the proceedings.

For some years the Curwen Challenge Shield offered in the chief class had been won at former Festivals of the Union by the Nottingham Tabernacle Choir, but on this occasion the adjudicator, Mr. D. Price, awarded the trophy to the Portsmouth Excelsior Choir, Nottingham coming second, and Reading third.

NATIONAL CO-OPERATIVE FESTIVAL.

At the Festival of the Society held on the 18th ult., music was well to the front. A large adult choir performed a somewhat ambitious selection. The chief item was a short ode for chorus and orchestra by F. Cunningham Woods, 'The Lords of Labour,' which was specially composed for the occasion. The music is broad, simple and vigorous. Mr. Allen Gill conducted. In a choral competition that also took place a Gloucester choir gained the Novello trophy.

London Concerts.

The Moscow Trio—which made its first appearance in London on June 23 at Bechstein Hall—gave a second concert in the same place on the 6th ult. The party consists of M. David Krein (first violin of the Imperial opera house, Moscow), M. Rudolph Erlich (violoncellist, first soloist of the Imperial opera house), and M. David Schor (professor of the pianoforte, lecturer and Laureate of the Moscow Conservatoire). Of greater significance however than their individual abilities is the fact that they have played together for eleven years, an artistic collocation which has resulted in their having attained a unanimity of expression and attack that would seem to be unsurpassable. At each concert was played Tschaïkovsky's Trio in A minor (Op. 50), inscribed 'In memory of a great artist,' and it is doubtful if so finished and significant interpretations had previously been heard in this country. The crispness and delicacy of the playing were enthralling, and the pathetic and the gay were expressed with equal felicity. We hope the Moscow Trio will pay us further visits.

Master H. Vernon Warner, who with his sister gave a pianoforte and violin recital on June 30 at St. James's Hall, made his first appearance in 1896 at the Queen's (small) Hall when, as a boy of nine, his playing attracted much attention by reason of its correctness and expression. Since that time his gifts would appear to have been carefully trained. He still lacks physical power to do full justice to great works; but his readings are so lucid and poetical, and his executive means so great, that it seems safe to prophesy that he will attain a high position as an exponent. Miss Elsie Warner looks several years younger than Master Warner, but her aptitude for the violin appears to be as great as that of her brother for the pianoforte, and there was an engaging *naïveté* and freshness in her playing. The children were accompanied on the pianoforte by their father, Mr. Harry E. Warner.

Those who have a predilection for florid vocal music were provided with a congenial evening at St. James's Hall on June 30, when Mdlles. Emilie and Gabrielle Christman gave a recital and sang with much brilliancy excerpts from operas of the old school. The sisters—who, it may be added, are twins—also sang an interesting selection of Russian songs, which they interpreted in a characteristic manner.

Miss Nellie Caro made a successful appearance in England at Bechstein Hall on June 30. Her soprano voice is not powerful, but her singing indicated an artistic temperament, and her interpretations were pleasing. The second half of the programme was devoted to compositions by Mr. Louis Hillier, and included two tasteful pianoforte solos, which were brilliantly rendered by Miss Madeline Payne, and a picturesque song entitled 'La ballade du Troubadour,' effectively sung by M. Andrè Kayà.

A Sonata in D (Op. 14) by Mr. Richard Barth was heard for the first time in London at a concert given by Miss Lucy Stone on June 29 at the Bechstein Hall. The work is in three movements, which are built up with melodious themes tersely developed. It was effectively rendered by Miss Stone and Miss Fanny Davies, and created a favourable impression.

Mention is due of the first performance in London on the 1st ult. at Bechstein Hall of a Trio in F for violin, violoncello and pianoforte by Mr. A. von Ahn Carse, one of the most promising students of composition at the Royal Academy of Music. The work is poetically conceived, and although the writing at times is somewhat vague, the music holds the attention.

Some excellent ensemble playing was heard from the London Trio on the 2nd ult. at the Galleries of the Royal Society of British Artists, Suffolk Street. The party comprised Madame Amina Goodwin, Signor Simonetti, and Mr. W. E. Whitehouse; the first-named also contributed pianoforte solos with marked success. Miss Gleeson White was the vocalist.

Herr Van Rooy gave another of his attractive vocal recitals at St. James's Hall on the 1st ult., when his programme comprised Beethoven's song-cycle 'An die ferne Geliebte,' and three other songs by Herr Pfitzner, a composer little known in this country.

Mr. Whitney Tew and Mr. Herbert Fryer gave an attractive vocal and pianoforte recital on the 3rd ult. at St. James's Hall. Detailed comment is not necessary, not even of the new song cycle-entitled 'Phases,' by Miss Frances Allitsen, but it should be said that each artist sustained his reputation.

The annual harp concert of Mr. John Thomas at St. James's Hall took place on the 4th ult., when the veteran harpist was assisted by the Misses Marianne and Clara Eissler. The vocalists who lent their aid included Miss Katherine Jones and Mr. Gwilym Richards, and the afternoon's music proved enjoyable to an appreciative audience.

Signor Fabozzi, professor of the pianoforte for the Institution for the Blind at Naples, gave a recital at St. James's (Banqueting Hall) on the 10th ult., when he played an excellent selection with remarkable assurance and brilliancy, being particularly successful in Chopin's Scherzo in B flat minor (Op. 31), and in three Studies by this composer.

M. Bogea Oumiroff, a Bohemian vocalist gifted with a bass voice of musical quality, sang an excellent selection of songs in a refined manner on the 15th ult. at Bechstein Hall. He was assisted by Mdlle. Milada Cerny, a juvenile pianist stated to be nine years of age, who played Mendelssohn's 'Rondo Capriccioso' with a facility and taste remarkable in one so young.

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Foreign Notes.

ANTWERP.

The municipal authorities have bought for a sum of over £20,000 the Halles Centrales for the purpose of building on the site a theatre for Flemish opera. It is expected that the building will be opened in 1905.

BÂLE.

In this city was held (June 12-15) the thirty-ninth meeting of the Allgemeiner Deutscher Musikverein, and the concert programmes included many interesting novelties, of which may be named Max Schilling's music for Wildenbruch's poem 'Hexenlied' (recited by Ernst von Possart); a quintet for strings, in F, by Felix Draeseke, shortly to be published; an organ fantasia on 'Ein' feste Burg,' and a symphonic fantasia and fugue by Max Reger; 'Bergnovelle,' a pianoforte trio by Hans Huber; the second and third parts of 'Raffael,' a choral work by Dr. Fritz Volbach, who has given to each part the title of one of the painter's celebrated Madonnas; and 'Nachtlied Zarathustras,' for baritone solo, chorus, and orchestra, by the English composer Frederick Delius. The festival programme also included Gustav Mahler's Second Symphony in C minor, and Richard Strauss's Hymn for sixteen voices.

BERLIN.

An enthusiastic reception was given to Professor Felix Schmidt, the conductor, and the members of the Lehrergesangverein of this city on their return from Frankfort. Although the delayed train arrived at an unearthly hour in the morning, burgomaster Reicke in official dress, Gerstenberg, member of the board of public instruction, school-inspector Dr. Fischer, and other representatives of the city, in addition to many ladies, were waiting to receive the singers. Speeches were delivered, wreaths and flowers distributed, and choruses sung, the victorious army of singers leaving the station to the sounds of the Prussian March.

Mr. C. G. Thomas, who five years ago became organist of the English Royal Church here, has now resigned on his acceptance of an appointment at Elland, in the West Riding of Yorkshire. The British Embassy, the choir, and other members of the British community in Berlin, have presented Mr. Thomas with an illuminated address and a purse of money in recognition of his services.

CARLSRUHE.

During the forthcoming season, Mr. George Henschel's opera 'Nubia' will be performed at the Court Opera for the first time; also Saint-Saëns's 'Samson and Dalila,' Blech's 'Das war ich,' and Offenbach's 'Les Contes d'Hoffmann' (in German). Of other operas to be given may be named Berlioz's 'Benvenuto Cellini,' Goetz's 'Taming of the Shrew,' and Spontini's 'La Vestale'—three operas which we should be glad to hear in London.

DRESDEN.

Carl Gjellerup's 'Die Opferfeuer,' poem by Gerard Gjellerup, based on Indian legends, was produced here in June with great success, subsequent performances confirming the first favourable impressions.

LEIPZIG.

It is announced that by December 11, the centenary anniversary of the birth of Berlioz, seventeen volumes of the complete edition of the works of the French master, now being published by Messrs. Breitkopf and Härtel, will have appeared—everything in fact except the operas, though these form no small part of the composer's art-work.

In the *Denkmäler deutscher Tonkunst* there will shortly be published an *opera seria* by Carl Heinrich Graun, the great contemporary of Handel. It is entitled 'Montezuma.' The libretto was sketched in French prose by Frederick-the-Great, and turned into Italian verse by the court poet Tagliazucchi. Dr. Mayer-Reinach considers that it has value other than historical.

MOSCOW.

A special performance of 'La Damnation de Faust' in honour of Berlioz will be given here next December. It is being organized by M. Kes. The French composer, it will be remembered, visited St. Petersburg in 1847, gave several concerts there, and was cordially received.

ST. PETERSBURG.

The newspapers of this city announce that the Princess Hélène Georgjewna of Saxe-Altenbourg, *née* Grand Duchess of Russia, is organizing the publication at her own cost of a series of Bach Church Cantatas with Russian text. The translation of the German text has already been made, and been approved of by the ecclesiastical censor.

STUTTGART.

A monument to Liszt executed by A. Fremd will be unveiled on October 22, the ninety-second anniversary of the composer's birth. By permission of the king it will be placed in the royal park. Frau Hofrat Johanna Klinckerfuss, a former pupil of the master, has been the leading spirit in this homage to the composer.

TORRE DEL LAGO.

Signor Puccini has not yet recovered from his unfortunate automobile accident; indeed, according to latest accounts, he will be permanently lame. It is however satisfactory to learn that he is in sufficiently good health to be able to work at his new opera, 'Madame Butterfly.'

Country and Colonial News.

BRIEFLY SUMMARIZED.

ADELAIDE.—The Bach Society gave an admirable performance of the 'St. Matthew Passion' in the Town Hall on May 28. The choir, numbering eighty voices, sang with remarkable steadiness and precision, and displayed much delicacy in the rendering of the chorales, the enunciation of the words being specially good. The solos were also well sung by Miss Elsie Chaplin, Miss Hilda Hales, Miss S. H. Wilkinson, Mr. Wanborough Fisher, and Mr. Stanley Newman. The string orchestra was efficient, and Mr. J. M. Dunn rendered valuable assistance at the organ. Dr. Harold Davies who conducted deserves much credit for the excellent results obtained.

CANTERBURY.—The music performed at Kent College on Prize Day, the 2nd ult., by the School Musical Society was entirely selected from Purcell, a highly commendable choice. The programme included the Battle Symphony and tenor solo 'Come, if you dare' ('King Arthur'); the two airs with chorus from the 'Tempest'; and 'Britons, strike home' (Bonduca). The conductor was Mr. P. A. Scholes.

CHRISTCHURCH (N.Z.).—The Musical Union gave their second concert this season on June 10 at Canterbury Hall. The programme, which was mainly orchestral, included Beethoven's Overture 'Fidelio,' the Pianoforte Concerto No. 3 in C minor (solo, Miss Jennie Black), and Symphony in F major, No. 8 (Op. 93.) The vocalists were Miss Ballin and Mr. W. A. Bowring. Mr. F. M. Wallace, who conducted as usual, secured excellent performances.

CROYDON.—Mr. Coleridge-Taylor's recently published work, 'Four Novelletten for String orchestra,' was performed on the 10th ult. in the Public Hall at the annual orchestral concert given by the students of the Croydon Conservatoire of Music. The beautiful and melodious music created a very favourable impression. The composer conducted. He also directed the performance of a Sérénade for Strings by F. Weingartner, and of other works. The vocalist was Miss Gertrude Inglis, and Miss Alice Carr was the accompanist.

ETON.—Miss Lucy Stone gave a concert in the Drill Hall, Eton College, on the 16th ult., when the programme included Beethoven's Sonata for pianoforte and violoncello (Op. 69), played by Mr. Donald Tovey and Mr. Percy Such, two Hungarian Dances (Brahms) for violin and pianoforte, performed by Miss Stone and Mr. Tovey, and Schubert's Trio in B flat (Op. 99), interpreted by the three artists named. The vocalist was Miss Gertrude Sichel.

KIMBERLEY (S. Africa).—The Musical Association, consisting now of both choral and orchestral sections, have entered upon their third season's operations. Schubert's 'Song of Miriam' formed the chief work at the first concert on June 3. Mr. J. Frank Proudman, the founder of the Society, conducted.

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Leatherhead.—An interesting concert was recently given by the pupils of the School for the Indigent Blind in the Central Hall of their Institution at Highlands, when the programme included amongst other works compositions by some of the students themselves. These were a 'Waltz' for organ and pianoforte duet, by S. Brooks; a trio, 'April, May and June,' and song, 'Mizpah,' words by Flora Skinner and music by Eliza Wagstaff; 'Evening,' a glee for male voices, and a song, 'King of love,' by H. Blake. Much credit is due to the Rev. St. Clare Hill, Principal of the School, and Mr. W. Lucas, the music-master, for their excellent training of the students.

Leicester.—A special musical service was held in St. Saviour's Church on the 5th ult., when Mendelssohn's 'Hymn of Praise' was sung by the choir with full orchestral accompaniment. The choruses were efficiently rendered, and the solo music was excellently sung by Miss Constance Lee, Miss Nellie Haines, and Mr. Arthur Stork. The orchestra was led by Mr. D. Sansom. Mr. W. H. Scott presided at the organ and Mr. J. Haines ably conducted.

Rondebosch (S. Africa).—The third of the ballad concerts arranged by Mr. Henry Clements took place on June 3, when the chief feature was Liza Lehmann's song cycle 'In a Persian garden,' which was excellently sung by Madame Kate Drew, Miss Griffith Vincent, Mr. Henry Clements, and Mr. R. L. Tait. Miss Edith Macfarlane (violin) and Mr. Gustav Windisch (violoncello) performed solos on their respective instruments.

Wintersdorf (Southport).—Miss H. A. Simon gave an interesting lecture on 'Purcell' in the Lecture Hall on the 13th ult. The numerous musical illustrations included the Suite for Strings; Chorus 'In these delightful, pleasant groves'; the 'Golden' Sonata for two Violins and Pianoforte; the incidental music to 'The Tempest'; and the songs 'Fairest Isle' ('King Arthur') and 'I attempt from love's sickness to fly.' The music was given under the direction of Mr. H. A. Branscombe.

The Edinburgh Society of Musicians brought to a close on the 4th ult. what has probably been the most successful session in its history—musically, financially, and in point of the number of members and associates on its roll. The programme was organized by the president, and included Rheinberger's Pianoforte Quartet in E flat, the Septet by Blane for strings, clarinet, bassoon, and horn, and a clever and brilliant 'Divertissement' for pianoforte duet and string quartet by W. B. Moonie. The performers were Messrs. Dace and Affleck at the pianoforte, and Messrs. Winram, Proudfoot, O'Brien, and Millar-Craig, strings. The septet was led by Mr. Dambmann, and Messrs. Bernini and F. Laubach also took part.

Two performances of Mr. Colin McAlpin's early opera 'King Arthur' were given at the Royalty Theatre on the 6th and 7th ult. by the students of the London Music School (with professional assistance in the orchestra), under the direction of Mr. Henry Beauchamp. It will be remembered that Mr. McAlpin is the winner of the Moody-Manners prize competed for by British composers, and that this prize opera 'Cross and Crescent' is to be performed during the autumn season at Covent Garden. The performance of 'King Arthur' was an ambitious attempt by the students of the Institution named, and deserves credit by reason of its being out of the beaten track of such efforts.

Our Birmingham correspondent writes:—Dr. Elgar's new oratorio 'The Apostles' was taken in hand by the Festival choir on the 10th ult., Mr. R. H. Wilson securing an admirable first reading of the choruses in Part I. Three months have been devoted to Bach's Mass in B minor, and the performance of this colossal work promises to be exceptionally fine.

The Promenade Concerts at Queen's Hall are announced to commence on Saturday evening, the 22nd inst. Mr. Henry J. Wood, as heretofore, will conduct these attractive music-makings.

Answers to Correspondents.

Cambs.—The following pieces for clarinet by A. Terschak may be recommended: 'Le Babillard,' étude-caprice (Op. 23); 'Salut à l'Hongrie,' fantaisie mélancolique (Op. 29); 'Murillo,' allegro de concert (Op. 138); 'Le Papillon en Voyage,' étude-caprice (Op. 139); 'Hommage à Venise,' rhapsodie italienne (Op. 140); 'Mordio,' grand air italien (Op. 141); 'Die Jahreszeiten,' four salonstücke (Op. 143).

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Musicatus.—The 'lives' of very modern composers and accounts of their works must be sought for in separate books. In regard to Sullivan, Mr. Vernon Blackburn is, we believe, now writing a complete biography of that composer.

M. C.—The second example of the chromatic scale (beginning on C) you send us is the most usual form, except the A sharp, which is generally written B flat; the sharpened fourth (F sharp) is almost invariably retained. After all, sound, not notation, is music.

E. B. T. — The 'Graduated Exercises for School Classes' (Book 91 of Novello's School Songs) will probably suit you. 'Music for School Drill,' by R. Reah, designed to accompany any series of drill movements, may answer your purpose for musical drill.

W. T.—There are now so many precocious boys who go in for music examinations that it is impossible to tell whether one 'aged five' has beaten the record, even with 'eighty-two marks in the Primary, and honors in Piano.'

C. A. G. — Scholarships for music students, with maintenance attached, are competed for from time to time at the Royal College of Music. Apply to the Registrar of the College for particulars.

J. M.—Sing naturally and with feeling. Practise scales and similar exercises softly, and use your brains. Hear all the solo vocalists you can; do not of necessity copy them, but profit by the hearing.

Historicus.—See 'The Art of Music,' by Sir Hubert Parry (Kegan Paul), an invaluable book which should be read by every student of music. History up-to-date is not history.

Digitus.—All physical exercises are good, provided they are scientifically regulated. Any apparatus that has to be firmly gripped by the hand for any length of time should be carefully avoided by keyboard performers.

Gamba.—The words 'Awake, O North wind,' &c., from the Song of Solomon (Chap. iv., v. 16), form part of an anthem beginning 'If I go not away,' composed by Mr. Thomas Adams.

Sub-Bass.—For practical books on Counterpoint and Sonata Form see the Primers of Sir F. Bridge and Mr. W. H. Hadow respectively.

Hopeful.—(1) Chopin's music is essentially of the *rubato* kind in regard to tempo interpretation; (2) Play the notes with the hand which seems most convenient.

D. P.—The whole of Beethoven's symphonies were performed at the Richter concerts (London) during their second season, in the year 1880.

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Dispute.—C sharp minor, if perchance we read your writing aright.

E. V. S.—The note is undoubtedly F *natural*. (Chant No. 424 in Joule's Collection, bars 9 and 10, alto part.)

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Air	As when the dove laments her love.
Duet	Happy we.
Chorus	Happy we.
Chorus	Wretched lovers.
Recitative	I rage, I melt, I burn.
Air	O ruddier than the cherry.
Air	Would you gain the tender creature?
Recitative	His hideous love.
Air	Love sounds the alarm.
Recitative	Cease, O cease.
Trio	The flocks shall leave the mountains.
Recitative	Help, Galatea.
Chorus	Mourn, all ye Muses.
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Air	Now a different measure try.
Double Chorus	Shake the Dome.
Recitative	Then at once from rage remove.
Chorus	Draw the tear.
Recitative	Next, the tortured soul release.
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"... Miss Miriam Edwards is quite new to us, but she has a magnificent voice. She displayed unsurpassable qualities as a mistress of vocal art. In all her songs she evinced purity of voice, method, and intelligence of a high order."—*Free Press.*

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"... The vocalist was Miss Miriam Edwards, a soprano of exceptional ability, who avoided English in both her songs, Handel's 'Lusinghe più care' (for including which she deserved thanks) and Bemberg's 'Nymphes et Sylvains.' She sang very artistically, and met with general appreciation."—*The Nottingham Daily Express.*

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"Miss Maud Santley made her initial bow to a Penzance audience, and scored a distinct success. Possessing a rich contralto voice, she uses it with exquisite skill. Her first song was 'O, ma lyre immortelle' (Gounod), and it was sufficient to earn the delighted applause of the audience. Her subsequent efforts were equally successful, 'Angus Macdonald' being a really wonderful performance."—*Western Daily Mercury.*

"Miss Maud Santley was a fitting companion of Madame Melba, and sang with high vocal quality."—*Bradford Observer.*

"Miss Maud Santley enhanced her high reputation in Sheffield by some admirable singing."—*Sheffield Daily Telegraph.*

"Miss Santley sang with fine effect an air from 'Samson et Delilah,' her singing of which produced an emphatic encore."—*Manchester Evening News.*

"Miss Maud Santley possesses a contralto voice of sweet and even quality, and gave an effective rendering of 'Amour! Viens aider' from Saint-Saëns's opera, 'Samson et Delilah.'"—*Sussex Daily Mail.*

"Miss Maud Santley has a rich contralto voice, and sings with great finish. The solos, 'He shall feed His flock' and 'He was despised,' were marked by consummate taste and expression."—*Harrogate Advertiser.*

"Miss Santley, also, was in good voice, and particularly effective in the air 'He was despised.'"—*Leeds and Yorkshire Mercury.*

"The other singers besides Madame Patti were Miss Maud Santley and Mr. Watkin Mills. Miss Santley sang Stebel's Cavatina from Gounod's 'Faust' and a song by Denza, called 'A May Morning.' Both these songs were delivered with a fine contralto voice and a style that very naturally charmed the audience."—*Manchester Guardian.*

'Miss Maud Santley sang three dainty trifles à la Marchesi. The most interest, however, centered in her singing of the hon. conductor's setting to music of Sir Walter Scott's ballad of 'The Troubadour.' He had in Miss Santley a most sympathetic interpreter. She sang it very chastely indeed, and infused considerable power into the martial strains of the refrain. The compliment of an encore was deserved equally by composer and singer, and, in response to enthusiastic calls, the last verse was repeated."—*Hull News.*

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Banbury Guardian.—"HIAWATHA."—"He displayed a voice of rare quality and expression, and his rendering of 'Onaway! awake,' was not only loudly applauded, *but the conductor himself* (Mr. Coleridge-Taylor) *showed his marked approval of the way it had been treated.*"
The Times.—"GOLDEN LEGEND."—"Sang excellently."
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Leeds Mercury.—"HYMN OF PRAISE."—"Gave a masterly rendering of his solos. The engagement of Mr. Franckiss was a particularly happy choice."
South London Press.—"MESSIAH," CRYSTAL PALACE.—"The audience were alive to the exceptional merit displayed by Mr. Franckiss."
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Works performed last season were: "Messiah," "Elijah," "Redemption," "St. Paul," "Hymn of Praise," "Coronation Ode," "Creation," "Sleeping Beauty," "Hiawatha," "Acis and Galatea," "Last Judgment," "Ivanhoe," "May Queen," "Crusaders," "Rebekah," "Holy City," "Columbus," "Martyr of Antioch."
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"ELIJAH."—STOURBRIDGE.—"Mr. Montague Borwell sang the part of *Elijah* with fine dramatic expression. His taunts to the Priests of Baal were marked with bitter sarcasm, his appearances to *Ahab* with dignity, his lament on his betrayal by the people and his invocation to God were most impressive."—*County Express.*
"FAUST" (BERLIOZ).—BALLYMONEY.—"Mr. Montague Borwell gave a very dramatic exposition of the part throughout . . . His rendering of the Serenade was simply splendid, whilst his enunciation throughout the whole work was perfect."—*Coleraine Constitution.*
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1903.

VINCENT NOVELLO.
1781-1861.

'Next station, Marble Arch,' is the prosaic utterance of the guard as the 'Twopenny-Tube' train re-starts on its subterranean journey. If the electrically-conveyed traveller desires to seek Hide Park—as an old map has it—he might alight at the said Marble Arch station. As he liftwise ascends from the depths below to the light of day above, he gives no thought to the house that once stood on that particular spot. Were he to consult the Marylebone rate-books of olden times he would find that the house on the site of which the station now stands was occupied by one Joseph Novello, the father of the subject of this Biographical Sketch.

Francis Vincent Novello — to give his full baptismal name*—was born in the house above referred to on September 6, 1781. He received his second name, by which he was always known, from his godfather, one Vincentio Girotti. Very little is known of Joseph Novello, father of Vincent, except that he was an Italian who married an English lady. His name can be traced for several years in the Marylebone rate-books, referred to above, as residing in the house in Oxford Street near the Marble Arch; but in 1812 the name Joseph is erased in favour of Vincent, though the latter had most probably been the tenant previous to that year. One of the forbears of the family may have been a Ludovico Novello, the composer of 'Mascharate di più sorte et varii soggetti appropriati al Carnevale,' some amusing part-songs published at Venice in 1546.

The first and only teacher of Vincent was a friend of his father's, one Signor Quellici, the composer of some 'Chansons Italiennes.' The boy, who had a very keen ear and delighted in finding out chords on an old pianoforte, was sent, together with an elder brother, to a school near Boulogne-sur-Mer, in order that he might acquire the French language in addition to his naturally-learnt English and Italian. On his return to England in 1793, Vincent, aged twelve, sang as a chorister in the Sardinian Embassy Chapel, Lincoln's Inn Fields, of which Samuel Webbe the elder, composer of 'When winds breathe soft,' was the organist. Webbe and John Danby, (organist of the Spanish Embassy Chapel), were among the first to encourage the boy in his study of music. As a mere lad he deputized for both these famous glee composers, and at the early age of sixteen he became organist of the Portuguese Embassy Chapel in South Street, Grosvenor Square, an appointment he held for twenty-five years. His introduction of Reading's 'Adeste Fideles' at South Street greatly popularized that familiar Christmastide melody. The skilful organ accompaniments and choir-training gifts of Vincent Novello became so famous that George IV. offered him the appointment of private organist of the Chapel Royal in the Pavilion, Brighton, an offer which the young organist, owing to the many professional claims upon his time in London, was obliged to decline.

On August 17, 1808, he married Mary Sabilla Hehl. Eleven children were born to them; and of the seven who survived childhood nearly all became distinguished in either art, literature, or music. The eldest daughter, Mary Victoria, married Charles Cowden-Clarke, of whom more anon. A remarkably clever woman and prolific writer, the name of Mrs. Cowden-Clarke will be handed down to posterity as the compiler of the 'Complete Concordance to Shakespeare,' a work—the first of its kind—which occupied her for twelve years. In this connection we quote the following extract from a letter written by Novello to William Bartholomew, dated 'June 18, 1844,' and not hitherto published:—

MR. AND MRS. CHARLES COWDEN-CLARKE.
(From an original drawing by Miss Emma Novello, in the possession of Mr. Alfred H. Littleton.)

> Allow me the pleasure of requesting your acceptance of a specimen of the curious and elaborate work which my eldest daughter has just completed after more than twelve years' constant application and assiduous perseverance; and I own that I am not a little proud of so extraordinary a task as a *complete* concordance to Shakespeare having been accomplished by a child of mine; for I consider it to be the finest compliment that has ever yet been offered to the memory of the greatest poet who ever existed, and of whom there is not a more enthusiastic admirer living than myself.

Mrs. Cowden-Clarke edited THE MUSICAL TIMES from 1853 to 1856, and contributed an interesting series of articles to its columns entitled 'Music among the Poets.'

* An elder brother was also named Francis.

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The eldest son, Joseph Alfred Novello, named after his grandfather, founded the music-publishing business which bears his name. Edward Petre, the second son, showed great promise as a painter, but he died at the early age of twenty-three. The portrait of his father which forms one of our Special Supplements is reproduced from a painting by him in the possession of Mr. Alfred H. Littleton. The artistic gifts of Miss Emma Novello are shown in the portraits of her sister and brother-in-law which we reproduce in facsimile. Clara, now the Countess Gigliucci, one of the finest of soprano vocalists, by her great talent added to the fame of the family — a fame which Miss Sabilla Novello, by her musical, literary and linguistic gifts, has worthily maintained.

The home-life of the Novello family was particularly delightful. In their small drawing-room in Oxford Street would be welcomed such visitors as Charles and Mary Lamb, Shelley, Keats, Leigh Hunt and Copley Fielding — verily a constellation of geniuses, and all personal friends. The eldest daughter thus charmingly describes one of those informal 'At homes':—

> Truly a pleasant sight was that same drawing-room at Oxford Street, when poets, artists, and musicians, friends of the master of the house, met in kindly, lively converse. The walls simply coloured of a delicate rose tint, and hung with a few choice water-colour drawings by Varley, Copley Fielding, Havell, and Cristall (who were also personally known to my father); the floor covered with a plain grey drugget bordered by a tastefully-designed garland of vine-leaves, drawn and embroidered by my mother; towards the centre of the room a sofa-table strewed with books and prints; and at one end, a fine-toned chamber-organ, on which the host preluded and played to his listening friends, when they would have him give them 'such delights, and spare to interpose them oft' between the pauses of their animated conversation. Keats, with his picturesque head, leaning against the instrument, one foot raised on his knee and smoothed beneath his hands; Leigh Hunt, with his jet-black hair and expressive mouth; Shelley, with his poet's eyes and brown curls; Lamb with his spare figure and earnest face; all seen by the glow and warmth and brightness of candlelight, when the young musician and his friends assembled in that unostentatious informal fashion which gave zest to professional social intercourse at the then period.

'Dear Charles Lamb' was a special friend and favourite. In his famous 'Chapter on ears' ('Essays of Elia') he thus refers to the pleasant evenings provided by his friends, 'my pleasant-countenanced host and hostess,' as he calls Mr. and Mrs. Novello:—

> Novello, who, by the aid of a capital organ, himself the most finished of players, converts his drawing-room into a chapel, his week days into Sundays, and these latter into minor heavens.* When my friend commences upon one of those solemn anthems, which peradventure struck upon my heedless ear, rambling in the side aisles of the dim Abbey, some five-and-thirty years since, waking a new sense, and putting a soul of old religion into my young apprehension,—(whether it be *that*, in which the Psalmist, weary of the persecutions of bad men, wisheth to himself dove's wings—or *that other* which, with a like measure of sobriety and pathos, inquireth by what means the young man shall best cleanse his mind)—a holy calm pervadeth me. I am for the time
>
> —— rapt above earth,
> And possess joys not promised at my birth.*

A quotation from a sonnet by Leigh Hunt makes further reference to the organ-playing of Vincent Novello in his own drawing-room:—

> And Vincent, you, who with like mastery
> Can chase the notes with fluttering finger-tips,
> Like fairies down a hill hurrying their trips,
> Or sway the organ with firm royalty.

A note from Charles Lamb to his friend George Dyer, the antiquary and scholar, shows the affectionate regard of the genial author for his musical friend. He wrote:—

> DEAR DYER,
>
> My very good friend and Charles Clarke's father-in-law, Vincent Novello, wishes to shake hands with you. Make him play you a tune. He is a —— fine musician, and what is better, a good man and true.
>
> Yours ever,
>
> Enfield. C. LAMB.

The exquisite fooling of 'Elia' comes out in the following impromptu lines which he wrote in Vincent Novello's Album. The reader must bear in mind that Charles Lamb was one of the most unmusical of men, and that his knowledge of composers' names and technical terms was 'picked up' during his intercourse with his musical friend:—

FREE THOUGHTS ON SOME EMINENT COMPOSERS.

Some cry up Haydn, some Mozart,
Just as the whim bites. For my part,
I do not care one farthing candle
For either of them, nor for Handel.
Cannot a man live free and easy
Without admiring Pergolesi?
Or through the world with comfort go
That never heard of Dr. Blow?
So help me God, I hardly have;
And yet I eat, and drink, and shave,
Like other people, if you watch it,
And know no more of stave or crotchet
Than did the primitive Peruvians,
Or those old ante-queer-Diluvians,
That lived in the unwashed world with Tubal,
Before that dirty blacksmith, Jubal,
By strokes on anvil, or by summ'at
Found out, to his great surprise, the Gamut.
I care no more for Cimarosa
Than he did for Salvator Rosa,
Being no painter: and bad luck
Be mine, if I can bear that Gluck.
Old Tycho Brahe, and modern Herschel
Had something in 'em; but who's Purcell?
The devil with his foot so cloven,
For aught I care, may take Beethoven;
And if the bargain does not suit,
I'll throw him Weber in to boot.
There's not the splitting of a splinter
To choose 'twixt him last-named, and Winter.
Of Doctor Pepusch old Queen Dido
Knows just as much, God knows, as I do.

* 'I have been there, and still would go;
'Tis like a little heaven below.'—*Dr. Watts.*

* Slightly altered from Isaak Walton's 'The Compleat Angler,' Part I., where it reads:—
'I was for that time lifted above earth
And possest joys not promis'd in my birth.'

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I would not go four miles to visit
Sebastian Bach—or *Batch*—which is it?
No more I would for Bononcini.
As for Novello and Rossini,
I shall not say a word to grieve 'em,
Because they're living. So I leave 'em.
C. Lamb.

On the same page Mary Lamb has added the following:—

The reason why my brother's so severe;
Vincentio is—my brother has no *ear:*
And Caradori her mellifluous throat
Might stretch in vain to make him learn a note.
Of common tunes he knows not anything,
Nor 'Rule, Britannia' from 'God save the King.'
He rail at Handel! He the gamut quiz!
I'd lay my life he knows not what it is.
His spite at music is a pretty whim—
He loves not it, because it loves not him,
M. Lamb.

To return to Novello's musical activities. In 1811 he became a member of the Royal Society of Musicians. As one of the junior members he played the viola at the Society's performances when called upon to do so. In the same year (1811) he issued his first publication, in two folio volumes, bearing the following title:—

A Collection of | SACRED MUSIC, | as Performed at the | Royal Portuguese Chapel | in London, | composed, selected & arranged | with a separate accompaniment for | the organ or Piano Forte | and dedicated to his friend | the Revd. W. V. Fryer | by V. NOVELLO, | Organist to the Portuguese Embassy.
London: Published by Phipps & Co., Duke Street, Grosvenor Square.*

No fewer than 471 copies were subscribed for, the list of subscribers being headed by the Duke of Kent and four other Royal Highnesses, and including the leading musicians of the day. The expense of engraving these volumes was borne by Novello himself out of his hard earnings as a busy professional man. No music publisher would undertake the risk, so he himself courageously became his own publisher. In this way, ninety-two years ago, was laid the foundation of the house of Novello and Company.

The following extract from the Preface of this 'Collection of Sacred Music'—dated 'Oxford Street, May, 1811'—reads strangely at this time of day:—

It was suggested that it would be better to publish all the Vocal Parts (except the Base) in the Treble Clef, but as I consider this practice as an innovation, I was unwilling to afford an additional example of an erroneous custom that has already become but too prevalent. The Treble Clef when applied to the Counter Tenor and Tenor parts, does not indicate the real or true notes that are required to be sung. The C clef does, and I trust therefore that no Apology is necessary on my part for preferring Truth to Falsehood, or that which is proper, to that which is improper.

The soprano, alto, and tenor clefs are used throughout the work, even in the solos.

One of Novello's intimates was Samuel Wesley, and the two friends made much music together in the organ loft at South Street and elsewhere. 'Novello and myself,' records Wesley, 'were much in the habit of playing many of Bach's fugues at the Chapel in South Street as voluntaries after the morning service.' The year 1811 is the earliest date of the many highly amusing letters written by 'Old Sam' to Novello, and presented by the latter to the British Museum. One of these begins: 'Doctor Know-well-o.' The following, dated 1812, may be quoted in full:—

DEAR N.

The necessity of shaving, dressing, and some of the other 'Blessings of this Life,' prevent my coming to South Street this eves, as otherwise I should, but I shall certainly be with you on Wednesday morning, *Deo Volente.*

You remember the Parish Clerk's Psalm *of his own composing*, upon the arrival of King William, after James's shabby runaway trick.

Britons rejoice! I say rejoice!
King William has come:
Therefore sing we, with Heart and Voice
The Hymn that's called TE DUM.

S. W.

At the founding of the Philharmonic Society, in 1813, Novello became one of its original thirty members. The year 1816 saw the issue of 'Twelve easy Masses, calculated for small choirs,' and in 1822 'The Evening Service . . . including the Gregorian Hymns,' was published for the Editor, No. 8, Percy Street, Bedford Square, whither he had removed from Oxford Street in or about 1820.

The editing and antiquarian zeal of Vincent Novello found its full opportunity at the Fitzwilliam Library, Cambridge.* Towards the end of 1824 the Senate of the University passed a Grace by which a Syndicate was nominated and authorized to report upon the musical manuscripts contained in the Fitzwilliam collection, and to suggest some mode of publication, should such a course appear to be desirable. Upon hearing of this, Novello wrote to the Syndicate offering his services and experience in any way the University might think proper to use and employ them. The Syndicate at first requested him to examine the manuscripts and give his opinion of the quality of the music, as well as of the several methods of publication. This he did, and as Dr. Clarke-Whitfeld, Professor of music at the University, declined to undertake the responsibility of publication, the Syndicate recommended to the Senate that permission should be granted to Vincent Novello to publish such parts as he should select. The Senate adopted this recommendation, and the result was the issue of an important work entitled:—

THE FITZWILLIAM MUSIC | being | a Collection of | Sacred pieces | selected from Manuscripts of | Italian composers | in the | Fitzwilliam Museum, | Now for the first time published by permission | of the | University of Cambridge, | by | VINCENT NOVELLO, | Organist to the Portuguese Embassy.
London: Published for the Editor, Shacklewell Green, near Kingsland.

* The name of Messrs. Phipps & Co. appears in the tiniest of type on the title-page; therefore they may be regarded as the distributors of the book rather than as the actual publishers thereof.

* An illustrated article on the Fitzwilliam Museum and its treasures appeared in THE MUSICAL TIMES of March and April, 1903.

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'The Fitzwilliam Music,' which appeared in five volumes, was 'gratefully and respectfully dedicated, by their permission, to H.R.H. the Duke of Gloucester, K.G., &c., Chancellor, to the Vice-Chancellor and scholars of the University of Cambridge.' Novello had to make several journeys—by coach, of course, and at his own expense of time and money—to Cambridge in the carrying out of his self-imposed but congenial task. He copied the pieces with his own hand, as the manuscripts were not allowed to be removed from the library; moreover, he transcribed sufficient extracts to make *ten* volumes in excess of the five that were printed! In the preface to vol. i.—dated 'Shacklewell Green, December, 1825'—he says that 'he has used his best endeavours to render the work worthy of those great Masters whom he has mentioned, of the Nobleman [Lord Fitzwilliam] by whom their compositions have been collected, and of the University by whose permission it is now made public.'

The loss of a favourite boy, Sydney, so affected his health, that the family removed from London to Shacklewell Green, then in the country, as the hard-worked musician thought that country walks, with cessation from the late hours and social gatherings attendant upon town life, would speedily restore his exhausted condition. Charles Lamb, who visited his old friends in their rural retreat, wrote to Leigh Hunt as follows:—

I was with the Novellos last week. They have a large, cheap house and garden, with a dainty library (magnificent) without books; but what will make you bless yourself (I am too old for wonder), something has touched the right organ in Vincentio at last. He attends a Wesleyan chapel on Kingsland Green. He at first tried to laugh it off; he only went for the singing; but the cloven foot—I retract—the lamb's trotters are at length apparent.

Another letter from him to Novello, whom he playfully addresses as 'Corelli,' may be quoted:—

Colebrooke, Tuesdy.
[Post-mark, Jan. 25, 1825.]

DEAR CORELLI,

My sister's cold is as obstinate as an old Handelian, whom a modern amateur is trying to convert to Mozart-ism. As company must, & alway does injure it, Emma and I propose to come to you in the evening of to-morrow, *instead of meeting here*. An early bread & cheese supper at ½-past eight will oblige us. Loves to the bearer of many children.

C. LAMB.

I sign with a black seal that you may [begin] to think, her cold has killed Mary, which will be an agreeable unsurprise when you read the note.

(Addressed) V. Novello, Esq., Green, Shacklewell.

A great event in the happy family life was the marriage of the eldest daughter of the house, Mary Victoria, to Charles Cowden-Clarke, which took place at Bloomsbury Church, July 5, 1828. Cowden-Clarke had long been a welcome guest in the distinguished literary circle that met under the Novello roof. His father kept a school at Enfield, one of the pupils being John Keats, then a child of six or seven years. Cowden-Clarke taught the little fellow almost his first letters, and the poet has immortalized this his early teacher in his 'Epistle to Charles Cowden-Clarke.' In this poem Keats says that he (Cowden-Clarke) 'first taught me all the sweets of song.' He then makes a pleasant reference to the homely music-makings held at the house of the Novellos in these words:—

But many days have passed since last my heart
Was warm'd luxuriously by divine Mozart;
By Arne delighted, or by Handel madden'd;
Or by the song of Erin pierc'd and sadden'd;
What time you were before the music sitting,
And the rich notes to each sensation fitting.

and concludes the poem—which is dated 'September, 1816'—with the following affectionate lines:—

I have wish'd you joys
That well you know to honor:—'Life's very toys
'With him,' said I, 'will take a pleasant charm;
'It cannot be that ought will work him harm.'
These thoughts now come o'er me with all their might:—
Again I shake your hand,—friend Charles, good night.

The honeymoon of the Cowden-Clarkes was spent at Enfield, at the rural hostelry called 'The Greyhound,' which is not now in existence. Charles Lamb, who was living at Enfield at the time, wrote to the bridegroom to this effect: 'The autumn leaves drop gold, and Enfield is beautifuller—to a common eye—than when you lurked at the Greyhound. Benedicks are close; but how I so totally missed you at that time, going for my morning cup of ale duly, is a mystery. 'Twas stealing a match before one's face in earnest. But certainly we had not a dream of your appropinquity. . . . The wedding was very pleasant news to me indeed.' Later in the year Lamb wrote to the bride's father in his own inimitable manner:—

[Enfield, November 6, 1828.]

MY DEAR NOVELLO,

I am afraid I shall appear rather tardy in offering my congratulations, however sincere, upon your daughter's marriage. The truth is I had put together a little Serenata upon the occasion, but was prevented from sending it by my sister, to whose judgment I am apt to defer too much in these kind of things; so that, now I have her consent, the offering, I am afraid, will have lost the grace of seasonableness. Such as it is, I send it. She thinks it a little too old-fashioned in the manner, too much like what they wrote a century back. But I cannot write in the modern style, if I try ever so hard.

I have attended to the proper divisions for the music, and you will have little difficulty in composing it. If I may advise, make Pepusch your model, or Blow.

'Pepusch or Blow,' or any other composers were all the same to Charles Lamb, he had merely caught up those names from Novello. 'The offering' referred to was entitled:—

SERENATA, FOR TWO VOICES.

On the marriage of Charles Cowden-Clarke, Esqre., to Victoria, eldest daughter of Vincent Novello, Esqre.

The Serenata contained the following stanza:—

AIR.

The list'ning Muses all around her,
Think 'tis Phœbus' strain they hear;
And Cupid, drawing near to wound her,
Drops his bow, and stands to hear.

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To continue Lamb's letter to his friend :—

To so great a master as yourself I have no need to suggest that the peculiar tone of the composition requires sprightliness, occasionally checked by tenderness, as in the second air—

She smiles,—she yields,—she loves.

Again, you need not be told that each fifth line of the two first recitatives requires a crescendo.

And your exquisite taste will prevent your falling into the error of Purcell, who at a passage similar to *that* in my first air,

Drops his bow, and stands to hear,

directed the first violin thus :—

Here the first violin must drop his *bow*.

But besides the absurdity of disarming his principal performer of so necessary an adjunct to his instrument, in such an emphatic part of the composition too, which must have had a droll effect at the time, all such minutiæ of adaptation are at this time of day very properly exploded, and Jackson of Exeter very fairly ranks them under the head of puns.

Should you succeed in the setting of it, we propose having it performed (we have one very tolerable second voice here, and Mr. Holmes,* I dare say, would supply minor parts) at the Greyhound. But it must be a secret to the young couple till we can get the band in readiness.

Believe me, dear Novello, yours truly,

C. LAMB.

It is hardly necessary to remind the reader that Lamb knew absolutely nothing about how music should be composed or performed; therefore his humour, which extended beyond the inevitable pun, is delicious in its subtleness. Here for the present we must leave him and his dear friend Vincent Novello.

F. G. E.

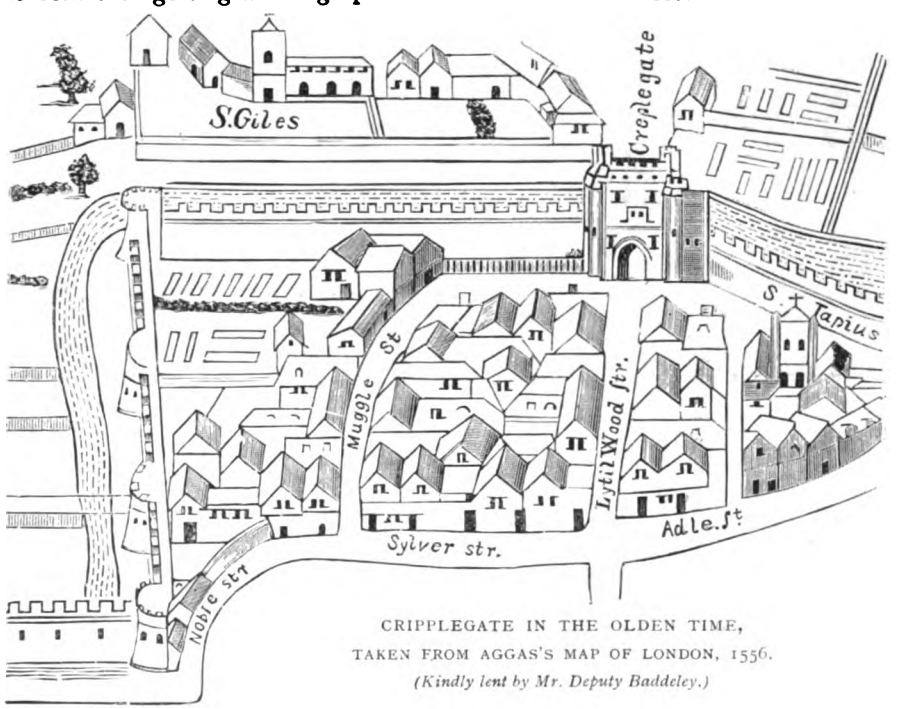
(To be continued.)

* Edward Holmes, a schoolfellow of Keats, and the most distinguished pupil of Vincent Novello. He is the author of an excellent 'Life' of Mozart, and other musical-literary works of merit.

A FAMOUS CITY CHURCH:

ST. GILES, CRIPPLEGATE.

'The City,' as it is colloquially called, is Business with a capital B; sentiment does not pay, therefore sentiment gets no capital. The men—and the women too—who in their thousands pour into the City day by day, come to regard it from the 'getting a living' point of view; their 'daily round' in it is more or less a mere 'grind' to bring grist to the mill, or to keep body and soul together. But here and there, in the midst of that whirlpool of commerce, are to be found quiet resting-places rich in association with the bygone past. Such an one is the church of St. Giles, Cripplegate, at which Oliver Cromwell was married, and wherein rest the remains of John Foxe, the martyrologist, Sir Martin Frobisher, and John Milton. Let me then invite the reader to accompany me to this sanctuary in a former *suburb* of London, in the hope that a good dividend of varied interest may result from the time thus invested.



CRIPPLEGATE IN THE OLDEN TIME,
TAKEN FROM AGGAS'S MAP OF LONDON, 1556.
(Kindly lent by Mr. Deputy Baddeley.)

Standing in the churchyard—with its greenest of green grass and flowers of brightest hue—we notice a mass of old masonry, as shown in the photograph on p. 587. This is the remains of a Roman bastion, without the city wall, the last of its kind. An excavation has revealed a curious oval-shaped subterranean passage, running northwards from the bastion in the

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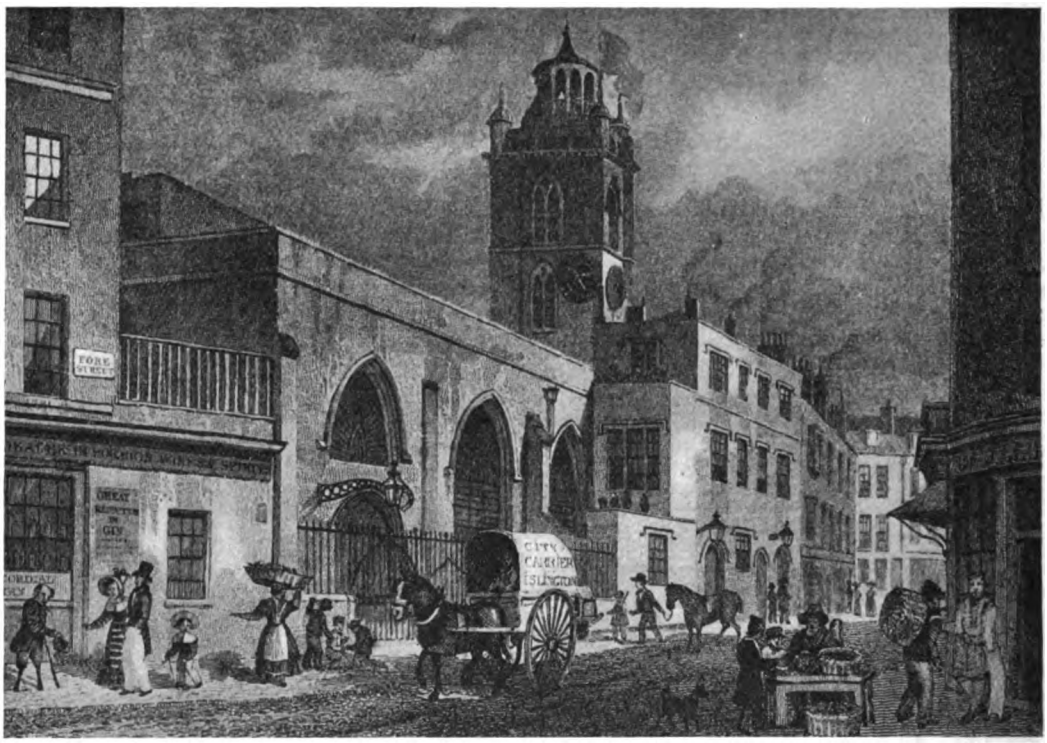
direction of Barbican, and south-east towards the City, and under the ancient Creplegate. The passage, which passed beneath the ditch (or moat) was probably a secret means of communication between the authorities within the City and the military outpost (a fort) at Barbican. This mysterious subway—not a drain, sewer, or conduit—furnishes the true derivation of the word Cripplegate. It is not, as is popularly supposed, the gate of the City at which cripples were wont to congregate and beg; the term is derived from the Anglo-Saxon *crepel*, or *crypele*, an underground way; and *gat*, or *geat*, a gate, or street. The section of Aggas's Map of London (1556) given on page 581 shows the old-time location of the church, the ditch (or moat), the City wall, and the Creplegate. This bastion link with the long ago of Roman times is a specially interesting feature of a most beautifully kept God's Acre in the heart of the City.

Crowder's well—from which Well Street, where the Vicarage stands, derives its name—occupied a place in the churchyard. The well—doubtless a contributory cause to the plague epidemics—was arched over by Sir Richard Whittington, and Strype, in his edition of Stow, quaintly says:—

> The waters of this well are esteemed very good for sore eyes, to wash them with, and is said to be also very good to drink for several distempers, and some say it is very good for men *in drink* to take this water, for it will allay the fumes and bring them to be *sober*.

Many churches have had their external appearance spoilt by the erection of houses, and even shops, built close against, or into their very walls. So at St. Giles. On the north side, with frontages to Fore Street, there stood for at least 250 years a block of buildings known as the Quest House and 'Ye Four shoppes.' Not only did these erections block up two of the original windows of the church, but they marred the architectural features of the sacred edifice. (See the subjoined illustration.) It appears that in the year 1654 the Vestry, being without funds wherewith to clothe poor children, built 'Ye Four shoppes' on churchyard ground, with the result that from the first rentals, received at Allhallowtide, 1657, they were able to provide forty children with 'gray shuites and coates'!



THE QUEST HOUSE AND 'YE FOUR SHOPPES.'
(From an old print.)

'Ye Four shoppes' and the Quest House have now happily disappeared for ever, as the ground has quite recently been acquired by the Corporation of London for the purpose of widening Fore Street.

It is difficult to realize that the ground just outside the City wall—that is beyond the present thoroughfare called London Wall—was little better than a swamp. The moat, or ditch, surrounding the City wall at Cripplegate was known as Moor-ditch. We learn that it 'opened to an unwholesome and impassable morass, consequently not frequented by the citizens like other suburbial fields which were remarkably pleasant, and the fashionable places of resort.' Shakespeare refers to it in King Henry IV., Part I., Act I., Scene 2:—

> *Prince Henry.*—What say'st thou to a hare, or the melancholy of Moor-ditch?

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The Church of St. Giles, Cripplegate.

(Photo by Mr. A. T. Ward, Cripplegate Institute.)

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No wonder that the ditch contributed to the melancholy ravages of the plague in various years. In 1603 there were 2,879 burials in the parish; in 1625, 3,570; in 1636, 2,491; in 1641, 1,650; and so on, culminating in the terrible year of 1665, when nearly 8,000 interments took place in the Pest House Burying-ground, or in the churchyard of this one parish. As 180 bodies were buried *within* the church during that year, George Day well earned the twelve shillings paid to him by the churchwardens 'for carrying rubbish to lay under the pews' in order to prevent the smell from becoming too offensive! No one could object to the following charges for deodorization:—

	s.	d.
For fire in the Quest House and frankincense in the Church	4	6
For pitch, rozin and frankincense	1	6
For Rosemary, Bayes, Holly and Ivy.. ..	6	8

It is not surprising to find that the Vestry gave orders 'to raise the lower part of the churchyard 2 feet higher with earth'; and one has only to turn over the pages of the Burial register for the month of August, 1665, to form some idea of the ghastly results of the plague, as in that *one month* alone and in this single parish, the interments numbered 3,556!

In considering the church itself there is no need to dig down to the foundations of its history. Whether the first building was erected in 1030 or in 1099, or whether it was rebuilt in 1357, is not of supreme importance. The 'second' church is said to have been destroyed by fire in the year 1544, according to an account contained in a manuscript at the British Museum:—

> The xij day of September, Satterday, in ye mornyng, a boute five of the klocke, was Saynt Jylis churche burnd, belles and alle, wtoute Crepille gate.

It is supposed however that this record refers to a partial burning of the sacred edifice. The church was perilously near being swallowed up in the flames of the Great Fire of 1666. The Rev. Samuel Rolle, in his 'The burning of London in the year 1666, commemorated and improved in a CX Discources, Meditations and Contemplations' (1667), says:—

> I was no eye-witness, but I have been informed, that when the Fire came near to *Cripplegate* His Majesty [Charles II.], being then and there present, did, in His own Person, take great Pains (no less, as was told, than if He had been a poor Labourer) to promote the extinction of it.

The parish engine got very much out of repair—and no wonder—in aiding to extinguish the Great Fire of London. We learn that in September, 1666, the Vestry ordered—

> That the Engine be forthwith mended and kept in good repair; and that a rate be made for mending the Engine, Bucketts, and Hookes.

The church had a very narrow escape in the great Cripplegate fire of November, 1897. The roof, indeed, suffered severely, and the roof of the vicarage was almost completely destroyed, but fortunately no further damage was done. As this fine old church—one of London's most precious monuments—is now isolated from all surrounding buildings, less anxiety need be felt for its safety from the perils of a conflagration.

'A very fair and large church' is Stow's description of St. Giles, Cripplegate. Its external architecture can best be judged from the photograph on page 583. In 1682 the tower was heightened by the addition of fifteen feet of red brick-work surmounted by what has been described as 'a low cupola ending in a pinnacle, with, at the angles, corresponding cupolas of a smaller size. Upon the platform is a raised circular arcade of wood covered with a low pyramidical roof forming an open turret.' This upper part of the tower and turret of 1682 has never been altered, and with the exception of small repairs, is now in precisely the same form as when first built.

The interior of the church has some singular features in regard to proportion—the nave is four feet longer on the north side than on the south, while the chancel is longer on the south side than on the north, perhaps by way of adjustment. In 1649 there were two fonts in the church—one 'a greate old stone font lined with lead' for the purpose of total immersion; the other 'a small christening font,' both of which were removed, but in 1662 the lesser font was 'sett uppe in the owld place.' A remarkable feature of the interior, and one that is singularly quaint in a Gothic building, is the cherubic *oval* window above the reredos. This was erected in February, 1791, when the Vestry ordered—

> That a glory and cherubs in stained glass be put in the window over the altar to cost 250 guineas.

At the same time the King's Arms, six feet wide, were ordered to be 'carved and gilt' and placed in the church at a cost of £22. Among other quaint items of expenditure in the accounts is one in 1657: 'For beere and sugar for the Minister in the Vestry, 2s.'; and in 1758 it was 'Ordered: That a new Umbrella be bought for the use of the Church, and the expense thereof allowed the Churchwardens in their accounts.'

The church has evidently suffered much at the hands of various restorers, perhaps in an over-zeal for decency and order; but reverent care is now bestowed on the building and its services. Mention must be made of an altar and reredos that was removed in 1901 from the church (now demolished) of St. Bartholomew, Moor Lane. This fine specimen of carved work has found a fitting place in the north aisle of St. Giles's Church, now the chapel in which the daily services are held.

The monuments in the church are extremely interesting by reason of the names of the illustrious men who are buried within its walls. The oldest bears the date 1575; but in former days the church was full of carved heraldic arms, affording evidence of the aristocracy and people of rank who had town houses in Cripplegate. Here it may be mentioned that the parish

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contains the famous Grub Street, though it is now named Milton Street; moreover, at the end of the 16th century no fewer than forty minstrels lived in Cripplegate. The proximity of the Fortune and the Red Bull playhouses may have caused these makers of music to reside there. To return to the monuments. The epitaph collector may be interested in the following curious duet specimen, formerly on the tomb of a Mrs. Pawson, and thus recorded in a manuscript in the Bodleian Library:—

For the Clarke's wife, of the parish, in the middle ile before the pulpitt in a faire brass monument is the wrighten:—

Body—I Mary Pawson lye below sleeping
Soul—I Mary Pawson sitte above waking
Both—We hope to meet again with glory clothed.
Then Mary Pawson for ever more blessed.

She lived 70 years and dyed 1599.

One of the quaintest of monuments is that to Constance Whitney, a lady who departed this life in 1628. As shown in our illustration, it represents a lady in her grave clothes rising from her coffin, and with hands outstretched receiving from a cherub on each side a crown and a chaplet, emblematical of the Resurrection. But a legendary explanation is that this monument 'represents a woman awakening from a trance, into which she had fallen, and in which state she had been buried. The sexton, in his desire to possess himself of a valuable ring she wore, cut her finger in order to obtain possession of it; in so doing he awakened the lady and thereby saved her from a horrible death.' It is further stated that she returned home to her husband and became the mother of several children. A very pretty story. But as the lady departed this life at the age of seventeen, the truth, especially the maternal part, of the legend may be accepted according to the reader's credulity.

Taking the chief monuments in chronological order, the first is that to John Foxe, the Martyrologist, who resided in Grub Street and who is buried in the chancel. The entry thus records his interment on April 20, 1587:—

John Fox, householder, preacher.

The memorial to Sir Martin Frobisher, the great explorer, and of Spanish Armada fame, is modern (1888), but it recalls the fact that his body was buried here, though we are told that 'his entrails' were buried at Plymouth, where he died. The burial of 'the corpse' is entered on January 14, 159$\frac{4}{5}$:—

Sr Martyn Furbusher, Knt.

John Speed (died 1629), the great historian and the faithful servant of Queen Elizabeth, King James I. and King Charles I., has a monument of which the chief feature is a half-length bust of the said Mr. Speed, one hand resting on a book, the other on a skull! Richard Smyth (died 1675), the famous antiquary and book collector, is also buried within the church. His 'Obituary' consists of personal recollections of persons known to him between the years 1627 and 1674. A few extracts from this useful book of reference may be given:—

Mar. 19, 1662.—Mrs Franklyn in Ropemakers alley—a woman very free of her tongue.

Sept. 1, 1664.—Mr. Brigs in Redcross Street (my pew fellow) died in ye country.

June 4, 1670.—Mr. Drew, Blacksmyth, buried wthout ticketts.

Poor Mr. Drew!

THE MONUMENT TO MISS CONSTANCE WHITNEY.

The most interesting monument in the church of St. Giles, Cripplegate, is, however, that which commemorates one of England's greatest poets, John Milton, whose remains rest in the chancel. His burial is simply yet pathetically recorded in the Register under date November 12, 1674:—

JOHN MILTON, gentleman: Consumption: Chancel.

The poet lived in Artillery Row (close by) when his 'Paradise Lost' was published in 1667. Seven years afterwards 'all his learned and great friends in London, not without a concourse of

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the vulgar, accompanied his body to the church of St. Giles, near Cripplegate, where he was buried in the chancel.' This interment in itself justifies the designation 'famous' given to this old City sanctuary. John Milton the elder, father of the poet, who died in 1647, is also buried in St. Giles's Church. As one of the most skilled musicians of his day he contributed a six-part madrigal, 'Fayre Oriana in the morne' to 'The Triumphs of Oriana' (1601); likewise four motets to Leighton's 'Teares or Lamentacions of a Sorrowfvll Soule' (1614). His musical gifts are celebrated by his son—a worthy son of a worthy father—in a Latin Poem, 'Ad Patrem.'

The Registers of these old City churches—those name-laden tomes—what wonderful records they are! Who can tell how much of joy and of sorrow, how many of life's tragedies, their countless entries represent? The carefully kept Registers of this church—Christenings, Marriages, and Burials—go back to the year 1561, and the volumes containing them are in an excellent state of preservation. From 1561 to 1700 (inclusive) the christening entries number 79,600; marriages 12,140; burials, 127,200! And the statistics of more than a hundred years—1700 to 1803—have yet to be added to these remarkable totals.

The Marriage registers, under date of August 22, 1620, record the nuptial rite of Oliver Cromwell in the following prosaic terms:—

Oliver Crumwell and Elizabeth Bourcher, Lyc.

The entry is in the handwriting of the clerk; in those days the contracting parties and witnesses did not sign the registers. The word 'Lyc' in the entry means that the marriage was by license. The great Protector was twenty-one years of age when he led to the altar his bride, a daughter of Sir James Bourchier (not Bourcher), one of the many country gentlemen who made Cripplegate their London home. Inconsistencies in the spelling of names abound in old records; even one document may have varieties in the setting forth of a patronymic.

A few additional extracts from the Burial register, in addition to those already given when speaking of the monuments, may here find a place:—

Dec. 13, 1562.—Old Mother Christian.
Mar. 10, 156⅝.—Old Father Brazier.
Oct. 5, 1563.—Christopher Dorman, Minstrell and Wayte of the Cyttie.
Sept. 17, 1596.—Frances Gibbs, a mayde dwelling in the Church Porch.
Oct. 16, 1596.—Gyllymeth, daughter of William Fox, Minstrell.
Oct. 24, 1636.—Zurishaddai and Obadiah, } both
sons of Samuel Eaton, } buried
button maker . . . . . } together.
Feb. 2, 163⅝.—Gregory Elinore, button maker, being excommunicated, was buried in the highway.
July 26, 1639.—John Mud clerk als: quaerister of of St. Paules.
Dec. 19, 1649.—Anne daughter of Humphrey Charles sawyer, killed by her mistress by immoderate whipping.
April 7, 1659.— ——— From Abbot a glover in French ally a quaker, will not let it be searched.

One more entry from the Burial register, and one that is of special interest to musicians:—

Feb 14, 158⅝.—Thomas ye sonne of Thomas Morley, Organist.

Is this a son of *the* Thomas Morley? It is quite possible. Again: Was Thomas Morley, the great madrigalist and author of 'A Plaine and Easie Introduction to Practicall Musicke,' organist of St. Giles, Cripplegate, at the time of his son's death? The date fits in with the eminent musician's appointments, and such a post would be a good stepping-stone to a higher appointment—St. Paul's Cathedral or the Chapel Royal. Moreover, the famous divine, Lancelot Andrewes, one of the translators of the Authorized Version of the Scriptures, and one 'learned in fifteen ancient and modern tongues,' was at that time Vicar, and, as a man of great influence, he may have helped in securing Morley's promotion. At all events, future biographers of Thomas Morley may be glad of the above information, to which attention is here drawn for the first time.

The Bells—a noble peal—are twelve in number, and, excepting necessary repairs, they remain practically the same as they were a hundred years ago. The tenor bell—a fine fellow—weighs 36 cwt. 1 qr. 24 lbs. Some of the bells are thus inscribed:—

(6) Ye people all who hear me ring
Be faithful to your God and King.

(7) Whilst thus we join in cheerful sound
May love and loyalty abound.

(8) Peace and good neighbourhood.

(9) Our voices shall in concert ring
To honour both of God and King.

(10) In wedlocks bonds all ye who join
With hands your hearts unite;
So shall our tuneful songs combine
To laud the nuptial rite.

(11) Ye ringers all, that prize your health and happiness
Be sober, merry, wise, and you'll the same possess.

The chimes on the bells are produced by a machine in the steeple, set up in 1794 by George Harman, of High Wycombe, a cooper by trade. This chiming machine—one of the best in the kingdom—is constructed to play seven tunes, one on each day of the week, upon a running peal of twelve bells, in the key of C. It is not surprising to learn that the parishioners are justly proud of their chimes. The following sonnet, by Mr. Robert Pearce, Vestry Clerk, gives pleasant expression to their campanological feelings in this respect:—

The Chimes of Cripplegate! full well we know
Their famous music, daily marking time,
At three, six, nine, and twelve; and, solemn, slow,
In seven days' rotation changing chime.
Each Sunday, hear the Easter hymn divine;
Each Monday, lo! the nation's anthem sounds;
Each Tuesday greets us all with 'Auld Lang Syne';
While Wednesday with 'Hanover' resounds,
Each Thursday 'Caller Herrin' frae the foam,
Each Friday 'Mariners.' The tunes complete
When Saturday enchants with 'Home, sweet home,'
No music sweeter, be it e'er so sweet. [sung
Our chimes thus charm the world; for these are
O'er all the earth, by every English tongue.

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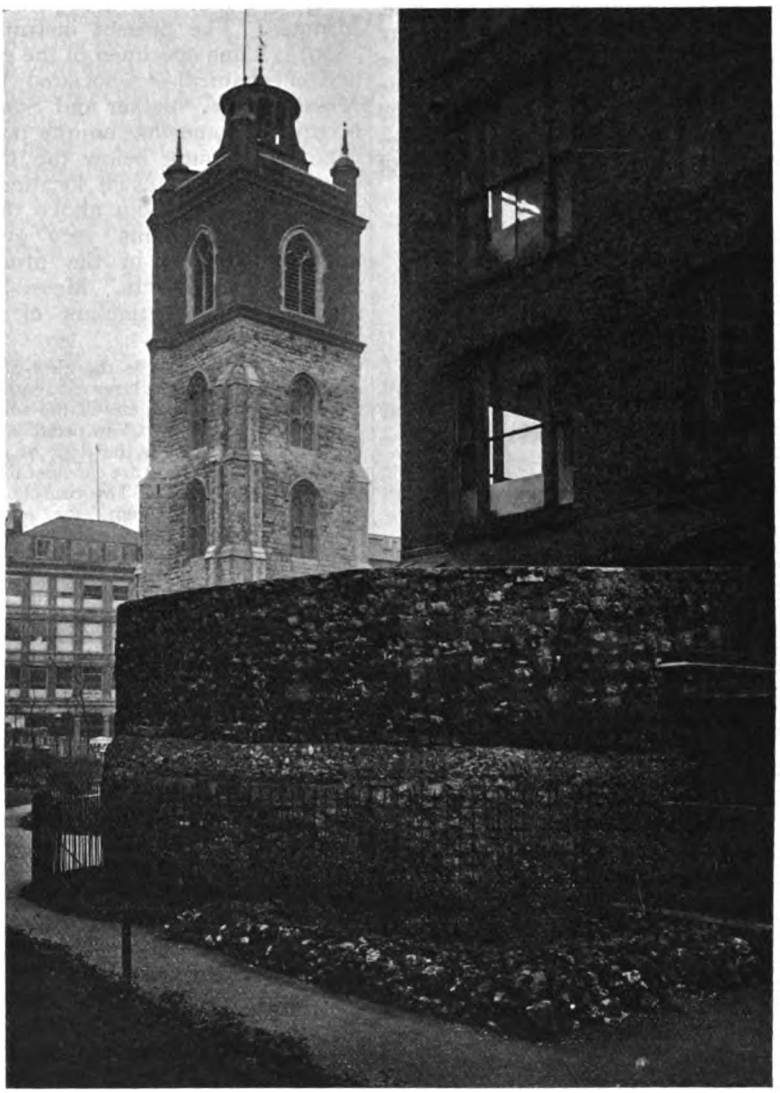
Lastly, a few words on the organs and organists. The Vestry records do not go farther back than the middle of the 17th century, therefore any information as to the appointment of Thomas Morley—if he really was organist of the church—is unfortunately not available. The earliest recorded reference to an organ is in the year 1672, when a Vestry Minute records:—

> That Mrs. Charnock shall have thanks given her for her affection in bestowing a fair Organ on the Parish Church of St. Giles Without Cripplegate, London. That a convenient place be found for the setting of it up, and that the Vicar and Vestry find out some way and meanes for the maintenance of the Organist.

Very pretty is the use of the word 'affection' in connection with Mrs. Charnock's gift of this 'fair organ.'

At that time (1673) the sexton had to select and pay the organist! No wonder this curious dual financial arrangement gave endless trouble to the Vestry. A Minute bearing on the subject, dated February 28, $167\frac{2}{3}$, reads:—

> That the Sexton be chosen into his place, and he either to officiate and play upon the organ himself or provide at his own cost one able sufficient organist to play upon it, Sundayes, Holy dayes, Wensdayes, Fridayes and Lecture Dayes, and his Sextons place to be voyd if he shall faile in any part of his duty.



THE ROMAN BASTION IN THE CHURCHYARD.

On the same day 'James Brookes is chosen sexton and organist by the Kings Majesties Letter'! What could the 'Merry Monarch' have had to do with this organist appointment? A month later Mr. Brookes, sexton and organist, found that he had to pay an annuity of £10 per annum to the widow of his predecessor! Here is the Vestry Minute:—

> That James Brookes, which is lately chosen Sexton of this Parish, doe and shall allow unto Widow Pritchett the sum of £10 per annum from this Easter next ensuing as long as they both shall live.

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The organ seems to have been repaired in 1688, probably by Father Smith, as the Minutes record:—

> 30 April, 1688.—Whereas Mr. Smith, the organ maker, demands £12 for mending, repairing, and cleaning the Organ. The Churchwardens ordered to pay Mr. S. and to get as much abatement as conveniently they can 'for the good of the Parish.'

In 1704 a new organ, evidently built by Renatus Harris, was erected in the west gallery of the church. The elaborately carved oak case, ornamented with well-designed gilt cherubs, of Harris's instrument has disappeared in the course of the various 'restorations.' What has become of it? The present organ case—for which the builders of the instrument are not responsible—is the worst feature of the church. A Minute of April 13, 1705, reads:—

> That the present Churchwardens do deteyne in their hands so much money as will pay Mr. Harris for the Organ when it shall appear the same doth answer his proposalls and then pay him what was agreed for, or what he shall deserve for the same, and that the Committee do appoint persons to inspect the goodness thereof.

The Vestry were evidently content to appoint one person 'to inspect,' and he of the highest repute, as a Minute of the following month—May 11, 1705—testifies:—

> That Dr. Blow be appointed, on behalf of the Parish, to inspect the Organ in the Church and give his opinion thereon, as to the goodness thereof and to the value.

Dr. Blow evidently reported favourably, for the next entry (May 31) reads as follows:—

> That Mr. Harris be paid £400 for the new Organ by himself set up in the Church, upon his agreeing to keepe the same in repaire and cleane it at his own charge for a year from Midsummer, and at the end of said year for another year, if the Churchwardens request him so to do. The old Organ to be delivered to Mr. Harris or his order.

The 'Gentlemen of the Vestry' appear to have been not altogether satisfied with the great Renatus, as four years later—on December 7, 1709—an entry states, in emphatic terms:—

> That Mr. Harris having dealt trickingly with the parish relating to the Organ in the church, shall be no further employed in repairing, cleaning, or looking after the same.

A fortnight later Mr. Abram Jordan was instructed 'to look after the organ in the church for a yeare at £8 for so doing.' A curious entry, of the year 1714, reads:—

> That John Ballards blind daughter be organ blower.

After having had charge of the organ for seven years, Mr. Abram Jordan wrote to the Vestry in these untestimonial terms regarding a rival's instrument:—

> The touch is bad. Mr. Harris left the organ imperfect. I propose to renew movements, to new voice, and make it completely good. This will be three months' work, and would cost £100; but if the Vestry will pay for regilding the front of the organ, I will do all the rest for an engagement of 21 years at my present annual salary of £8.

The Vestry agreed, and the front was regilded at a cost of £21; but Mr. Jordan must have been rather dilatory in his methods, even for organ-builders, as *four* years afterwards the following entry occurs:—

> Mr. Jordan has not commenced work yet. He acknowledges his fault and proposes to begin repairs; if such be done, the Churchwardens to complete the contract.

The organ-building names of Bridge and Messrs. Gray and Davison subsequently appear in the Minutes. The present instrument (erected in 1899) is a fine specimen of the good work—tonal and mechanical—associated with the firm of Messrs. J. W. Walker and Sons. Moreover, it occupies a somewhat unique position, in that its chamber is sunk below the floor level of the church. This unusual location not only gives ample speaking room above the pipes, but the temperature remains very even—both most important factors in the production of satisfactory organ effects. Messrs. Walker supply the following particulars of the St. Giles's instrument:—

> In order to preserve the view of some important mural monuments, a large excavation eight feet deep was made at the east end of the south aisle in which the organ is placed. The pedal pipes are arranged horizontally beneath the floor of the aisle, and the manual soundboards are considerably below the floor level of the church. The console is at the western end of the instrument, the player facing east, whereby he obtains an excellent view of the choir. A large blowing chamber under the north aisle accommodates the hydraulic engines and the feeders. The wind is conveyed across the church through a tunnel under the chancel. The tonal result from this somewhat unusual arrangement of an organ is most satisfactory.

To return to the organists. We find that in 1681 Mr. Thomas Ayres—who although he bore a musical name, was the sexton—had to pay Mr. John Curtis £16 per annum for playing on the organ, a payment which Widow Ayres, who became sextoness on the death of her spouse, had to continue. Later on—in 1705—£4 per annum was added to the organist's salary, 'to be paid by the sextoness, who has consented'! In 1708 the Vestry evidently thought that the salary of the organist should not filter through the hands of sexton or sextoness, as in 1708 it was ordered that 'Mr. Green [who was blind], the organ-player for the time to come be paid yearly *by the Parish* the £10 which used to be paid him by the late Clerke.'

It is not necessary to give a complete list of the organists, as with the following exceptions their names are unknown. In 1795 John Immyns was appointed; and for a long period the office was held by a member of the Miller family—beginning in 1832 with William Miller, the first organist of the Sacred Harmonic Society, and the author of an interesting 'History' of the church; he was followed successively by his two sons, William and Arthur. The present organist is Mr. B. Jackson.

Now that the 'Quest House and Ye Four shoppes' have been removed, funds are needed

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to restore the north front of the church to its original design. This will include an interesting turret hitherto hidden by the obstructions above mentioned. Mr. Deputy Baddeley has promised to give a statue of Milton, to be placed near the tower of the church, and the proposed restoration is one that appeals to those who would honour the memory of John Milton, the great Englishman who found his last resting-place in his parish church of St. Giles, Cripplegate.

In bringing to a close this chit-chat on a famous City church, the last word must be one of thanks to those who have so kindly rendered help in its preparation—to the Vicar of St. Giles, the Rev. Prebendary Albert Barff, M.A. (formerly Master of St. Paul's Choir School), and to Mr. John James Baddeley, Deputy of the Ward of Cripplegate Without, and the author of a very valuable and exhaustive 'History' of the church and parish.

DOTTED CROTCHET.

THE MUSE OF THE GAEL.

The Gael upon his native heath! The Gael unassoiled of his primitiveness, of his eccentricities, of his individual rhythm, of his monotonous musical manners—the Gael naked and unashamed—be this my text, even though it ends in sadness!

And first to the foundation of such a discussion. National music, considered quite literally, and with the minimum of influence used upon it through foreign elements, does not contain within itself an artistic fulfilment, even though itself may be the stepping-stone to a nation's great art. This of course is especially the case with Germany, through whose folk-song the greatest musical art of the Western world was slowly, patiently, but very certainly evolved. There is indeed a great amount of simple and sometimes poignant beauty in the German national melodies. One cannot suggest that they reach the level of the highest art, or that they touch a consummate stage of greatness—whether in that ineffably translucent simplicity which is Mozart's, or in that united web of complexity which is Wagner's, beyond which, each in its separate chapter, improvement is impossible.

There are, nevertheless, certain forms of national music which are so materially set and so complete in themselves that, although they do not attain to any elevated or exalted plane of beauty, neither do they contain the germs from which a great art can spring, or can so be developed as to reach a right and unassailable culmination. Among these must undoubtedly be reckoned the music of the Gael, the music of Scotland. It is a music which has, in truth, nothing of freshness about it. It does not seem to point anywhither. 'The Spring comes slowly up this way,' sang the poet of the divinest time of the year; and the spring-tide of the music of many a nation has moved slowly up the way of art into the summer, the cycle progressing until autumn has come, bringing his sheaves with him—*portans semina sua*. The national music of Scotland, as we know it, proves of its own character that it could never have had such a future as that which the national music of Germany, of Russia, of Austro-Hungary, has had—in a word, it has not the elements out of which a musical re-creation can be built.

Yet the national music of Scotland contains a great deal of material which, in its set and formal way, is by no means lacking in beauty. Although I have to confess frankly that neither the humour of Scottish music, nor the humour of the manner in which Scottish music is sung makes any great appeal to me, I am content to admire much of the lamentation, the dirge, the wail, the outcry, the regret which distinguish the music of death in that rain-weeping, sad-hilled country. It is natural that grief and gloom should have come very close to the heart of the Scottish Muse. The mists that wipe away the outline of the mountains, the darkness of the green upon the rock-sides, the immitigable rain that comes for so long and goes for so short a time—these material surroundings alone seem instinct with an inspiration to the sadder thoughts of life; and it is in the exposition of these sadder thoughts that one recognizes the sincere spirit of the music of Scotland. Scotland is essentially, in the lonelier places of its Highlands, a place of memories. Loyalty unrewarded, bravery attainted, forlorn hopes, lost causes—here is the note of too many passages in its critical history; and these facts, combined with its skies, its clouds and its bareness of soil, give to its music the spirit of its own earth. Is it wonderful, that from so ancient a spirit, it is not possible to look for new flights of art founded upon a young but unbroken Muse? Is it wonderful that the circle has been made complete, that the pitcher has been filled, that the line of the tide has been reached beyond which the waters cannot move farther up from the sea?

I have assigned what may seem possibly a somewhat tragic reason for the finality of Scottish music, and for the impossibility of its future development into a great art, as the folk-song of Germany developed into a great art; but undoubtedly that reason holds a position of paramount importance. If the Muse of the Gael were possibly younger: if she had a somewhat less laggard step: if her years had not made her so hoary: if (above all things) she did not carry in her hands that most portentous of things, a National Instrument, one might decline to a different conclusion. But all these things do militate against her. There is no question but a National Music must, in some respect or another, be tinged with the spirit of mirth, if it is to be prolific. The mirth may be sober, naught more than bright-eyed, as is much of the native folk-song of the low-lying lands and the little hills of Bavaria.

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It is the mirth here in great part of love, in some part of half-humorous loss, in a little part of the pleasure of re-union, and in great part, again to return to a preponderant element, of the joys of wine. The Muse of the Gael is seldom merry in any full, surrendering sense; she can play antics, but her gladness is not natural. She is best when she is wraith-like, like the mist-shrouds that on the hills move like them that glide and have no step upon the earth. If, however, all these barriers could be overpassed, still there would be the most formidable hindrance of all standing as a menace to the sort of development of which I have already spoken; I mean the National Instrument: the Bagpipes. And here let us take a lighter quill; *Leviora canamus.*

Whether the static quality of Scottish Music—the quality which seems to deny to it development—be the cause of the rise of the Bagpipes, or whether the Bagpipes have for ever determined that Scottish Music shall never develop (as the flower develops from the seed) into great cosmopolitan influences, signifies not at all; for the result to which this argument tends is precisely the same. Scottish music through its national instrument has no further future. It is this extraordinary, this preternatural invention which stands at a sentry-post guarding the avenues of to-morrow. Old, like a gnarled tree which seems to have no further old age in store for it, the youth of which seems to stretch so far back into the past as to be lost amongst the mysteries of the beginning of things, the bagpipes have nothing which in modern civilization is comparable to them. Their rise seems to be identified with the things that are fabulous, misshapen, enormous, ichthyosauric, protoplasmic, with the casting into shape of the everlasting hills, with something primitively outside modern complex and ultimate trends and ways of thought. To the delicate ear of to-day, these pipes seem to be in very truth a part and parcel of a dreadful mythology. Surely and in very truth the too narrow-minded owner of that delicate ear might imagine it as the instrument conceived by the devil for everyday use in the gulfs of Tartarus; such an ear might wish to avoid it as St. Anthony desired to avoid the multiform temptations of the desert. For, at times—certainly at times—the tunes that are transformed by its influence become tinged with a sort of awful jollity; and when this particular spirit is upon the bagpipes, the jollity grows ten times more awful by reason of the sustained pedal-note, a closely-paid attention to which possesses within it some of the stray seeds that grow up into the fine flowers of delirious obsession. Pursuing the same line of thought, and saving always the burlesque element which must intrude into such a line of argument, is it to be wondered at that a nation which possesses the bagpipes for a national instrument cannot look reasonably for a concrete musical progress? Apart from anything that savours of a jest, never much the thought of the national instrument tempts one to smile, may one not reasonably conclude that the *set* character of that instrument and the peculiar melodies of Scotland, following the lines of that character, make a combination out of which no new, no unstamped, no unmarked, no unprovincial art can come? To my mind the reasoning is clear, the conclusion unanswerable; such a conclusion does certainly complete the reply of history, and it no less forcibly remains a theoretical barrier to any possible great development in the time to be; that which it will be, Scottish music is; that which it has been it is.

Is there then no greatness, no magnificence in this halted Muse of the Gael, whose garment is unchangeable and whose pose is fixed with so iron a deliberation? There is this, of which I have already spoken: the musical wail of the Gaelic Muse. It is among the ineffable realizations of tragedy in the world. She touches the depth and height of sorrow; and fit companion in that expressed grief is her National Instrument. When man goeth to his long home, the Chief, let us say, of some great Clan, when the mourners carry the dead over the low hills down to the aged and immemorial valleys, the cry of the pipes and the immeasurable sadness of the Scottish tunes, borne wildly along the winds, in the broad open air, show the genius of the nation that, in its Highlands, lives in the outer world, is wetted by its mists and rain, bronzed with its keen occasional suns, and forecasts the sense of death with the intimacy of him who wrote the last chapter of Ecclesiastes. As you wait by the coffin of the dead, you hear the dim sound of the Coronach as it grows keener to your hearing. The pedal-note is a long monotone of grief, an enduring moan for the thing that has been. The melancholy and windlike harmonies that are blown above that note hither and thither, fall to the varying mood of the mourner, who finds, it may be for the first time, with wonder and dismay, that to the human heart even the sense of loss must, in its acutest knowledge of the present, take a relief and a change which seem almost a treachery. Such music as this, thus played, and on this instrument, once more, in its gloomy and magnificent completion, shows that in the mourning for the dead Scotland triumphed unto the attainment of the culmination of her musical art. 'He will awake no more, O never more, cried Shelley. That is the text of the Muse of the Gael; her music is finished in him who awakes no more; nor is there to her further awakening.

VERNON BLACKBURN.

Macmillan's Magazine for August has an article on Hector Berlioz containing the following sentence:—

> To the end of his life he [Berlioz] could not be persuaded to hear Mendelssohn's 'Elijah.'

The foregoing may be compared with an extract from a letter written by Berlioz in London, and dated January 29, 1848, which reads thus:—

> I have heard poor Mendelssohn's last oratorio *Elijah*. It is magnificently grand, and indescribably sumptuous in harmony.

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Occasional Notes.

Many Happy returns of the day to—

Engelbert Humperdinck	September 1.
H. Walford Davies	,, 6.
Antonin Dvorák	,, 8.
Edwin H. Lemare	,, 9.
Sir George C. Martin	,, 11.
Alfred Hollins	,, 11.
Horatio W. Parker	,, 15.
August Wilhelmj	,, 21.
W. Stevenson Hoyte	,, 22.
J. Varley Roberts	,, 25.
Karl Klindworth	,, 25.
J. S. Shedlock	,, 29.
Sir Charles Stanford	,, 30.
J. Spencer Curwen	,, 30.

An amusing contribution to centenary Berlioziana is furnished by the following letter written by the composer to M. Brandus, publisher of the *Revue et Gazette Musicale de Paris*, in 1854:—

My dear Brandus,

Several of the Paris papers announce my approaching departure for some town in Germany, where, according to them, I have been lately appointed *maitre-de-chapelle*. I can easily imagine what a cruel blow my definite absence from France would be to a great many persons, and how difficult a task they would find it to believe and put into circulation so important a piece of news.

I should therefore be extremely delighted were it in my power flatly to contradict it by saying, with the hero of a celebrated drama—

'Je te reste, France chérie, rassure toi!'

Respect for the truth, however, obliges me to rectify a slight error in the report now current. The fact is, *I am* going to leave France some day or other, in a few years; but the orchestra confided to my direction is not in Germany; and since everything becomes known, sooner or later, in this diabolical city of Paris, I may as well tell you at once the place of my future residence. I am appointed director-general of the concerts of the Queen of the Ovas, Madagascar. Her Ovaish Majesty's orchestra is composed of very distinguished Malay artists, and a few Malgalchees of the highest talent. They do not, it is true, like white men, and I should consequently have had at first to suffer a great deal in my new home, had not so many friends in Europe taken such trouble to paint me as black as possible. I hope, therefore, that I shall be thoroughly bronzed against the ill-will of my future comrades when I come among them.

Meanwhile be kind enough to inform your readers that I shall continue to reside in Paris as much as I can, and to go to the theatres as little as I can, although I certainly shall go sometimes and perform my duty as critic as much as ever—in fact more than ever. I am determined before I go to have my fling in the way of criticisms, since there are no papers in Madagascar.

Believe me, &c.,

H. Berlioz.

'Librarian of the Conservatoire.'

An English musical journal, in congratulating Berlioz on his 'Ovaish' appointment, said: 'He will doubtless find some new and curious instruments to add to his already unprecedented scores.' It might have added, 'with no niggerdly hand.'

The latent possibilities of musical development among coloured people have long been discussed in America, but public performances have generally been limited to plantation melodies and coon songs. Some earnest-minded coloured people in Washington thought the time had arrived when the musical ability of their race should be put to the test. Accordingly in 1901 an organization was formed in the American capital for the production of a composition by a coloured composer, the famous 'Hiawatha' by Mr. S. Coleridge-Taylor. After nearly a year's steady rehearsal the Coleridge-Taylor Choral Society—that being the name of the organization above referred to—performed the 'Hiawatha' music on April 23 last in the Metropolitan Methodist Episcopal Church, Washington, with extraordinary success. The audience numbered 1,500 people, mostly coloured folk, though there was a good sprinkling of white listeners, and at the public rehearsal (for admission to which a reduced charge was made) nearly 3,000 people were turned away.

None but coloured people took part in the performance—the faces of the soloists, chorus (numbering 175 singers in evening dress) and accompanists being of dusky hue, while the able conductor, Mr. John T. Layton (well known as the efficient choir director of the church where the concert took place), is a coal-black, burly negro of the pure African type. As no qualified coloured orchestral players could be found it had originally been planned to secure the services of white performers, but the demands of the 'Hiawatha' orchestration proved to be too much for those accustomed to play at dances and hotels; the accompaniments were therefore played on two pianofortes, at which Mrs. L. Europe and Mrs. Robert Pelham efficiently presided. The soloists were Mrs. Skeene-Mitchell, of Cleveland; Mr. Sidney Woodward, of Florida; and Mr. Harry Burleigh, of New York.

The chorus-singing was really excellent and deserving of all praise. Even several eminent white musicians have borne testimony to its high achievement, and even the white press acknowledge that the performance was a splendid success. Considering the deep-rooted racial feeling among white and coloured people this is all the more gratifying and encouraging. Moreover we understand that it is the first time that white singers have applied in hundreds for admission to an entirely coloured Society (in U.S.A.) and have been refused admission because there was not room for them! The greatest credit is due first to Mr. Andrew W. Hilyer, who conceived the idea of the Society, and then to the conductor, Mr. John T. Layton, director of music in the coloured public schools of Washington, and to his enthusiastic singers. The concert opens up a field of interesting speculation as to the possibilities of coloured people in their interpretation of good music, and fully justifies the decision of the Society to continue their work as a permanent organization. We wish them every success in their artistic endeavours.

The International Male-Voice Choir competition arranged to take place at Cardiff on Boxing Day is a bold experiment. M. Laurent de Rille, the French composer, has written a chorus expressly for the event. A choir from Belgium has undertaken to compete. It is hoped that the best English and Welsh choirs will take part, but we fear that the sacrifice of the time-honoured feast of Christmas, on which day or night choirs from a long distance must travel, will be a bar to success.

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The Royal National Eisteddfod held at Llanelly last month, a full account of which is given on page 597, provokes the customary reflections. Here we have a torrent of musical enthusiasm—evidences of much natural ability and acquired skill in the execution of vocal music—and the precious quality of intense earnestness, all flowing freely from the common folk who take the business very seriously. At Llanelly one of the most notable and thrilling incidents was the impromptu performance of well-known music in full harmony by the whole vast audience of over 20,000 persons. The stumbling block with some well-wishing critics is that this flood finds an outlet too much through competitions. But how else are the Welsh people to learn? The Eisteddfod is to most of the population a great school of execution, a presentment of a standard. It may be that this is often only the theory rather than the actual result of Eisteddfodau. But still it is the theory, and it is the business of all concerned to make it universally a realization. A correspondent, whose letter we print elsewhere, draws attention to the special disabilities under which the Welsh pursue their popular musical education, and he suggests that the overcrowded profession might find useful employment in spreading light and culture in the Principality. We are afraid, however, that the pecuniary prospects of such a mission are not at all brilliant. But of the aptitude of the race and their responsiveness to skilled instruction there is no doubt. The marked success of the Dowlais choir at Llanelly was an object-lesson to Welsh conductors. Mr. Harry Evans, who so ably led this choir, is a highly-cultivated musician possessing fine artistic ideals which by force of character he can impose upon his resources. Practical questions are: Do the Welsh make the most of their Eisteddfodau generally? Can Eisteddfodau be made more effective as art training schools? Do they often follow worn-out lines, and are they always single in their aims?

Mr. W. H. Grattan Flood, of Enniscorthy, writes as follows in reference to the old song 'Once I had a sweetheart':—

> In going through an old MS. book of Irish tunes, dated 1730, I recently came across a pretty melody, entitled 'Once I had a sweetheart.' Mr. Frank Kidson claims it as English, and includes it in Moffat's excellent book 'The Minstrelsy of England,' adding, that after a diligent search he had failed to discover any earlier copy than that given in Daniel Wright's 'Compleat Tutor for ye Flute,' *circa* 1735. Its Irish origin is beyond doubt, and Charles Coffey, a Dublin man, includes it in his 'Beggar's Wedding,' written in 1728. I have before me a copy of Coffey's ballad-opera, as played in Dublin in the autumn of 1728, and 'Once I had a sweetheart' is the sixteenth air, to which Coffey adapted words.
>
> I strongly suspect that Daniel Wright was supplied with this Irish air in 1726 by Dermot O'Conor, who translated Keating's 'History of Ireland' from Irish into English, and who is also responsible for the Irish tunes in the 'Aria di Camera,' published by Wright, in 1727 or 1728. If not, he copied the air from Coffey's ballad-opera, which was printed in London in 1729, inasmuch as the tunes in the 'Flute Tutor' (1735) are stated to be 'A collection from Ballad Operas.' Coffey's opera (1728) is dedicated to 'the Provost, Fellows, and the rest of the learned Society of Trinity College, Dublin.'

The performance of 'Parsifal,' which is announced to take place at New York in December, is creating no [illegible] The Wagner family are powerless to r[illegible]resentation. Frau Wagner, however, has appealed to Fraülein Ternina and to Herr Van Rooy not to take part in the performance, but apparently without success. Wagner evidently intended the work for Bayreuth alone, and we can quite understand, nay, sympathise with the wish of the composer's widow that it should not be performed elsewhere until the time has expired when it will become the public property of European theatres. But Herr Conried, the New York impresario, is guided in his action by motives stronger than those based on sentiment, and it is at any rate satisfactory to note that there is every prospect of the work being given in the best possible manner.

A belated report on the condition of music in Training Colleges (England and Wales) just issued, deals with examinations completed in June, 1902, since which date considerable modifications in the musical syllabus have been made. Dr. Somervell, on his first round as Inspector, writes somewhat dolefully. His strongest impressions are that students enter colleges ill prepared in music, that as pupil teachers they are seriously neglected, and that farther back still the schools do not give sufficient attention to musical study. If children were also taught (says Dr. Somervell) from the earliest school age to read music as they are taught ordinary reading (that is, we presume, for an hour or two every day) they would be fluent readers of moderately difficult music by the time they were nine or ten years of age. Truly a happy result; but in view of the conditions under which schools are worked and of the irresistible claims of other subjects, Dr. Somervell's suggestion seems naive rather than practical. It is pleasant to turn from the discouraging features of the Report to note the Inspector's eulogy of the 'patience, energy, and real enthusiasm' which the college teachers bring to bear on their work with a result 'little short of wonderful.'

M. Arthur Pougin, in a recent article in *Le Ménestrel* on Rosine Stolz, the vocalist who recently died at an advanced age, refers to the fact that she was married four times, the last time in 1878, as a bride of over sixty years of age! Her first husband was Auguste Lécuyer, a lawyer at Rouen; the second, Baron Ketschendorf; the third, Duke Lesignano; and the fourth and last, Don Emmanuel de Godoy, prince de la Paix. M. Pougin mentions a letter written by her in 1879, and bearing the following strange and complicated signature:—

> Rosa, duchesse et princesse de Lesignano, princesse de Bassano, de Godoy et de la Paix, baronne et comtesse de Ketschendorf, née marquise d'Altavilla (Rosa Stolz).

Mr. Otto Goldschmidt writes with reference to the death of Mr. Stanley Lucas, noticed in our last issue (p. 539):—

> I should like to record my experience of the very valuable help rendered by Mr. Stanley Lucas as an orchestral manager, in which capacity he showed great knowledge and efficiency. For of this I had much practical experience in the sixties in connection with concerts and oratorios given by Mdme. Goldschmidt under my direction in London and the Provinces, and again between the years 1876 and 1885 at the many public performances given by the Bach Choir, when Mr. Lucas always acted as our orchestral secretary.
>
> I mourn his death as that of a reliable, kind, and trusty man, who possessed a considerable knowledge of matters musical.

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Church and Organ Music.

TWO BRISTOLIANS—ORGAN-BUILDER AND ORGANIST.

As a sequel to our note, in last month's issue (p. 533), on the early C compass organ built by John Smith, of Bristol, Mr. E. T. Shellard, of the *Bristol Times and Mirror*, sends us the following further information. It appears that Mr. Smith was 'a remarkable man—a man of genius, of large capacity, inventive turn of mind, of indomitable will, and withal a gentleman, in the true sense of the term.' He was not 'put' to the organ-building business, but he 'picked up' his technical knowledge in the factory of Messrs. Brice and Richard Seede, organ-makers in Bristol at the beginning of the last century. Mr. Smith started in business on his own account in the year 1814. His most important instrument was that which he erected in Bath Abbey.

Organ-building, however, did not entirely absorb his energies, inventive and mechanical. He it was who built the first steamboat in Bristol, named after the place of its construction. This vessel made many trips, carrying both passengers and merchandise, between Bristol and Bath; she plied also to and from Gloucester and Worcester, quite Cathedralesque voyages, in fact. Mr. Shellard says that Mr. Smith invented the life-saving rocket apparatus used at the Coastguard stations, but as one Captain Manby added the finishing details to this, he has received much of the credit due to the Bristol organ-builder. A road-cleansing machine was another of his ingenious productions, therefore it may safely be asserted that he really was a remarkable man. Smith, who died in 1847, was, like Father Willis, an organist; he played for many years at the Countess of Huntingdon's Chapel in Bristol. Mr. Monday, his step-son, succeeded him in the business, which in 1857 came into the hands of his (Mr. Monday's) son-in-law, Mr. W. G. Vowles. Thus we arrive at the origin of the well-known organ-building factory in the West of England associated with the name of Vowles.

Dr. Edward Hodges was also of an inventive turn of mind. As a young man he made a study of chemistry, mechanics, and acoustics. He seems to have evolved all sorts of ingenious devices in regard to musical instruments, inventions for teaching the blind, &c. He claimed to have worked out 'a project for the prevention of the destruction of ships by fire or leakage by means of sections'; but his 'ship-dividing into compartments' scheme was improved upon by others, and they, as in so many similar instances, were awarded the kudos resulting from the development of an earlier idea.

Dr. Hodges, who was an excellent extempore player and contrapuntist, in all probability suggested to Smith the plan of that early (in England) C compass organ, with its 32-feet pipe, erected in 1824 in St. James's Church, Bristol, of which Hodges was then chief musician. To mark their approval of this achievement, the Vestry voted their organist a gold snuff-box, and the recipient thereof records in his diary that 'The Right Worshipful the Mayor intends filling my new box with snuff for me.'

The greatest disappointment to Dr. Hodges in his career was his failure to obtain the organistship of St. George's Chapel, Windsor, in 1835, when George Job Elvey, a youth of nineteen, was elected in preference to him and to Samuel Sebastian Wesley! Hodges records that in the debate in the Chapter House on the appointment, 'the Dean interposed by saying that he did not fancy the broad-brimmed hat and white necktie, and boots with pointed toes, suggesting to him an individuality *that might prove difficult to control.*' This *Sartor Resartus* objection was applied to Hodges; but perchance the Very Reverend divine was favourably impressed with the blue tail-coat with its brass buttons, and the yellow waistcoat worn by young Elvey. No indication of the individuality of the present organist of St. George's Chapel could possibly be divined from any 'broad-brimmed' or other hat, as, within the Precincts, he never wears any other head-covering than that with which nature has provided him.

A CANON'S HUMOUR.

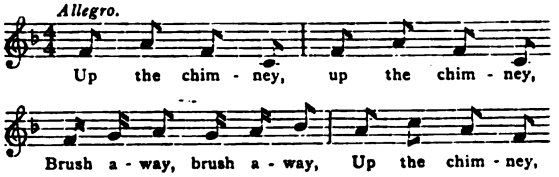
At a certain banner-hung Chapel not unconnected with Royalty, a recent Chapel-bill contained:—

Service	... ...	*King Hall in E flat.*
Anthem	O Lord, the Maker of all things.'	*King Henry VIII.*

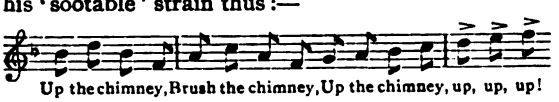
This juxtaposition of names rather tickled the fancy of the Canon-in-residence, 'Ah!' quoth the Canon, 'this is surely a little joke of the organ-loft: *King Hall* in company with *King Hal!*'

THE 'BRUSH AWAY' CONCERTO.

Every organist knows the fourth concerto of Handel, with its sprightly first movement. The late Sir George Grove as a boy often heard it called the 'Brush away' concerto. This designation originated in a story that a juvenile sweep of former times—one of those 'innocent blacknesses,' as Charles Lamb called them—had been seen early one morning emerging from a chimney-pot, and that on exposing his grimy visage to view he sang:—



Grove says: 'It must be admitted that the words fit the notes like a glove, and that the sweep had a quick ear for tune.' As only the two opening bars are given in association with the words, we venture to suggest that the boy sweep might have continued his 'sootable' strain thus:—



X. Y. and *Z.* were discussing English Church Music, when X. exclaimed: 'Some organists of Cathedrals are not Cathedral organists.' This paradoxical statement raises the question: What is a Cathedral organist?

THE CHURCH ORCHESTRAL SOCIETY.

The ninth Annual General Meeting was recently held at the Church House, Westminster, the Bishop of Rochester in the chair. The Report for 1902-03 stated that 'In reviewing the work of the past year the Committee desire to congratulate the members generally, and the playing members in particular, on the improved quality of that work.' Fourteen engagements were fulfilled during the year, including services held at Horsham Parish Church ('Last Judgment'); Holy Trinity, Sloane Street (Baden Powell's 'Pange Lingua'); St. John the Evangelist, Wilton Road (Pergolesi's 'Stabat Mater'); and Winchester Cathedral ('Hymn of Praise'). Twenty-four

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weekly rehearsals were held during the season, exclusive of those for special services. The membership of this useful Society now numbers 212 (127 performing and 85 honorary members). Dr. G. F. Huntley, organist of St. Peter's Church, Eaton Square, is its able conductor, and the Hon. Secretary and Treasurer is the Hon. Richard Strutt, Rayleigh House, Chelsea Embankment, from whom all particulars may be obtained.

DR. J. C. MARKS.

We regret having to place on record the death of Dr. James Christopher Marks, organist of Cork Cathedral (St. Fin Barre's Cathedral), which took place very suddenly on July 17, at the Grand Spa, Clifton, during an examination tour for the Incorporated Society of Musicians. Born at Armagh on May 4, 1835, he became a chorister in the Cathedral there in 1842, and was for some years chief solo boy, his beautiful voice and great musical ability attracting much attention. He studied the organ under the then organist, Robert Turle, brother of James Turle, organist of Westminster Abbey, and the violin under Francis Hart. After holding the post of deputy-organist of Armagh Cathedral from 1852 to 1860, in the latter year, at the age of twenty-four, Dr. Marks was appointed organist and choirmaster of Cork Cathedral, an office he worthily held for forty-three years.

Dr. Marks formerly conducted the Cork Harmonic Society, the Musical Festival of 1862, the Cork Musical Society, many important concerts, &c., and in various ways upheld the cause of music, not only in Cork but in other parts of the South of Ireland with artistic zeal. He occupied a distinguished position in Irish Masonry, and held the position of Organist of Ireland in the Grand Lodge. Dr. Marks, who excelled as an organist, took the degree of Bachelor of Music at Oxford in 1863, and his Doctor's degree (for which he composed the oratorio 'Gideon') at the same University, in July, 1868.

The funeral took place, amid many tokens of regret, at St. Fin Barre's Cemetery, the mourners including the lamented organist's second son, Mr. James Christopher Marks, organist of St. Andrew's Church, Pittsburg, U.S.A., and the brother of the deceased musician, Dr. Thomas Osborne Marks, organist of Armagh Cathedral.

It should be mentioned that a Full Choral Service had been allowed to fall into abeyance at Cork Cathedral from the end of the 17th century till it was re-established shortly after Dr. Marks's appointment. At the consecration of the present Cathedral, in 1870, the Dean publicly presented Dr. Marks with a gold medal in commemoration of the event.

ORGAN RECITALS.

Mr. W. E. Belcher, St. Asaph Cathedral.—Concert overture in F, by E. D'Evry.

Mr. F. J. Livesey, St. Bees Priory Church.—Toccata, Gigout.

Mr. Smith Wallbank, St. Andrew's Church ('Ye lang Kirk o' Craven'), Kildwick-in-Craven, in connection with its re-opening services.—Grand Chœur, Macmaster.

Mr. F. H. Sawyer, College Church, St. Andrew's.—Pæan, Basil Harwood.

Mr. R. Cecil Rodham, St. Michael-and-All Angels', Longton.—Allegretto in B minor, Guilmant.

Mr. Frederick Hunnibell, St. James's, Tunbridge Wells.—Suite for Organ, Borowski.

Mr. C. G. Thomas, Elland Parish Church.—Abendlied, Goltermann.

Mr. Howard Moss, Gravesend Parish Church.—Voluntary in D, Samuel Wesley.

Mr. Fountain Meen, Wesleyan Church, Sidmouth.—Andante in D, Silas.

Mr. H. Matthias Turton, Otley Parish Church.—Musette in G, J. Francois Dandrieu.

Mr. W. Wolstenholme, Methodist Free Church, Blackpool.—Intermezzo in D flat, Hollins.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Leonard Barber, Christ Church, Wanstead.
Mr. S. Bath, Parish Church, Marlow.
Mr. G. H. Harvey, St. Matthew's Church, Montreal.
Mr. William Healey, St. John the Baptist Church, Kensington.
Mr. Charles Hylton-Stewart, Organ Scholar of Peterhouse, Cambridge.
Mr. Thomas Lane, Darwen Parish Church.
Mr. T. W. Lardner, All Saints' Church, Upper Norwood.
Mr. J. H. Lilley, St. Edmund's Church, Downham Market.
Mr. J. Owen-Jones, Tredegarville Baptist Church, Cardiff.
Mr. Seymour Powell, St. Peter's Parish Church, Petersfield.
Mr. Henry Taylor, Edgbaston Parish Church.
Mr. Louis H. Torr, Emsworth Parish Church.
Mr. Walter L. Twinning, St. Mary's Church, Torquay.
Mr. William F. Wright, Ore Parish Church, St. Helen's, Hastings.

THE COUNTRY OF BERLIOZ.

(BY OUR SPECIAL CORRESPONDENT.)

Grenoble, August 21.

Roman noses and no Jews. If one might preach from a text, it would be that. The traveller from Lyons to Grenoble, feeling to the left with the distant Mont Blanc, and crossing the Rhone, is conscious that he has met a new population. He has entered the country of the Isère and the southern Dauphiné. 'Le Dauphinois fin, faux, et courtois.' The ambitions of rulers, the political swayings of peoples, have upset ancient and natural geographico-racial distinctions. But the fact remains that west of the Rhone is Gaul, and east is Italy. The Isère is the river of mightiest volume next after the Rhone in what is now called France, and beginning with this important Isère land straight across to the Gulf of Venice is a great belt of country which is the true home of the Latin race. Grenoble, the capital of Isère, once the capital of the whole Dauphiné, is in the same parallel with Verona, Virgil's Mantua, and Venice. Only lying among the foot-hills of the juvenescent French western Alps, this Isère land has many of the attributes of mountain regions; and they have given to it its distinctive national character, its loyalty to itself, its impatience of any controlling exterior power, even its narrowness.

The Roman nose is no figure of speech. It meets one in every street, in every public conveyance. This, the grave long faces of the men, and the very beautiful eye and brow of the women, show the traveller that he is in effect in Italy. A few days ago at a public banquet I sat opposite Berlioz appallingly redivivus. The classic features, the very high crest of hair over the right temple, were Berlioz himself startlingly in the flesh. It was M. Charles Berlioz, grandson of the uncle of Hector Berlioz; an amiable painter, with whom much conversation. In a toga he would have been exactly a typical Roman patrician senator. And as to the Jews. With the dawn of electricity, and the huge water-power here awaiting use, it cannot be doubted that sub-Alpine countries like this have their commercial future. But for the moment they are shut in undeveloped. The Isère country is as yet content with its vineries, its distilleries, its glove-making, and so forth. In such conditions the Jewish race, powerful in commerce, all-powerful in musical art, does not step in. The absence of Jewish physiognomy in the streets is very striking to one who has left European capitals. Racially, Berlioz had far

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more occasion to feel himself opposed to Judaism than had Wagner, though he does not seem to have troubled himself on the subject. Artistically, almost the chief significance of his music lies in the fact that it was wholly free from Judaic influence. Add to all this that Berlioz is the only creative musician who has ever proceeded from the Dauphiné, and the present sermon will have been displayed. Lombardy has done or is doing its work, but this is the sole effort so far of the westernmost limb of the purely Latin country. A lutist to Anne of Austria, one Ennemond Gaultier of Vienne, is not countable.

And what made Berlioz a poet? It is the heart more than the head which makes the poet. Berlioz found his sensibility in red boots and a winning eye, in Estelle Gautier at the village of Meylan in the valley of Graisivaudan, in a three-weeks' holiday each year with his uncle Colonel Marmion, late of the Lancers, and then eleven months for cherishing the short-lived romance,—a very old and very common story indeed. Red boots can still be seen crossing the Grenette square at Grenoble, and boys of thirteen will fall in love with girls of nineteen, and consume themselves with passionate regrets during

GRENOBLE, WITH THE ALPS IN THE DISTANCE.

absence, as long as the world lasts. But the beauty of Berlioz' heart lay in that he never forgot those pure powerful impressions. He married two women, neither of them particularly worthy; and when he had done his fullest duty by both, his heart attorned again to one who was worthy enough, but perhaps insignificant. She was free to indulge his respect, yet scarcely realized that the greatest musical intellect France had ever produced was at her feet. The most luxuriant ivy clings to dull masonry. An injustice may be done, but so it seems from her published letters. A young gentleman who is a clever musician and a successful man of letters, has recently described this exquisite passion of Berlioz as 'half senile.' The greatest punishment to wish him is that he should feel the same at sixty, and be so interpreted. To those whose life has not been choked with tares, love can be fresh at sixty as at sixteen. I have wandered through the lanes of Meylan in that valley of Graisivaudan which is the most gorgeous, and one of the most fertile, in France. The valley is marvellous with its snow-capped Belle Donne, its rocks of Saint-Eynard, its enormous firs and pines, mixed with alder, ash, aspen, beech, birch, maple, oak, willow, and what not; through all, the stately Isère running. This is the home of the serpent-fairy Mélusine. A contrast to the verdant but uniform-level plain which met Berlioz' eye at his own home of la Côte or vineyard-slope of St. André. A dozen years later in the Campagna he learnt to open his heart to nature, as before he had opened it to passion; but for him nature was still always focussed in the memory of Meylan and the gorges of Graisivaudan. Round this inmost feeling raged all the storms of his ambitious intellect.

Those good friends of our short-jacket memories, the Albigenses, were the earliest known inhabitants of the Isère country; and very stiff opponents the Romans found them, in their mountains now called Pelvoux, Grandes Rousses, Belle Donne, and Grande Chartreuse. Rome colonized them at two centres; Vienne to the west, and Cularo or Gratianopolis or Grenoble to the east. Then succeeded Burgundians and Merovingians. Then five great mediaeval baronies. Then the priest Bruno founded the Chartreux order (1084). Then the counts of Graisivaudan in the 12th century took a dolphin into their arms, and the whole country was sold to the French crown in 1349 on condition that the heir-apparent called himself the Dauphin. The Revocation of the Edict of Nantes under Louis XIV. drove out all the Protestants. When Louis XVI. tried to suppress its local Parliament, Grenoble on June 7, 1788, went into revolt, and sounded the first note of the great French Revolution. On the other hand in March, 1815, it re-opened France to Napoleon returning from Elba. Since 1830 it has had little history. Personages of the Dauphiné best known to us are:—Pierre de Terrail, seigneur of Bayard (1476-1524), the Calvinist F. de Beaumont (1513-1587), the statesman Boissieu (1600-1683), the philosopher Condillac (1715-1780), the engineer Vaucanson (1709-1782), the novelist Stendhal (1783-1842), the glove maker Jouvin (died 1844), and Hector Berlioz himself (1803-1869). The indigenous language is the 'romane provençale,' the religion almost wholly Catholic. It is a centre of practical botany. Its chief industries, cement-making, glove-making, and the concoction of those most noxious disguised

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brandies called 'liqueurs.' Grenoble has an uninteresting Cathedral with a heavy 11th century tower; it is called the capital of the French Alps. It is a bright sparkling town in a magnificent mountain horseshoe, and it is rather shrewd than intellectual. Such is the native country of Berlioz—a Latin of the Latins, a Dauphinois of the Dauphinois *plus* passion.

It is more difficult to be an original Frenchman than an original anything else. The speech alone of the French shows them swathed in convention. Though when quite natural they speak like the rest of mankind and very musically, the conventional mode of speech in the middle classes is a perfectly accentless mock-timid chip-chop; perhaps more striking than our society drawl, certainly more universal. Berlioz' power consisted in that no conventionality could hold him. A grown-up young man (he was inscribed on the Paris Conservatoire books on August 26, 1826), he left his native country an absolute know-nothing on the technique of music, but with a mature soul and himself a very firebrand of originality. If he was not a 'natural musician' (as some say), the words have no meaning. He became one of the greatest musicians of all time. His originality has made him subsist to this day; indeed he is now beginning.

The Grenoble administration put their Berlioz birth-centenary Fêtes (August 14 to 17, 1903) four months in advance, because it would have been absurd to hold them in mid-winter. They must put the town en fête; they must have an audience. The chief amusement of this part of the country is the competition of open-air bands and unaccompanied choral societies (Orphéonistes). Now and then a large competition attracts 'societies' from all parts of southern France, as from Switzerland, Italy and Algeria. The bands are of all composition, from cavalry 'trumpet bands' to what we should call sea-side open-air bands. One hundred and fifty-seven Societies came on this occasion, eighty-four jurors were drawn from all parts, and competition (gradually converging) went on in selected localities of the town according to an elaborate classification and organization. The whole were disposed of in three days. Not much grumbling, and a great deal of excitement. The chief prizes were taken by Geneva, Lyons, Tunis, and Turin. But medals were given passim. Then the business of unveiling, in the Place Victor Hugo, the new Berlioz statue, from the cast of an excellent Grenoblian violinist-sculptor Urbain Basset, which won a Paris Salon prize in 1885. It is really very fine, and quite as good as Lenoir's now in the Place Vintimille, Paris, and at la Côte St. André. Berlioz has his hand to his head as if listening. The unveiling ceremonies were performed in atrocious weather, which seems to pervade the world. Then came a representation of 'Faust' in the Theatre, by the Aix les Bains chorus and orchestra under Jéhin, with principals Lina Pacari, Laffitte, Dangès, and Ferrand. The best of the principals was Laffitte, the tenor. The performance, wholly given over to expression in detail, yet controlled in block by an excellent conductor, was distinctly a revelation. If this be a standard, the vocalizations of Berlioz music heard in England are a parody. There was not a moment of excess in effect, yet a surcharge of emotion. This is undoubtedly the true Berlioz, given by those of his own race and country, and we have to learn. The only distressing point was the frequent falling in pitch of the female singers; of which the musicians were aware, and the critics not at all. A quantity of miscellaneous Berlioz works were given at the other concerts, which to save space will here be passed over. Again in the instrumental pieces it was evident how the Berlioz omnipresent *soloism* differed from the Wagner omnipresent diffusion and broad lines of tone-colour, and how all depended on the spirit of the individual. Yes, even here we have to learn. Weingartner took from the band a most stimulating rendering of the 'Fantastique.' When they gave him a crown, he put it round the score; upon which great applause. If the Dauphinois are, as Berlioz said, innocent of music, they have managed this affair very well. It is not known why Colonne did not come; it is still less known why the French Government (in contrast to the German Emperor with Wagner) took so little trouble to be represented.

One place has been well-nigh forgotten, la Côte itself. It is 30 or 40 miles from here, and is to have its own Berlioz fêtes on the 22nd and 23rd. I did not omit to go there; nor indeed 9 miles farther to Beaurepaire, for the great-grandmother of Berlioz was a Dauphinoise and a de Beaurepaire. The Côte resembles its kind, as a long, straggling, fairly well built, and monstrously dirty provincial French village-town. The inhabitants are handsome and polite. Berlioz' statement that he lived in a small way over a farriery, whence his rhythm, was a joke. The Berlioz house is exceedingly fine, top to bottom, in and out, and the farriery (now no more) was over the way. The house is in Rue de la République. Sold by the family to one Paillet. By him sixteen years ago to M. Manquat, a merchant, whose indulgent lady showed every corner of it. The little room where the boy slept, next the large handsome drawing-room, was very affecting. Berlioz museum now being formed in a room in the house. Immediately after his Monday evening concert in Grenoble, Weingartner, due in Munich on Wednesday, dashed forth with the Mayor of la Côte St. André, M. Meyer, covered the 35 miles in automobile at a rate probably greatly exceeding the law, and laid a wreath at the foot of the Lenoir statue in Berlioz' real birthplace. Midnight scene. Illuminations. Weingartner embraced the Mayor!

CHARLES MACLEAN.

MR. COLERIDGE-TAYLOR'S SACRED CANTATA 'THE ATONEMENT.'

COMPOSED FOR THE HEREFORD MUSICAL FESTIVAL.

Although Mr. Coleridge-Taylor has now reached Opus 53 in his various compositions, he has hitherto, with the exception of a few anthems, selected secular subjects for the exercise of his muse. This, his first attempt at a sacred composition of importance, should therefore be regarded with interest, if not indeed with sympathetic curiosity. The subject chosen by him is the great one of the Atonement—a subject which naturally includes the tragic event in the life of our Lord so magnificently treated by John Sebastian Bach. Mr. Coleridge-Taylor has not however wedded his music to Bible words, but to a well-constructed libretto from the pen of Miss Alice Parsons, who, we understand, is a lady residing at Cheltenham.

The cantata is divided into five sections, viz.:—

I.—Prelude.
II.—Gethsemane.
III.—Prayer of the Holy Women and Apostles.
IV.—Pontius Pilate.
V.—Calvary.

The work is laid out for orchestra, chorus, and organ, together with parts for the following six solo voices—Mary, the mother of Christ (*soprano*),

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Mary Magdalene (*contralto*), Mary, the wife of Cleophas (*mezzo-soprano*), Pilate's wife (*soprano*), Pilate (*tenor*), and Christ (*bass*). At Hereford the two soprano-voiced characters are assigned to one singer, and this example will doubtless be followed at other places. The chorus impersonate both *Narrator* and the *People*, a dual opportunity which should afford them full scope for their artistic skill.

The Prelude (for orchestra) is built upon themes subsequently heard in the work. The Gethsemane section is cast in an antiphonal form—the *Chorus* regularly alternating with *Christ* in the familiar scene of the Agony in the Garden. The music is now reflective, as in the opening chorus 'In the soft moonlight glow'—now dramatic, as in the vigorous ejaculations 'Away with Him!' and so on.

The 'Prayer of the Holy Women and Apostles' (Section III.) is set as an eight-part chorus—*Andante con moto*, in E minor—very lightly accompanied, judging from the vocal score, and in many bars even without the support of the orchestra. The movement should present no difficulty in performance—indeed the words, of which we give the first of three stanzas, hardly admit of over-elaboration:—

Father Omnipotent, to Thee
Out of the gathering gloom we cry;
Our faith is weak, our light is low,
The night of dark despair is nigh:
Deeper and deeper the shadows fall,
Help us and guide us, Lord of All.

Christ is silent in the 'Pontius Pilate' section (IV.). The questions of *Pilate* are dramatically answered by the *Chorus*. After the 'Barabbas' demand of the angry multitude, *Pilate's Wife* imploringly intercedes with her husband on behalf of the falsely-accused Prisoner standing before the weak-minded Governor. Previous to the condemnation, *Pilate* and his wife sing a duet, in which they call upon 'Ye mighty gods of ancient Rome' to show mercy if he (*Pilate*) should not judge aright, 'through want of light.' A mocking chorus at the leading forth of *Christ* brings this dramatic scene to a strenuous conclusion.

The finale episode in the great tragedy begins with the march to Calvary. Here, as before, the chorus have assigned to them a dual rôle. The journey along the 'Way of Sorrow' is chorally narrated; but after the utterance of *Christ*, 'Weep not for Me!' the chorus are unsparing with their 'Ha! Ha!' ejaculations, uttered in strident and mocking tones. Pleasant relief is afforded by a trio from the lips of the faithful and sorrow-stricken women, the three *Marys*. Each in turn sings a stanza, and then they all three join their tearful voices in the words:—

Son of Man and Friend of Sinners,
Saviour of the meek and lowly,
Helper of the weak and helpless,
We are weeping, we are praying,
At Thy Cross in sorrow kneeling.

The darkness of the sixth hour and the subsequent development of the final scene afford solemn suggestiveness to a composer, and place upon him a great responsibility. As to how far Mr. Coleridge-Taylor has succeeded, and, speaking of the work as a whole, to what extent he has risen to the heights of his great theme, we must withhold judgment until after his music has been heard in Hereford Cathedral on the 9th inst. In the meantime we may wait in hopeful expectation, and wish for him all success in this new field of creative art.

THE ROYAL NATIONAL EISTEDDFOD.

THE IMPRESSIONS OF AN ADJUDICATOR.

The part played by Eisteddfodau in Welsh National life is well known. They are the salt of life, a *raison d'être* to a great proportion of the race. Even when Welsh people leave their native country they strive in far-off lands to keep alive this national custom. Deep founded in the Welsh soul there is a fervid, seething, ebullient emotion which finds vent in religion and music. So we get the enthusiasm and intense eagerness to excel manifested in an extraordinary degree at these gatherings. There is a seamy side of it all just as there is of human nature itself. Sordid mediocrity may be rewarded, conceit may be fed, insularity perpetuated in the sacred name of nationality, the executive side of musical art may be glorified disproportionately compared with the creative side—and so on. But when all is totted up on both sides of the account, the balance to the good provides a substantial dividend. Eisteddfodau are intended to encourage art, literature and handicraft of all kinds, but it is the music that attracts. Nothing but music could have drawn the audience of over 20,000 people that was again and again present at the Royal National Eisteddfod held at Llanelly, South Wales, from the 3rd to the 7th ult. The 'National' is the Mecca of Eisteddfodites, if there is such a word. Success here is considered a blue ribbon.

Llanelly rose bravely to the importance of the occasion. A handsome, airy, light, commodious market hall, with a fine show of bright colour was an ideal venue for the great function; especially in view of the vast crowds expected. True there was an element of the absurd when some little pianists, and violinists, and small choirs performed in dumb show to an ofttimes turbulent and not unnaturally impatient multitude, interested only in large events. The scheme of the musical side of the Eisteddfod, notwithstanding its unavoidable limitations, was in many respects broad, enlightened, and interesting, and calculated on the whole to make for progress. No doubt some items were included more because they were Welsh productions than because of their intrinsic superlative merit; but in view of the prime aim of the institution, to afford every possible encouragement to native talent, it would be unsympathetic and querulous to object to this bias. Some of the pieces chosen as competition tests presented considerable difficulties, both technical and interpretative, and their choice showed the confidence of the committee in the ability of likely competitors; a confidence fully justified by the event. Thus, the great quartet 'Un, di si ben' from 'Rigoletto' was admirably performed by several parties, and airs from 'Don Giovanni' and 'The Marriage of Figaro' were effectively sung by an astonishing number of solo singers. Other tests were Mendelssohn's Violin Concerto and the same composer's E flat Quartet (but there were no competitors in this class), and the chief choral class had to prepare the whole of the choral portion of the first part of 'St. Paul.'

It is not possible here to give a detailed account of the five days' proceedings. A mere enumeration of pieces and performers would fill pages. Fortunately for the adjudicators—Mr. William Shakespeare, Mr. C. Francis Lloyd, Mus. Bac., Mr. R. C. Jenkins and myself, and, in the Brass Band section, Mr. W. Swingler—a good many of the entries were cancelled by non-appearance.

There were 310 entries in the solo-singing, vocal duet, trio and quartet sections, about one third of whom did not appear. Preliminary examinations in

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small rooms sorted out three or four from each class to sing in the large hall for a final test. A great deal of the solo singing exhibited surprising capacity and elicited warm eulogy from Mr. Shakespeare, who of course was peculiarly well fitted to pronounce judgment and to give advice. It may be stated here that he soon established himself in the good graces of competitors and audience by the frankness and geniality of his manner and the acuteness of his observations.

As the winners in the solo-singing section may be heard of again, their names deserve record. They were as follow:—

Soprano ... } Mezzo-soprano } ...	Miss Edith Myfanwy Evans, Bristol.
Contralto	Miss Margaret Sambrook, Pontypool.
Tenor	... Mr. Tod Jones, Treorky.
Baritone	... Mr. Lewis James, Pontycymmer.
Bass	... Mr. H. V. Davies, Carnarvon.

The winners in the quartet-singing competition, the test-piece in which was 'Un, di si ben' (Verdi) sang remarkably well. They were led by Miss Maggie Lewis, of Cardiff. An incident in connection with this competition deserves mention. Three quartet parties sang. Soon after the first party had begun, the accompanist—who was relieving the admirable official accompanists, Mr. Harry Evans and Mr. David Thomas—was in dire difficulty, and disaster was imminent. But Mr. Shakespeare stole quietly to the pianoforte and took up the thread, the singers proceeding without break, and they were admirably accompanied to the end. The other parties also enjoyed the advantage of Mr. Shakespeare's playing.

The chief events of the whole series, and those that drew immense audiences gathered from all parts of Wales, were the large choir sections for mixed voices and the male-voice choir section. The former event took place on the 5th ult., and was followed with extraordinary interest. For two years running the prize of £200 in this section had been carried off by English choirs. This defeat had sunk deep in the minds of Welsh choralists and conductors. Many critics and sympathisers with the Welsh were anxious to know whether the lessons of the two preceding years had been turned to practical account. Unfortunately, no English choir appeared on this occasion, and so direct comparison was not possible. As previously stated, all the choral portions of the first part of 'St. Paul' had to be prepared. On the morning of the competition each conductor was informed that (*a*) 'Happy and blest are they' and (*b*) 'Stone him to death' were to be sung. These two choruses were selected because they afforded scope for beautiful *cantabile* singing and delicate nuance on the one hand, and dramatic intensity on the other, and they were sung in the order named. Eight choirs competed. Swansea (Mr. J. D. Thomas) sang with fine, broad tone and blend, and in (*a*) got some beautiful effects, and the general conception was good, but marred by too slow a tempo, and in (*b*) there was no climax, no stern expression. Liverpool Methodist (Mr. Percival Ingram) displayed a somewhat thin, non-resonant tone, and in (*a*) the attack was not first-rate. In (*b*) the rhythm was too square and chippy, in fact too brisk, and the expression not grim or threatening enough. Dowlais and Merthyr (Mr. Harry Evans) began (*a*) with a most beautiful and tender piano, and throughout there was charming treatment of the expression; the vowels were unified, the crescendos well spread out, and there were no exaggerations. A questionable point was a slight staccato treatment of the final phrase. In (*b*) the choir caught the figure of the rhythm as no other choir caught it—the general tendency being to convert the quaver and the semiquaver into a triplet. The expression obtained here was very fine, but just a trifle over restrained. One could have borne with more Welsh fire. But Mr. Evans's deliberate policy was to avoid the possibility of over fervour. Cardiff (Mr. J. F. Proud) seemed to lack experience and drill. The tone was too mixed to blend freely. Basses and tenors good, sopranos penetrating, not enough 'atmosphere' in the expression. Pontypridd (Mr. W. Thompson), good tone, clean execution, prompt attack. In (*a*) expression was not impressive, it had the formal note; in (*b*) the tone again good, but dramatic expression lacking. Mid-Rhondda (Mr. Edward Hughes), a beautiful tone, and discipline excellent; great unity. In (*a*) opening charmingly treated, and nearly all through fine taste was evident. A *sf* was much overdone, otherwise expression chaste. In (*b*) there was splendid fire and thrilling climax, and a terrible earnestness in the expression. The rhythmic figure was nearly correct, but not quite so assured as with Dowlais. Newport (Mr. Fred Jones), a fair tone and blend. In (*a*) the time dragged, and there was inappropriate *tempo rubato*. The end was very effective. In (*b*) sense of the dramatic exigencies of the situation was shown, but there was no striking point in the rendering. Maesteg (Mr. Gwilym Taf), voices very good, and the blend often highly musical. Vibrato in the soprano part attracted attention. Expression very interesting; caught the placid, comforting note. There was much delicacy in the treatment. In (*b*) the intensity was exciting, and the passion never degenerated into noisy tone. A fine dramatic rendering, but technically at fault in that the prominent rhythmic figure was almost always turned into a triplet.

The result, declared amidst a scene of great excitement, was the victory of Dowlais, although by only one mark in a possible total of 120. The following table of marks shows the positions gained:—

	First Piece.	Second Piece.	Total.
Dowlais	56 ...	54 ...	110
Mid-Rhondda	54 ...	55 ...	109
Maesteg	53 ...	53 ...	106
Swansea	50 ...	48 ...	98
Newport	48 ...	49 ...	97
Pontypridd	48 ...	48 ...	96
Liverpool	46 ...	45 ...	91
Cardiff	47 ...	42 ...	89

The male-voice choir section also excited a great amount of interest. Wales has good reason to be proud of its men's choirs. They can pit themselves in many points with the best in the world. In intensity of dramatic expression and ample resource of voice they are sometimes unique. The test on this occasion was a dramatic chorus, 'The Destruction of Pompeii' (by D. Christmas Williams), a fine specimen of a type of composition very much affected by Welsh male-voice choirs. Although one would have been glad in addition to have tested the choirs in a composition of a more tranquil and classic mould, it must be allowed that Mr. Williams's effective chorus gave the choirs splendid opportunities of exhibiting technical skill and intense dramatic expression. Only seven choirs sang, although fourteen had entered. Probably the test-piece was found to be too difficult by some of the deserters. It is not at all satisfactory to add that all the choirs were accompanied on the pianoforte, sometimes with an obvious lead, the 'accompaniment' being merely the same as the vocal parts. It would seem from this that the piece is too difficult for even exceptionally fine choirs to sing unaccompanied. The three best choirs in the order here named were Port Talbot (Councillor John Phillips), Pentre (Mr. D. Jones), and Rhymney (Mr. Owen E. Evans). The other

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choirs were London Welsh (Mr. Merlin Morgan), Mid-Rhondda (Mr. Rees Jones), Ebbw Vale (Mr. Tom Davies), and Tawe (Mr. G. T. Jenkins).

The performance of Port Talbot was distinguished by a beautiful blend of tone, rich and resonant, and unified as to vowel production. It was a wonderful rendering on the technical side, and on the spiritual side equally remarkable. It made a profound impression. Pentre was very little behind. The opening measures were not striking, but later the performance became intensely interesting because of its moving expression. Rhymney also displayed fine tone, magnificent execution, and deep, thrilling expression. The verdict was given in favour of Port Talbot, apparently with the enthusiastic assent of the vast audience.

Orchestral and chamber music is not a speciality in Wales. As artistic progress is to a great extent dependent upon the development of instrumental practice, it is gratifying to record that on this occasion two orchestral bands gave respectable performances of no less severe a test than Beethoven's 'Leonora' Overture No. 3. The Llanelly orchestra under Mr. David Thomas was awarded the prize. A remarkable rendering of Hummel's Pianoforte Trio, Op. 22, No. 2, by the 'Vagabonds' (Miss Marion Lloyd and others, of Newport) was described by Mr. C. Francis Lloyd as one of the finest performances of chamber music ever given in Wales by native performers. Another interesting section was that for choirs of ladies' voices, in which a choir from Carmarthen under Mr. H. F. Ellingford (a Londoner trained at the Royal College of Music) was triumphant. A choir from Nantlle Vale under Mr. J. Jones Owen was very little inferior in merit.

Some comparatively small prizes of £2 or £3 for original songs, anthems and part-songs failed to bring forward any special talent. A prize of £20 offered for a cantata to certain Welsh words succeeded in attracting only two competitors. As one of the compositions was not of sufficient merit, and the other, although displaying commendable talent, was not nearly finished, the prize was withheld. By far the most notable result of the composition competitions was the unearthing of remarkable talent in two of the six string quartets submitted. We, the adjudicators, were all strong in our admiration of these interesting proofs of Welsh powers in composition. We were so impressed with the comparative inadequacy of the £5 prize offered, that Mr. Lloyd on our behalf used his influence with the Eisteddfod Association, and got them to agree readily—an act very greatly to their credit—to add £10 to the prize, and Major Bythway contributed a further £5. We were thus enabled to award substantial first and second prizes respectively to Mr. John Williams (who I believe is studying in London) and Mr. W. H. Dean, Mus. Bac., of Llandrindod Wells, who were announced as the successful competitors.

One of the striking features of the gathering was the methods adopted to manage the excited and sometimes threateningly turbulent crowds, who were interested only in the greater events and whose patience was sorely tried under circumstances of personal discomfort. Now and then it seemed that the competitions would be wrecked; strenuous exhortations and gesticulations from the platform were all in vain in the deafening clamour. Then someone would start a well-known hymn or national air, and in a few moments the angry muttering cloud disappeared, and as the sun of glorious four-part harmony poured forth from all corners of the building, the audience forgot its angry strife and became a magnificent resonant choir. Some of us were thrilled to tears, and at the end we were all better men in a new and exalted mood. Where else than in Wales could such an incident happen?

The evening concerts must have at least brief record. A concert choir of 350 singers had been gathered locally and assiduously rehearsed, and an orchestra of fifty competent players led by Mr. E. G. Woodward had been engaged. 'Israel in Egypt' was performed at the first concert. The chorus showed that they had been well trained by their conductor Mr. John Thomas, and the whole performance was smooth if not stirring. There was hardly a slip from beginning to end. The soloists, Madame John Thomas, Madame Hannah Jones, Mr. Thomas Thomas and Mr. David Hughes were all fully competent. The second concert was miscellaneous. Madame Sobrino sang with her usual brilliancy. The Overture to 'A Midsummer Night's Dream' was not very well played, and the orchestral accompaniments to the songs were sadly lacking. A fair performance of Beethoven's First Symphony was given. But on the whole it must be said the handling of the orchestra betrayed inexperience. The third concert produced an oratorio, 'The Legend of St. David,' the composition of a native musician, Mr. David Jenkins, of Aberystwith. This work was first produced some years ago at an Eisteddfod, and it was heard in London on a later occasion. Much pains had been spent by Mr. John Thomas in order to secure a good performance. The work was well but not enthusiastically received. It favourably exhibits Mr. Jenkins's fluency, but it would gain greatly by considerable compression. The programme of the last concert consisted entirely of Welsh compositions. I regret that I was unable to be present.

Although there was the usual and apparently inevitable unpunctuality, the general arrangements showed foresight and were carried out with tact and exemplary good temper. The officials were numerous and indefatigable. Mr. W. H. Protheroe, the General Secretary, deserves special mention for his never-failing courtesy and singular capacity for the work. Perhaps his buoyancy was helped by the fact that the enormous audiences ensured the financial success of the Eisteddfod. Next year the 'National' will be held at Rhyl, and in 1905 at Mountain Ash. It will be difficult for either place to beat the Llanelly record, either as to musical results or as to attendance. The receipts amounted to over £5,000. A surplus of £500 is left at the disposal of the Committee.

W. G. McNAUGHT.

SOME ADDITIONS TO THE BRITISH MUSEUM LIBRARY.

The annual return of the British Museum for the year ending March 31, 1903, has recently been issued in the form of a Parliamentary Blue Book. According to our usual custom we cull from it some information relating to matters musical:—

Music Catalogue.—11,507 titles have been written for the Music Catalogue, and 19,805 title-slips have been incorporated into each of the two copies of it. This incorporation has rendered it necessary to remove and re-insert 40,100 title-slips in each copy and to add to each copy 267 new leaves.

8,803 Musical Publications have been added to the collection, of which sixteen were presented, 8,198 received under the provisions of the Copyright Act, 282 by Colonial Copyright, and 307 acquired by Purchase.

The most important accessions to the collections of printed music are these:—

Corteccia, Francesco, 'Responsoria omnia paribus vocibus accommodata.' Venice, 1570.

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Merulo, Claudio, 'Toccate d'Intavolature,' printed by Simone Verovio, Rome, 1589-1604. An interesting book both musically and typographically, since Claudio Merulo was one of the first composers who wrote specially for the Organ, while Simone Verovio was the inventor of musical engraving.

Ceccino, Thomaso, 'Otto Messe brevi a quattro voci pari.' Venice, 1617.

Grandi, Alessandro, 'Cantate et Arie a voce sola.' Milan, 1626.

Vigoni, Francesco, 'Sacre Armonie a voce sola.' Milan, 1692.

The acquisitions in the Department of Manuscripts include the following interesting treasures:—

Voluntaries, Masque tunes, &c., for the Organ or Virginal, in score, by Orlando Gibbons, Dr. John Bull, and others, *circ.* 1629-30.

Score of Handel's 'Acis and Galatea,' transcribed before 1732; with a full description of the manner of performing the work.

Original draft of a treatise on music, by C. F. Baumgarten, late 18th cent.

Franz Schubert's Fantasie Sonata for pianoforte (Op. 78), dated October, 1826. *Autograph. Presented by John Ernst Perabo, Esq., of Boston, U.S.A.*

Letter from R. G. Kiesewetter to R. L. de Pearsall, 28th February, 1838. *Presented by W. Barclay Squire, Esq.*

Autobiographical memoir of Charles Gounod, to 1853.

Autograph compositions, in full score, of Arthur Goring Thomas. *Presented by his brother Charles I. Thomas.*

In regard to the manuscripts, Schubert's Fantasie Sonata, by reason of its being an autograph, may claim premier consideration. On the first page Schubert has written: 'iv Sonate für d. Pianoforte allein. Oct. 1826. Franz Schubert.' The publisher, Tobias Haslinger, of Vienna, altered the title, however, to 'Fantasie, Andante, Menuetto, und Allegretto,' and the composition (Op. 78) has come to be known as the 'Fantasie Sonata,' a designation not originally intended, at all events by the composer. It is interesting to find that the strenuous passage at bar 30 of the *Andante* movement is, like many good things in art, an afterthought; Schubert has run his pen through the page he had first written, as he doubtless thought the movement required more contrast. This well-known work, first published in 1827, the year before the composer's death, is dedicated to Schubert's friend, Joseph Edlen von Spaun.

The manuscript compositions of Arthur Goring Thomas, which now find a place in the National Library, include the autographs of his opera 'Esmeralda' and a new arrangement of 'Nadeshda,' whereby it was reduced from four into three acts for a Paris performance of the opera, which, however, never took place. This interesting collection, from the pen of this lamented and gifted composer, includes the original autograph of his beautiful song 'My heart is weary,' written specially for the German performance of 'Nadeshda,' at Breslau, in 1890. A book of Fugue subjects, evidently worked by him when he was studying under M. Emile Durand at Paris, is interesting, and so are some sketches for a setting of Mr. W. S. Gilbert's 'Mountebanks,' which never came to anything so far as Goring Thomas was concerned, as the libretto was afterwards set by Arthur Cellier.

The 'Autobiographical memoir of Charles Gounod, to 1853' is a mere date-sketch of his career in the handwriting of the composer on four sheets of note-paper. The letter from Kiesewetter to R. L. de Pearsall appeared in THE MUSICAL TIMES of February, 1902 (p. 93). The additions also include a written by Mendelssohn to Mr. E. Buxton, then proprietor of the business of Ewer & Co., dated 'February 2, 1848,' the year of the composer's death. This communication refers to the first performances in London, by the Sacred Harmonic Society, of the revised version of his 'Elijah.' He speaks his mind very freely on the subject of rehearsals. Here are his words, his own English:—

> A great *Conditio sine qua non* will be a *full* Rehearsal (you write me it is fixed for the 14th), but quite, quite full, not so as I had some years ago for my 'St. Paul,' when we had the soloists and part of the orchestra one night, and chorus and another part of the orchestra another night. I must have *all* those that are to perform *together* for *one* Rehearsal, else I cannot undertake the thing.

A 'quite, quite full' Rehearsal is good. Conductors please note.

THE BIRMINGHAM MUSICAL FESTIVAL.

A FORECAST.

For the first time in its history of 135 years the orchestra at the approaching Festival (October 13-16) is mainly a body of players from Manchester. At the Festival of 1778 the attractions included 'the celebrated women chorus singers from Lancashire'; no similar announcement has been made as to the personnel of the orchestra for the Festival of 1903, but in truth it might be said that it will mainly consist of the 'celebrated Richter players from Manchester.' As a matter of fact this excellent organization has been engaged *en bloc*, the Festival band of 122 performers being made up thus:—

Manchester, the Hallé band	95
London players	18
Birmingham ditto	8
Liverpool (Mr. E. Schiever, who leads with Mr. Risegari)	1
Total	122

Therefore in this respect the pre-eminence which London has held for considerably over a century has been lost in favour of Manchester. Moreover, we are officially informed that the band rehearsals will not be held in London as heretofore, but at a place 'somewhere farther north,' that is to say, at Manchester!

The chorus-master also hails from Manchester, in the person of Mr. R. H. Wilson, the able chorus-master of the Hallé Choir; and as Dr. Richter—who conducts the Festival for the seventh time—is a Manchester man, the purely local connection, from the performing point of view, that Birmingham now has with its great music-making is limited to the chorus and eight orchestral players.

Another change to be noted is in the matter of novelties. There was a time when four new choral works were commissioned for, or produced at, the Birmingham Festival; now, only one, Dr. Edward Elgar's oratorio 'The Apostles' (Parts I. and II.).

The chorus consists of 353 voices:—

Sopranos	112
Altos	84
Tenors	75
Basses	82
Total	353

There are no male altos; and yet at the meeting of 1846, when 'Elijah' was produced, the entire alto section (60 voices) were of the sterner sex—'Bearded altos,' as Mendelssohn called them.

(*Continued on page 609.*)

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Far down the ages now.

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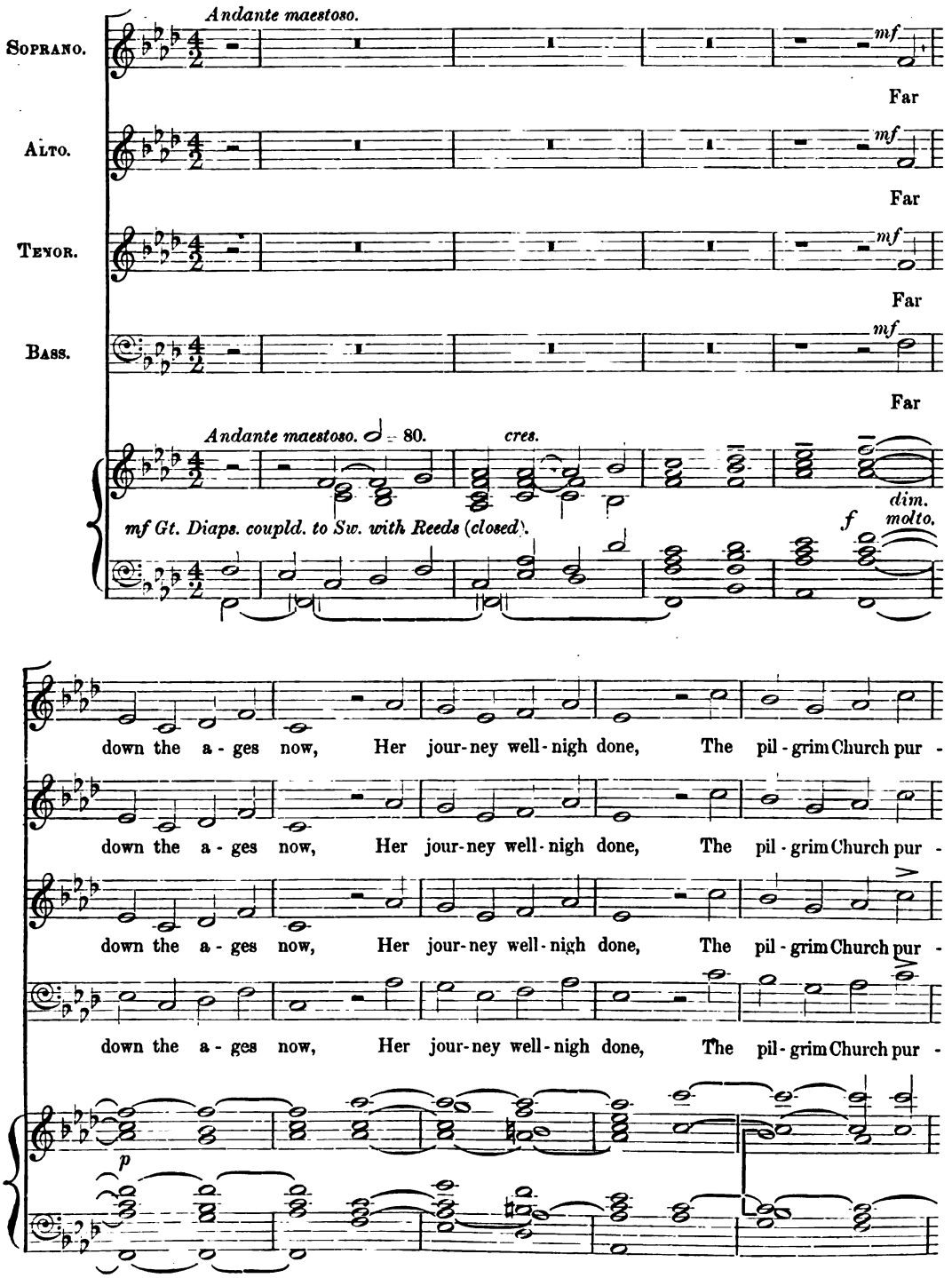
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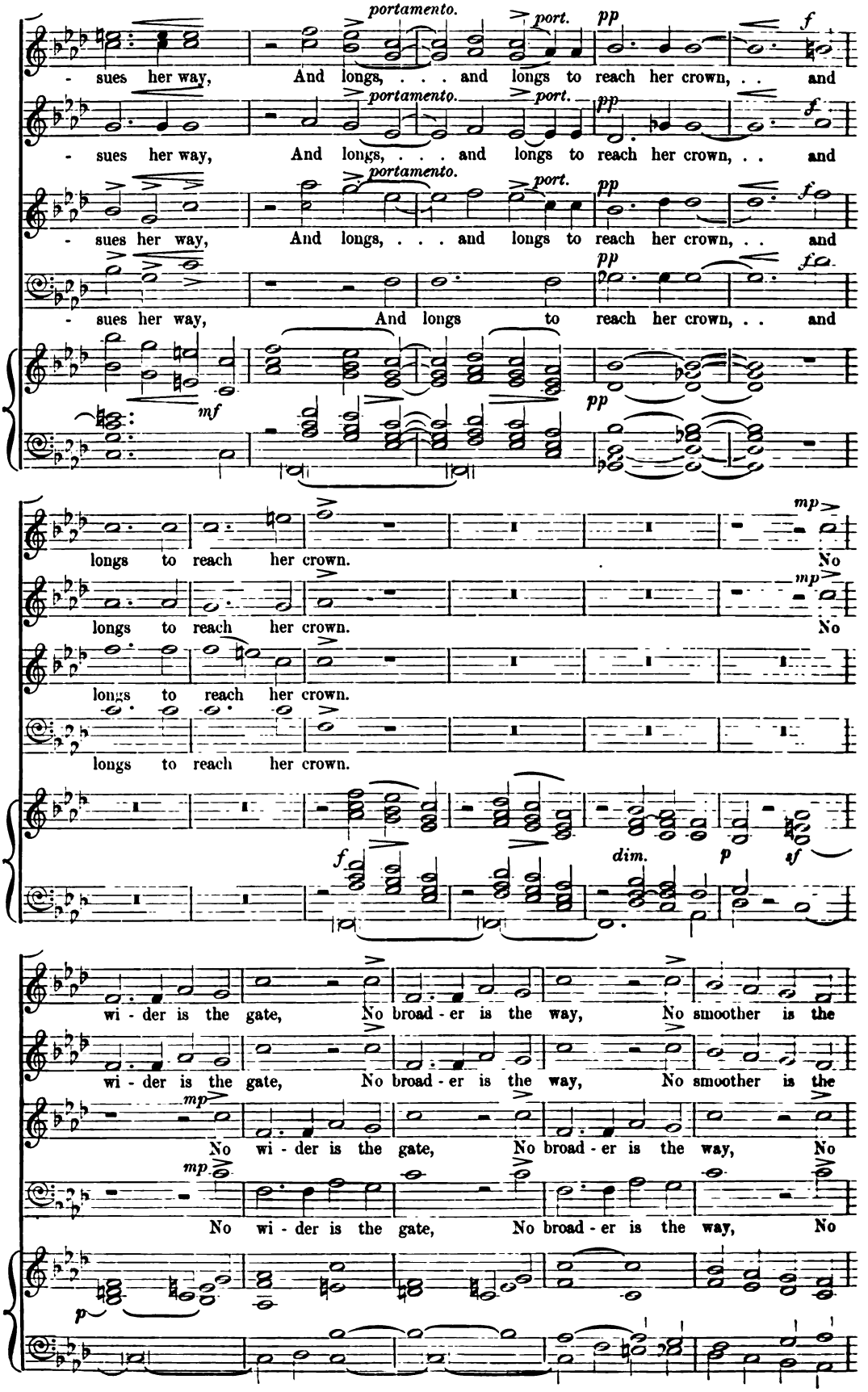

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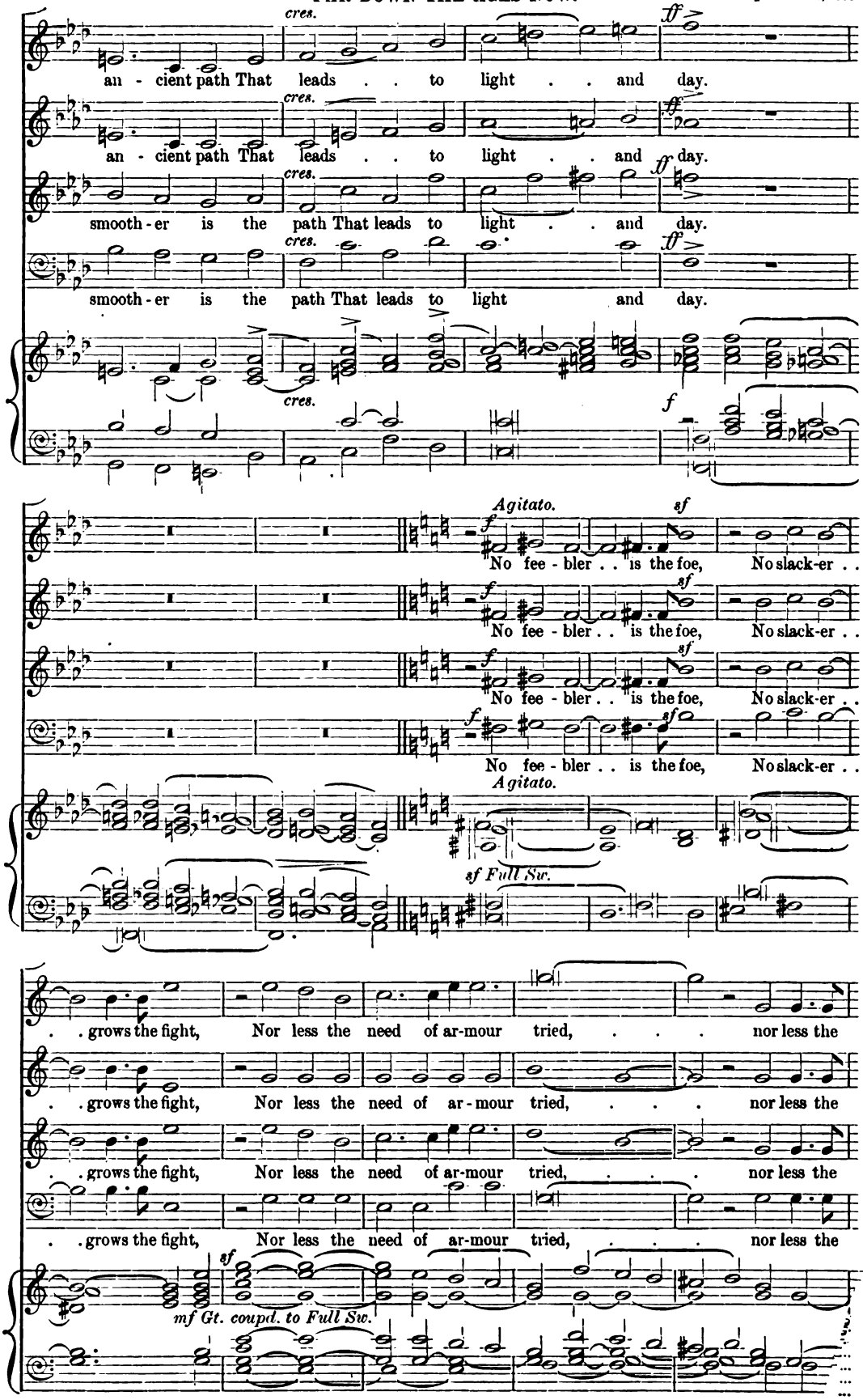
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need Of shield and hel - met bright, No

need Of shield and hel - met bright, No

need Of shield and hel - met bright, No

need Of shield and hel - met bright, No

mf *cres.* *f*

fee - bler the foe, No slack - er the fight, Nor less the need of

fee - bler the foe, No slack - er the fight, Nor less the need of

fee - bler the foe, No slack - er the fight, Nor less the need of

fee - bler the foe, No slack - er the fight, Nor less the need of

Full Sw. *Gt. Diaps. coupled.* *Full Sw.* *p soft Gt. coupled to Oboe.*

ar - mour tried, Of shield and hel - met bright. Thus

ar-mour tried, Of shield and hel - met bright. Thus

ar-mour tried, Of shield and hel - met bright. Thus

ar-mour tried, Of shield and hel - met bright. Thus

cres. *rall.* *Tempo 1mo. Steadily.* *mf*

solenne. *Sw. Horn.* *sf* *p rall.* *Tempo 1mo.* *sf*

Ped. open 16 with 8 ft.

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con espress.

on - ward still we press, Through e - vil and through good, Through

on - ward still we press, . . Through e - vil and through good, . . Through

on - ward still we press, Through e - vil and through good, Through

on - ward still we press, . . Through e - vil and through good, Through

Gt. (coupled.) *Solo.* *soft* *Gt. or Ch.* *p*

cres. *Risoluto.*

pain, or pov- er - ty, or want, Through per - il or through blood, Thus

pain, or pov- er - ty, or want, Through per - il or through blood, Thus

pain, or pov- er - ty, or want, Through per - il or through blood, Thus

pain, or pov- er - ty, or want, Through per - il or through blood, Thus

cres. *Gt.* *f*

on- ward still we press, Through e - vil and through good, Thus on- ward, still

on-ward still we press, Through e - vil and through good, Thus on - ward, still

on-ward still we press, Through e - vil and through good, Thus on- ward,

on-ward still we press, Through e - vil and through good, Thus on - ward,

Gt. coupd. gradually increase and open Swell.

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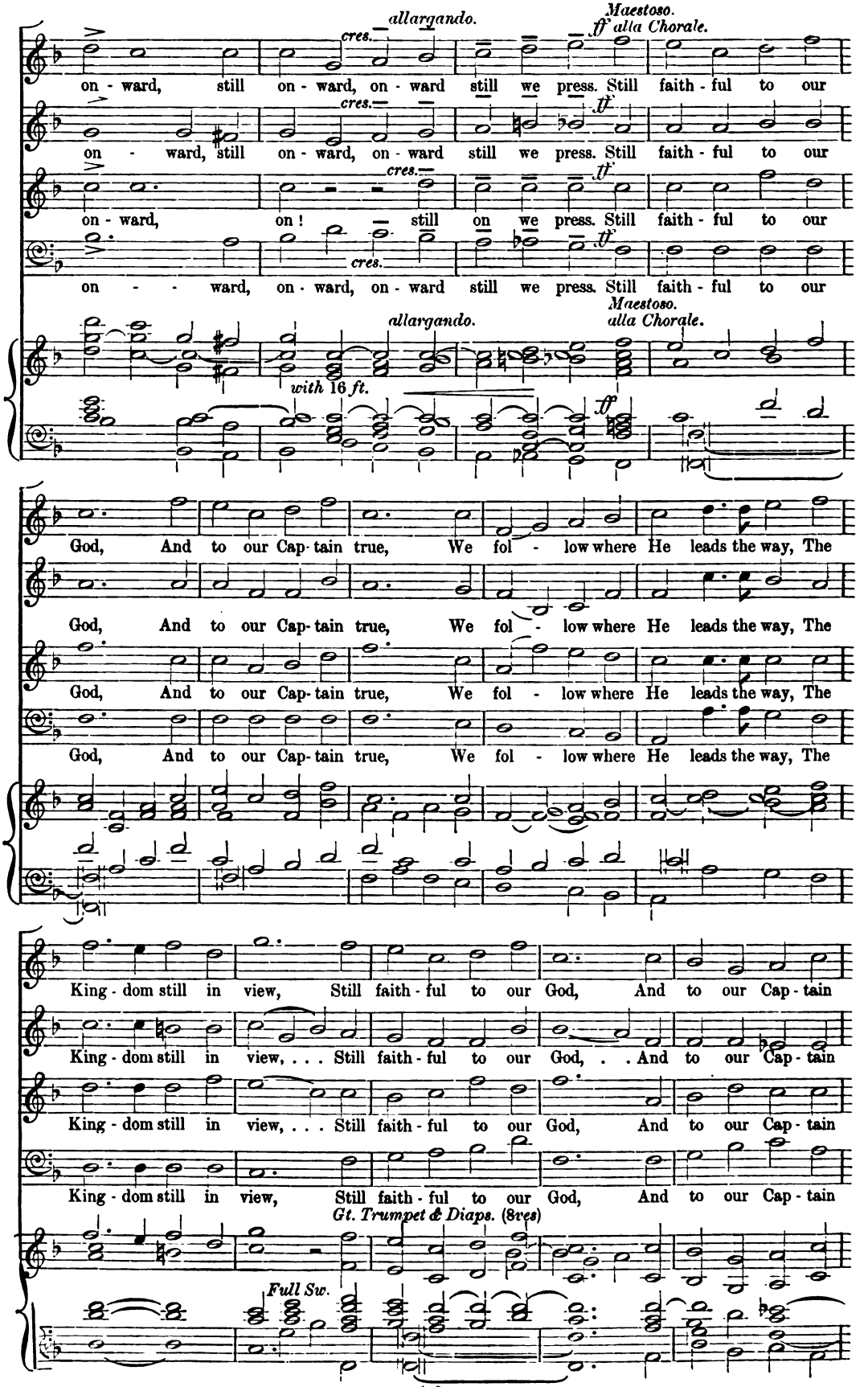

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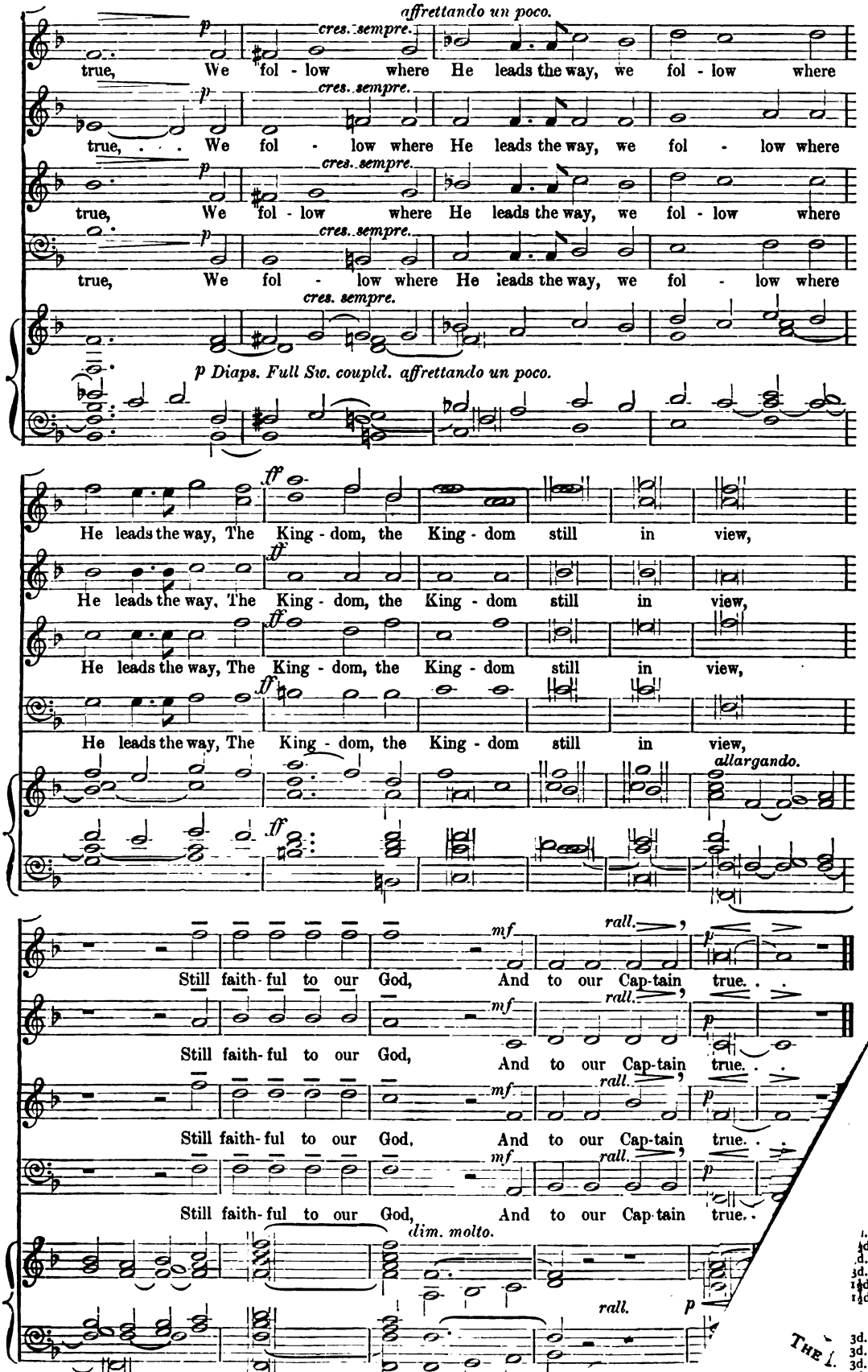
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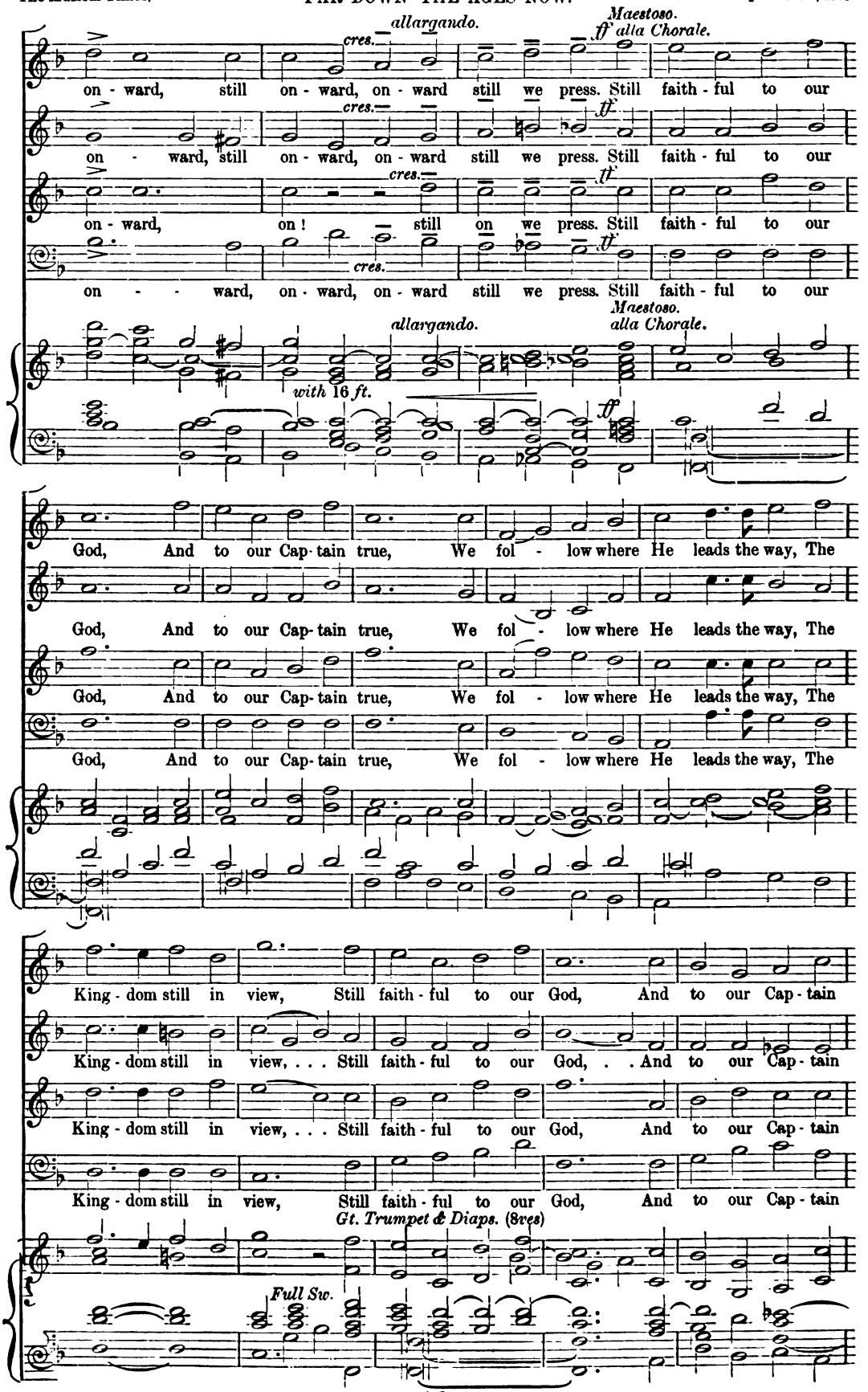

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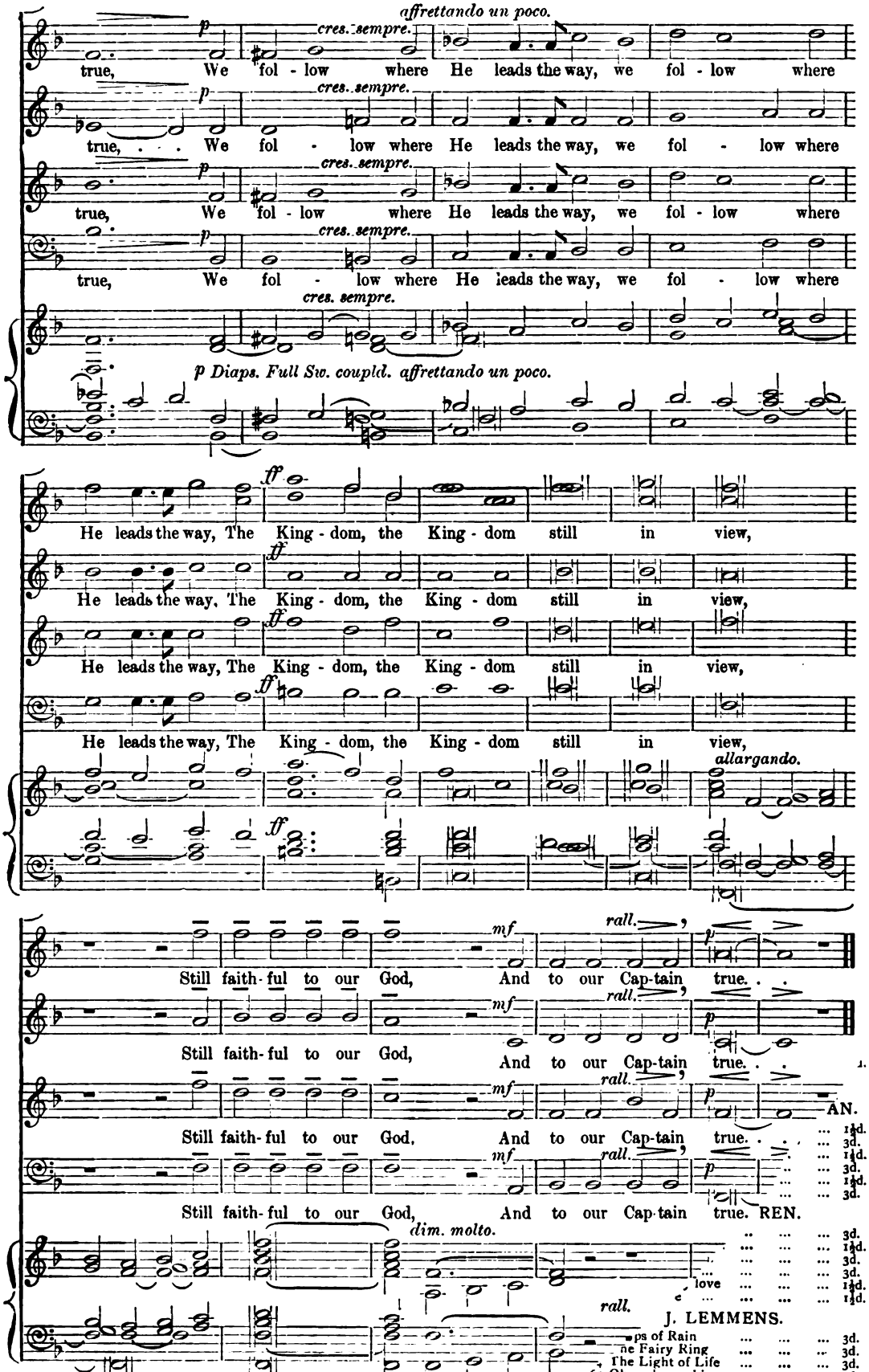
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FOUNDED IN 1844.

THE MUSICAL TIMES is the oldest English journal devoted to music and musicians; moreover, its existence has exceeded that of any other musical journal issued, or that has ever been issued, in this country. Founded in the year 1844, it first appeared in the form of a modest sheet of eight pages; but in the intervening fifty-eight years it has, like Topsy, "growed," and every issue now consists of seventy-two pages.

Quantity, however, is not the *summum bonum* of a musical journal—quality should occupy the first place. If the quality test can be put to the proof by mentioning the names of contributors, THE MUSICAL TIMES has no reason to fear the result. The following are some of the writers during recent years:—

C. A. Barry, Joseph Bennett, Vernon Blackburn, Rev. Francis L. Cohen, Frederick Corder, Henry Coward, F. H. Cowen, W. H. Cummings, W. H. Hadow, Edward Heron-Allen, A. J. Hipkins, Arthur Johnstone, A. Kalisch, H. E. Krehbiel, Robin Legge, Otto Lessmann, Charles Maclean, J. A. Fuller Maitland, W. G. McNaught, E. Mandyczewski, F. Niecks, Ebenezer Prout, W. Barclay Squire, J. S. Shedlock, J. F. R. Stainer, Franklin Taylor, Herbert Thompson and F. Gilbert Webb.

Biography has been made a special feature during the past five years. Upwards of *fifty* biographical sketches, with special supplement portraits, have appeared since July, 1897. These articles have been received with much favour both at home and abroad, and in Britain beyond the seas. English and foreign musicians of eminence, contemporary and bygone, have been included in this large gallery of MUSICAL TIMES Biographical Sketches: the subjoined list of names speaks for itself.

Illustrations have become an important and almost indispensable adjunct of present-day periodicals. This much appreciated feature has of late been considerably developed in the pages of THE MUSICAL TIMES. A series of articles on English Cathedral and College Chapels has furnished scope for the pictorial embellishment of the descriptive matter relating to these interesting subjects. This Cathedral series will be continued, and also the articles on important musical libraries, public and private.

The survey under the heading Church and Organ Music has been greatly extended. The aim has been to provide matter that shall be both interesting and of practical helpfulness to those who officiate in "Quires and places where they sing" and play.

The old-established characteristics of THE MUSICAL TIMES have been brought up to date. The "Occasional Notes," or leaderettes—as they are sometimes fancifully termed—cover a wide range of subjects. The monthly letters of such distinguished writers as Mr. H. E. Krehbiel, of New York, and Dr. Eusebius Mandyczewski, of Vienna, need no commendation; and the periodical records of music-makings in various centres of musical activity are supplied by the leading writers on music in the Provinces. A somewhat new feature, and one that is steadily growing in usefulness, is the section headed "Answers to Correspondents." No pains will be spared in furnishing satisfactory replies to the questions asked, even though the interrogations be, as they often are, posers.

Reference may be made to the music—anthems or part-songs—appearing month by month, and to other well-known features of this old-established journal. THE MUSICAL TIMES has a large circle of friends and well-wishers in various parts of the world; and the many gratifying tokens of appreciation that are constantly being received, not only by letter but by frequent quotation in the Press, act as a stimulus to the Editor to increase the brightness of its pages and to make the paper more acceptable in the future even than in the past.

BIOGRAPHICAL SKETCHES

WITH SPECIAL PORTRAITS THAT HAVE APPEARED IN

THE MUSICAL TIMES

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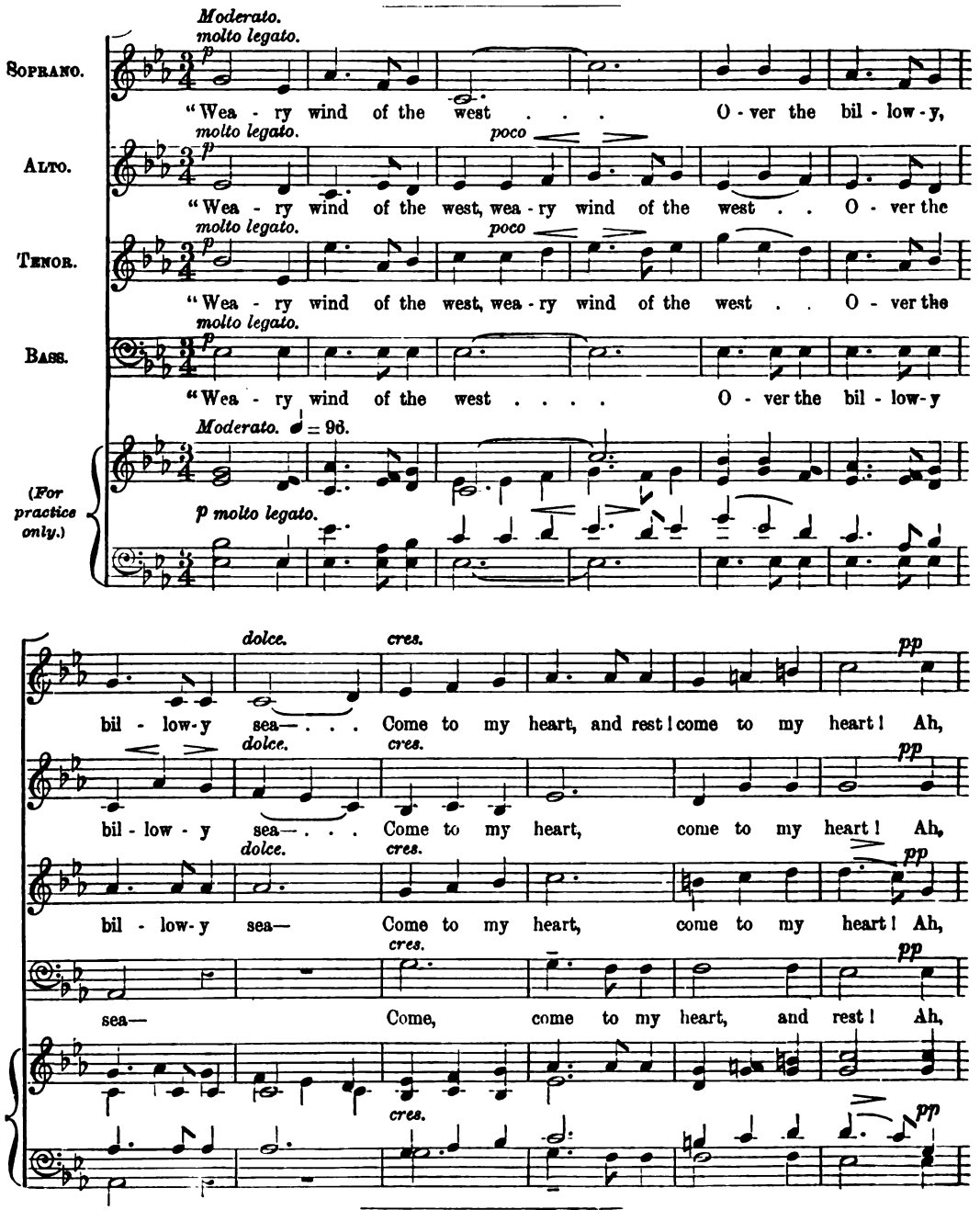
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WEARY WIND OF THE WEST.

rest . . with me! . . Come from the dis - tance dim, . . .

rest . . with me! . . Come from the dis - tance dim, from the

rest . . with me! . . Come from the dis - tance dim, from the

rest . . with me! . . Come from the dis - tance

. . come from the dis - tance dim, . . . Bear - ing the

dis - tance, come from the dis - tance dim, from the dis - tance dim, . .

dis - tance, come from the dis - tance dim, from the dis - tance dim, . .

dim, come from the dis - - - tance dim, . .

sun's . . last sigh; . . I hear thee sob - bing, sob - bing for

Bear - ing, bear - ing the sun's . . last sigh; I hear thee sob - -

Bear - ing, bear - ing the sun's . . last sigh; I hear . . thee sob -

. . Bear - ing the sun's last sigh; I hear thee sob - -

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WEARY WIND OF THE WEST.

him Thro' all, . . . thro' all . . . the sky." . .

- bing, sob - bing for him Thro' all . . . the sky." . .

- bing, sob - bing for him Thro' all . . . the sky." . .

- bing for him . . . Thro' all . . . the sky." . .

Più mosso. *f risoluto.*

So the wind came, Pur - pling the mid - dle sea, pur - pling the mid - dle sea,

f risoluto. *cres.*

So the wind came, Pur - pling the mid - dle sea, pur - pling the mid - dle sea,

f risoluto. *cres.*

So the wind came, Pur - pling the mid - dle sea, pur - pling the mid - dle sea,

f risoluto. *cres.*

So the wind came, so the wind came, Pur - - pling the

Più mosso. ♩ = 132.

f *cres.*

ff *p*

Crisp - ing the rip - ples, the rip - ples of flame— Came un - to me;

ff *p*

Crisp - ing, crisp - ing the rip - ples of flame— Came un - to me; Came with a

ff *p*

Crisp - ing the rip - ples, the rip - ples of flame— Came, . . came . . with a

ff *p*

mid - dle sea, Crisp - ing the rip - ples . . of flame— Came

ff *p*

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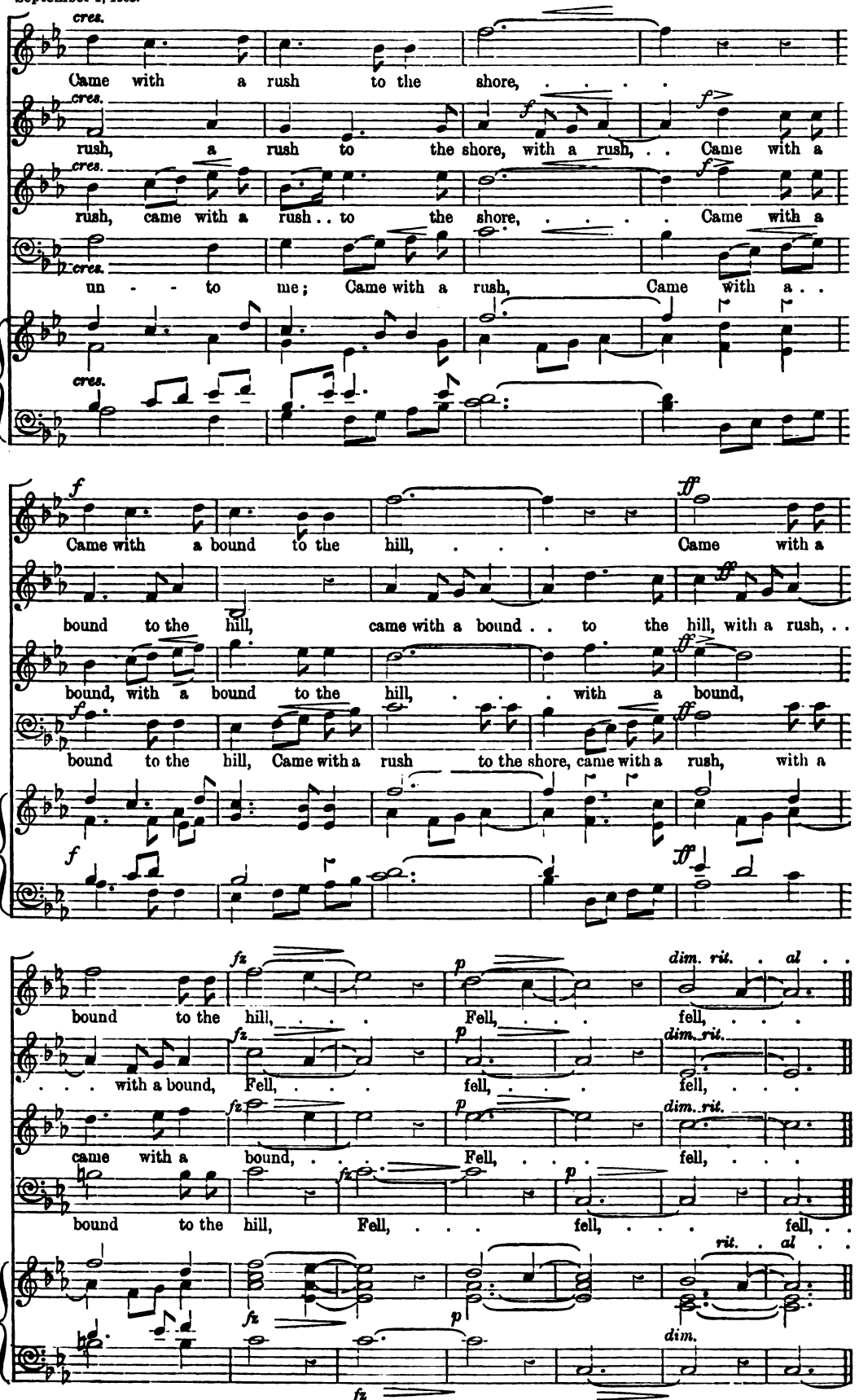
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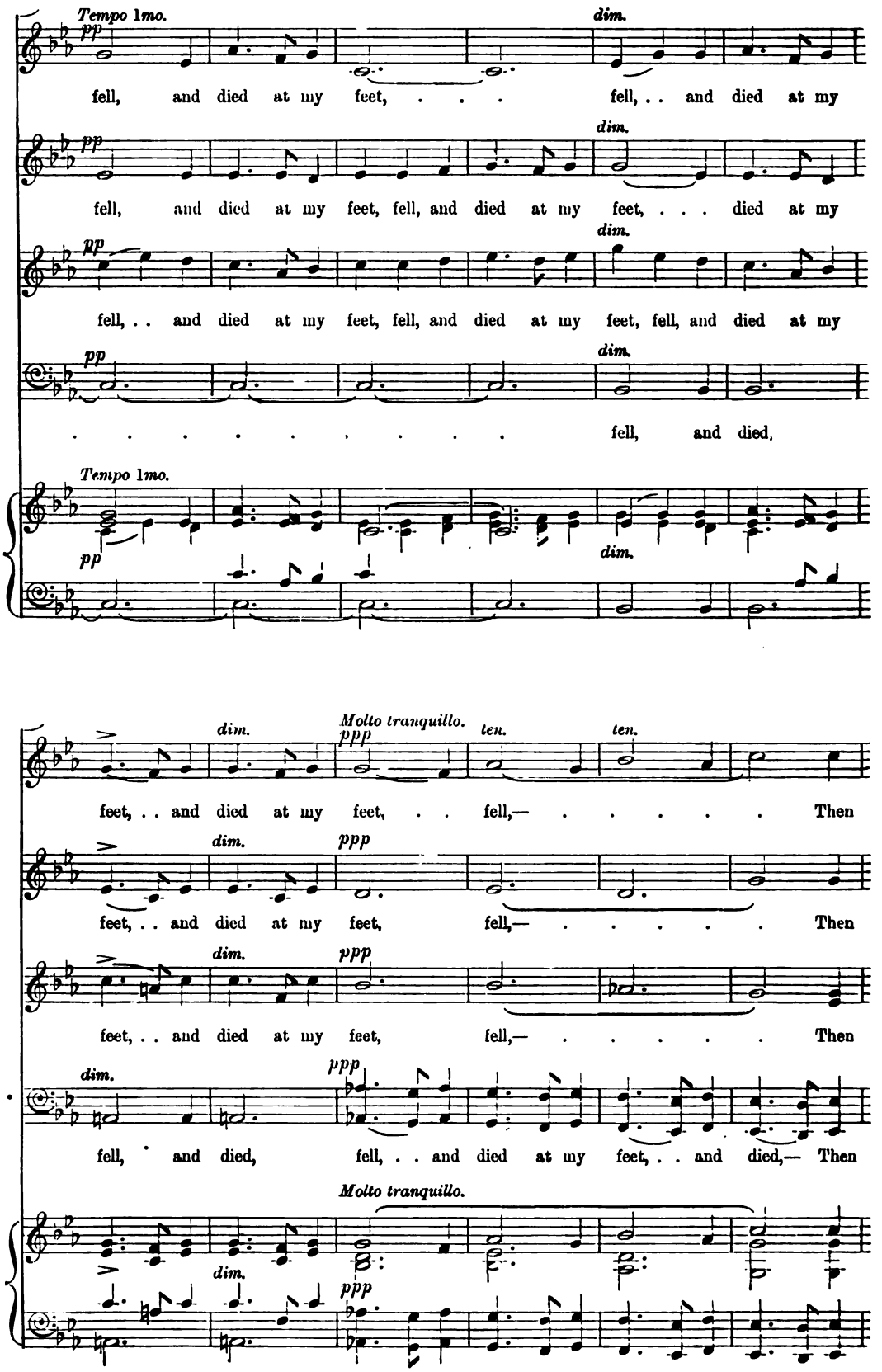

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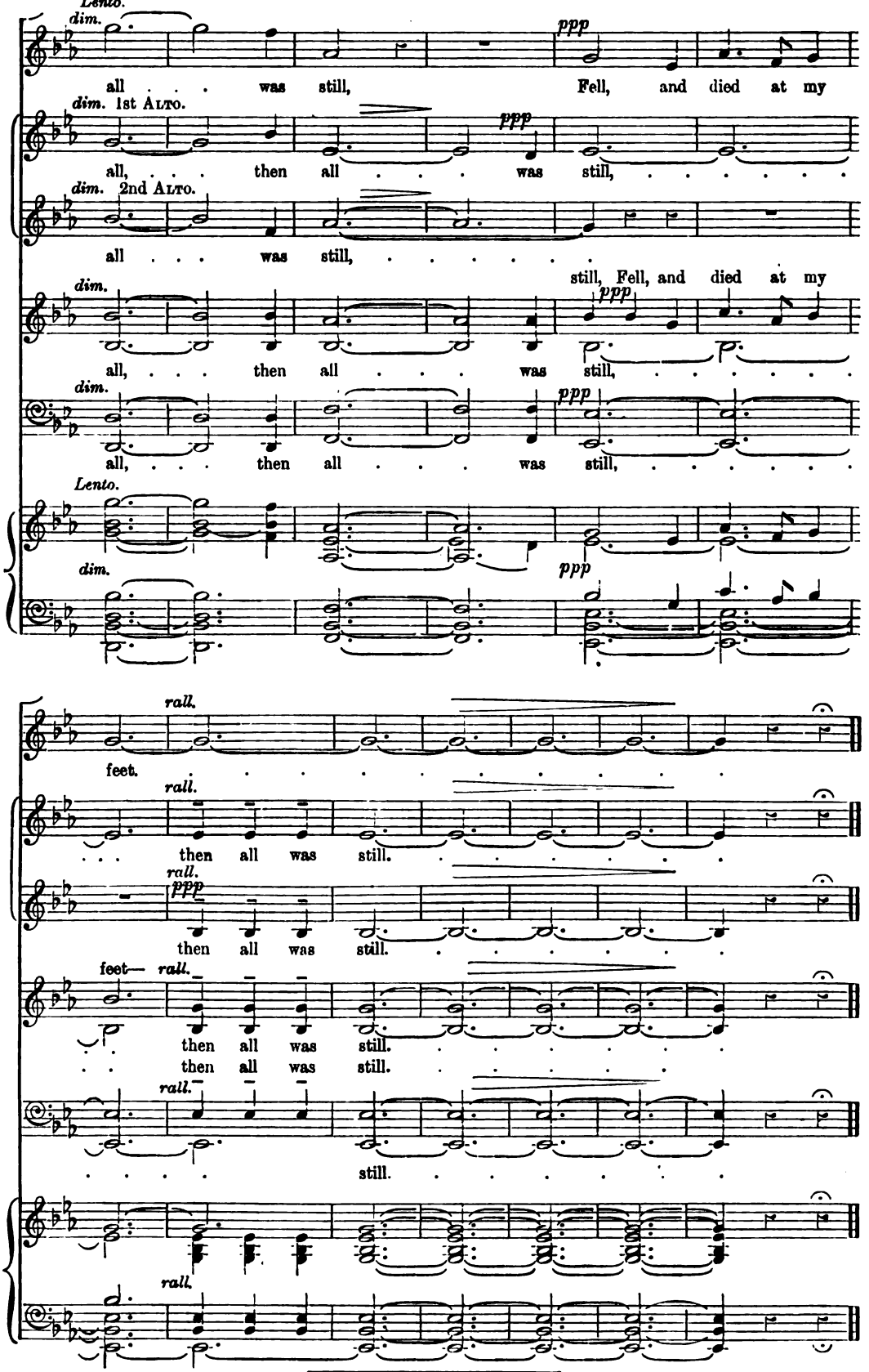
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VOL. V. (*continued*).

HENRY SMART.

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HENRY SMART (*continued*).

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VOL. XIII.

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410 Spring returns (5 v.) ... ... „ 3d.
411 See where with rapid bound (6 v.), 3d.
412 Those dainty daffodillies (5 v.) Morley 3d.
413 Dainty, fine, sweet nymph „ „ 3d.
414 Shoot, false love, I care not „ „ 3d.
415 O say what nymph (6 v.) Palestrina 3d.

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(Continued from page 600.)

The change, gradually brought about, started from the Festival of 1849, when Costa began to reign. Then 17 of the 76 altos were ladies, one man less than on the previous occasion. The doyen of the chorus is Mr. William Pountney, a bass who first sang at the Festival of 1846, and who has sung at every Festival, save one, since! With so excellent a chorus as Birmingham can and is expected to produce, and with so efficient a chorus-master as Mr. R. H. Wilson, we venture to think that a purely choral work should have been included in the programme — Samuel Wesley's noble motet, 'In exitu Israel,' for instance, or some fine old English madrigal, conducted by Mr. Wilson. Such a feature would not only test the metal of the Birmingham choralists, but would afford pleasant relief to the tones of the orchestra.

The soloists are: Madame Albani and Miss Agnes Nicholls; Madame Clara Butt, Miss Muriel Foster, and Madame Kirkby Lunn; Mr. Ben Davies, Mr. William Green, and Mr. John Coates; Mr. Andrew Black, Mr. Kennerley Rumford, and Mr. Ffrangcon-Davies. Mr. C. W. Perkins, the able organist of the Town Hall, Birmingham, will occupy his accustomed place at the organ, while Mr. T. W. North is efficiently discharging the duties of choral accompanist.

The main features of the Festival programme may be summarized as follows:—

CHORAL WORKS.

The Apostles (Parts I. and II.) *(Composed expressly for the Festival.)*	*Elgar.*
Elijah	*Mendelssohn.*
The Voyage of Maeldune	*Stanford.*
The Golden Legend	*Sullivan.*
Messiah	*Handel.*
Psalm XIII.	*Liszt.*
Blest pair of Sirens	*Parry.*
Mass in B minor	*Bach.*
Te Deum	*Bruckner.*
Choral Symphony	*Beethoven.*

ORCHESTRAL WORKS.

Symphony in G minor	*Mozart.*
Symphony—Harold in Italy	*Berlioz.*
Symphonic Variations	*Dvořák.*
Orchestral Poem—A Phantasy of Life and Love	*Cowen.*
Overture—Hamlet	*Tschaïkovsky.*
Overture—Anacreon	*Cherubini.*
Overture—Der Freischütz	*Weber.*
Overture—Don Juan	*Strauss.*
Overture—Meistersinger	*Wagner.*

Reviews.

Six American Lyrics for Contralto or Baritone. By S. Coleridge-Taylor.

[Novello and Company, Limited.]

As the musical genius of Mr. Coleridge-Taylor is peculiarly in sympathy with American poets, and that which is accepted as musically idiomatic of the vast continent is generally admitted, the title of this series of songs excites pleasant anticipations. It may be said at once that these expectations are pleasantly realized, for the songs possess character, distinctiveness and freshness. They are all laid out for a contralto or baritone voice, and should be specially welcome to possessors of the former, since the contralto repertory is somewhat limited. The first of the set is entitled 'O thou, mine other stronger part,' and the words by Ella Wheeler Wilcox express heart-hunger in an impassioned manner which is intensified by the music. The same writer supplies the text of three other songs of the series, severally named: 'O praise me not,' 'Her love,' and 'O ship, that sailest slowly on.' The first of these would come more appropriately from the lips of a vocalist of the sterner sex, and the plea to be chidden by a lady's eyes, rather than by her tongue, will meet with the appoval of not a few, benedicts or otherwise. A lady could scarcely sing 'Her love,' since the sentiment is a libel on her sex; but the composition is a vivacious ditty, and strong-minded baritones doubtless exist to give it adequate expression. 'O ship, that sailest slowly on,' is one of the best of the series, and sympathetic singers will find in this song a congenial medium for their command of pathos. The words of the other two songs—'The dark eye has left us,' and 'Beat, beat drums,'—are severally by Whittier and Walt Whitman, the former sad, the latter stirring: each is allied to music that intensifies its sentiment and gives the vocalist many opportunities for legitimate effects.

A Bundle of Ballads. Vol. III. Music by Alex. S. Beaumont.

Song-Cameos. Music by Robert Coningsby Clarke.

[Charles Woolhouse.]

The merits which distinguish former bundles of ballads by Mr. Beaumont will be found in his third volume. They are designed for mezzo-soprano or baritone, and the singer must be hard to please who does not find some of the songs congenial to his or her style. The text is supplied by H. Kirke White, Tom Moore, Caroline Beaumont, Maggie Foreman, Lady Elizabeth Campbell, and Lady Charlotte Elliot, and the music shows melodic invention, a lively imagination, and musicianly skill, the latter attributes being particularly noticeable in the pianoforte accompaniments.

Mr. Coningsby Clarke's 'Song-Cameos,' though short and unpretending, are pleasing, and possess musical interest. In two instances the composer has selected words by Tennyson, setting the charming little poems 'Minnie and Winnie' and 'Dainty little Maiden.' The names of the other songs are 'Holy Innocents,' words by Christina Rossetti, 'Romance,' text by R. L. Stevenson, 'Love's Constancy,' and 'Love's Extravagance,' the words of these being anonymous, and respectively dating from the 17th and 16th centuries.

THE PROMENADE CONCERTS AT QUEEN'S HALL.

A huge audience assembled at the familiar rendezvous in Langham Place on the evening of Saturday, the 22nd ult., when another season of autumn concerts, under Mr. Robert Newman's experienced management, was inaugurated. As Mr. Henry J. Wood made his way to the conductor's rostrum, there broke forth a terrific storm—of thunderous applause, which gave proof, if proof were needed, that the popular *chef d'orchestre* reigns supreme in the esteem of Promenaders who stand still in listening to the excellent and varied fare provided for their aural delectation. We may well say varied, as the most eclectic of tastes must surely be satisfied in, for instance, a programme (announced to be given during the opening week) that was to begin with a symphony in E flat by the divine Mozart and conclude with the Washington Post March by Mr. Sousa, with a Beethoven Symphony and a Madame Angot fantasia thrown in!

The programme of the opening night covered the well-trodden ground of a Promenade Concert. We had as overtures: 'Tannhäuser,' 'William Tell' (its ever-beautiful violoncelli opening most delicately played) and '1812.' With these were intermingled two Hungarian Dances, the 'Peer Gynt' Suite, and three orchestral excerpts from the 'Faust' of Berlioz, the whole constituting the first part of the programme, with the addition of songs contributed by Miss Rose Ettinger, Mr. Lloyd Chandos and Mr. William Ludwig. With the exception of a little roughness noticeable here and there in the playing of the band—a little defect doubtless due to the holiday interval, but which will disappear when the wood-wind and (may we say?) the Wood-strings have settled down to regular work—the enjoyable evening's music may be regarded as a foretaste of many others

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that will give pleasure to not a few Londoners and country cousins galore in the weeks that are to come.

The following works, all by *English* composers, be it observed, are announced to be played for the first time at these concerts:—

Symphony		Cyril Scott.
Symphonic Poem	'The Lament of Tasso'	York Bowen.
Suite... ...	'Pelleas and Melisande'	William Wallace.
Pastoral Suite		Garnet Wolseley Cox.
Introduction to an Operatic Poem, 'The Bretwalde'		Ernest Blake.
Symphonic Poem	'Into the Everlasting'	Rutland Boughton.
Suite Venitienne		W. H. Reed.
Symphonic Poem ...	'Pompilia'	Edgar L. Bainton.
Concert-Allegro for Pianoforte and Orchestra		Nicholas Gatty.
New Concerto for Viola and Orchestra ...		Cecil Forsyth.

For the first time in London, performances are to be given of the subjoined compositions:—

New Pianoforte Concerto		René Lenormand.
New Pianoforte Concerto		Josef Holbrooke.
New Pianoforte Concerto		Harry Farjeon.
Sérénade Melancolique for Violin and Orchestra		Tschaïkovsky.
Kammersymphonie		Wolf-Ferrari.
Suite	'Russian Scenes'	Granville Bantock.
Overture		Josef Nešvera.
Suite	'Ein Märchen'	Josef Suk.
'Nuit sur le Mont Triglav'		Rimsky-Korsakoff.
Symphony in E minor, No. 1		Jean Sibelius.
New Pianoforte Concerto, Op. 2		Arensky.
Symphony No. 1, in D		Gustav Mahler.
'Spielmann's Lust und Leid,' from the Opera	'Der Pfeifertag'	Max Schillings.
Entr'acte	'L'Etranger'	Vincent D'Indy.
Symphony No. 7, in E		Anton Bruckner.
Violoncello Concerto in D minor		Joachim Raff.
New Violoncello Concerto		Ewald Straesser.

Miscellaneous.

The Chamber Concert at the Hovingham Musical Festival to be held on the 23rd and 24th inst., and to which we called attention in our last issue (p. 527), is to have the co-operation of Professor Johann Kruse, in addition to that of Miss Fanny Davies, Mr. Herbert Withers and Miss Agnes Nicholls. The programme will include Beethoven's 'Waldstein' Sonata for pianoforte and Bach's Chaconne for violin. Canon Pemberton, the originator and conductor of the Festival, is to be congratulated on an excellent scheme which is sure to be efficiently carried out under his able direction.

The sixth annual general meeting of the Incorporated Staff-Sight-Singing College took place at the Guildhall School of Music on July 25, Dr. W. H. Cummings in the chair. The annual report showed a gradual and uninterrupted extension of the College examinations and of the adoption of its publications, and a steady increase in its membership; while the improvement in its financial position has been greater than in any previous year. The year's total of certificates and diplomas granted amounted to 191. Various lectures had also been organized, all of which had proved uniformly successful, and special mention was made of the debt of gratitude which the College owes to its esteemed president, Dr. W. H. Cummings, Principal of the Guildhall School of Music. The Hon. Treasurer, Dr. Warwick Jordan, and Hon. Secretary, Dr. Hamilton Robinson, were specially thanked for their valued services and re-elected to their respective offices, and after an informal discussion of matters connected with the College, a vote of thanks to the chairman brought the proceedings to a close.

A prize of five guineas for the best unpublished song (or two short songs) with English words is offered by the Barns-Phillips Chamber Concerts. The successful song will be sung by Mr. Charles Phillips at one of the concerts of the Ninth Series, and manuscripts should be sent to him at 8, Manor Mansions, Hampstead, before October 1.

A new musical Festival, of the competitive type, was inaugurated at Keswick on the 3rd ult. Mr. Ivander Griffiths, of Workington, was the prime mover, and he was supported by a local committee, including Canon Rawnsley. There were some excellent choral performances. The Seaton Wesleyan Choir and the Flimby Male-Voice Choir gained first prizes. Mr. W. H. Jude and Mr. W. McGowan, of Whitehaven, adjudicated.

The Blackburn St. Cecilia and Vocal Union have appointed as their conductor Dr. Edward C. Bairstow, organist of Wigan Parish Church, and conductor of the Wigan and District Philharmonic Society.

Foreign Notes.

AMERSFOORT.

On the occasion of the meeting of the various branches of the Maatschappij tot bevordering der Toonkunst in this small Dutch town, a Festival was held in June last under the direction of the Utrecht organist Petri, brother of the Dresden violinist. The programme included two madrigals, from a collection of the year 1590, by Jan Tollins, who was born here in 1560 and held the post of organist. He afterwards went to Italy, settled in Padua, and composed many motets and madrigals; the latter have been published by the above-named Society. Attention was drawn to this almost unknown Netherland composer by Dr. Max Seiffert.

BERLIN.

The intention of holding an international musical congress, during the Festival connected with the unveiling of the Wagner monument in the first week of October, does not meet with the approval of many eminent musicians. A document to that effect bears among others the names of Dr. Joachim, Max Friedlaender, E. Vogel, F. X. Haberl, H. Kretzschmar, W. Nagel, A. Sandberger, Ph. Wolfrum, General-musikdirektor F. Steinbach, and Prof. J. Stockhausen. The names however of those who have accepted now amount to 780, which figure will probably become larger as the date fixed for the congress draws nigh, for notwithstanding the hostile attitude of many musicians to the Wagner Festival itself, the list of those who have accepted invitations is said to include 400 names of distinguished German admirers of the master, about an equal number of French, and over 260 English, while up to the present 143 have accepted from the United States.

The Theater des Westens opens under the new direction of Intendant Prasch with Smetana's 'Dalibor.' Jarno's 'Der zerbrochene Krug' (The broken pitcher), Oscar Strauss's 'Colombine,' P. Mario Costa's 'Pierrot,' (L'histoire d'un Pierrot), and Salvatori's 'Die Eumeniden,' are also to be given, and of grand operas Meyerbeer's 'Die Afrikanerin' and Marschner's 'Templer und Jüdin.' The conductors are Hans Pfitzner and v. Fielitz. There will be fifty singers in the chorus, and fifty-five players in the orchestra.

BRUSSELS.

M. Albert Dupuis, whose opera 'Jean-Michel' was produced with great success at the Monnaie last winter, is a candidate for this year's Prix de Rome. Four years ago he was a competitor, and won the second prize, losing the first by only one vote. He made a second attempt two years ago, but strangely enough failed in the preparatory examination—counterpoint and fugue. The Minister of Fine Arts has now ratified the decision of the Belgian Academy to exempt any candidate who has won a second prize from this preliminary trial. M. Louis Delune is another of the candidates who will profit by this decision. The son of M. Radoux, the eminent director of the Liège Conservatoire, is one of the competitors this year.

COLOGNE.

Dr. Elgar's 'Orchestral Variations' were performed at the fifth symphony concert under Steinbach's direction, and the highly favourable impression which this clever

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and attractive work created when produced in this city last winter by Richter was fully confirmed. The programme in other respects was interesting. It included as a novelty Dvorák's delightful Sérénade for two oboes, two clarinets, two bassoons, double-bassoon, three horns, violoncello, and double-bass; also Sgambati's Symphony in D (Op. 16). At the sixth and last concert of the season excerpts from works by native composers were performed, also Dr. Otto Neitzel's Symphonic Poem 'Das Leben ein Traum' after Calderon, for violin and orchestra (Op. 33), which work was given for the first time and achieved a signal success.

DARMSTADT.

The Mozart-Verein recently celebrated the sixtieth anniversary of its foundation. The programme included Brahms's 'Rinaldo' and Wagner's 'Das Liebesmahl der Apostel,' and the prize song from 'Die Meistersinger.' A society bearing the name of Mozart is not obliged to confine itself to works by that master, but on this particular occasion Mozart might surely have been represented.

GRAZ.

A Hugo Wolf Festival is to be held here in 1904, when his opera 'Der Corregidor,' is to be performed. There will be a special song recital, and another programme will be devoted to choruses and to the Manuel-Venegas fragment.

HALLE A/S.

The monument to the great song-writer, Robert Franz, was unveiled on June 28, the eighty-eighth anniversary of his birthday. Dr. Conrad delivered a speech, and the 'Hallelujah' Chorus was sung by the combined choral societies of Halle, under the direction of the royal music director, Reubke, Franz's successor.

MEXICO.

Massenet's 'Manon' has been performed in this city with remarkable success under the direction of the young and clever *chef d'orchestre* Polacco, who conducted the work at Milan in the presence of the composer. His 'Werther' and 'La Navarraise' are also to be given during the forthcoming season which commences this month.

MILAN.

The following works among others will be heard at La Scala during the coming season:—'Rheingold,' 'Faust,' Umberto Giordano's new opera 'Siberia,' Franchetti's 'Germania,' and 'Der Freischütz.'——An autumn season will be given at the Lyric Theatre under the direction of Signor Sonzogno. The following works are announced:—Massenet's 'Thaïs' (new to Milan), 'Storia d'amore,' unpublished opera by Spiro Samara, and Charpentier's 'Louise.'——In addition there will be an autumn season at the Dal Verme Theatre; first 'L'Africaine,' then 'Colonia Libera,' by Floridia, and finally twelve performances of Mascagni's 'Iris,' under the direction of the composer.

ODESSA.

A great deal of music was heard here during the past season. The Imperial Musical Society gave orchestral concerts (conductors, Ssafonoff, from Moscow, and Winogradsky, from Kieff); also chamber concerts (Fiedemann, Stupka, Permann, and Wulffius). The Leipzig Quartet (Berber, Heyde, Sebald and Klengel) paid a successful visit, and the excellent artists, Dr. Brodsky (from Manchester), d'Albert, Kubelik, Hofmann, Burmester and Max Pauer, also found favour with the Odessa public.

OSTEND.

Two distinguished pianists have recently been heard at the Kursaal, Moriz Rosenthal and Emile Sauer. They both performed Chopin's Concerto in E minor, the latter playing also his own brilliant Concerto in the same key. Rosenthal appears to have been most successful in a 'Humoresque' and 'Fugato' of his own composition, in which various waltz themes borrowed from Johann Strauss are dexterously developed and combined. The piece is as difficult as it is brilliant, but, as everyone knows, difficulties do not exist for the eminent pianist.

PARIS.

Preparations are being made at the Opéra for the performance of M. Vincent d'Indy's 'L'Etranger,' produced on January 7 at the Monnaie, Brussels, which will be given during the forthcoming season. The title-rôle will be taken by M. Delmas, while Mlle. Lucienne Bréval will impersonate *Vita*, and Mlle. Mathieu *Madeleine*.

PRAGUE.

A cycle of Bohemian operas commenced here in the National Theatre on the 17th ult., to be concluded on the 16th inst. Smetana was to be represented by seven works: 'The bartered bride,' 'The Kiss,' 'The two widows,' 'Dalibor,' 'The secret,' 'The Brandenburgs in Bohemia,' and 'The Devil's wall.' The cycle includes Dvorák's 'Russalka,' Fibich's 'The fall of Ancona,' an opera by Carl Kovarovic, and another by Oscar Nedbal, terminating with Dvorák's choral work 'St. Ludmila,' but whether arranged for the stage we cannot say.

ZITTAU.

J. G. Schicht, who succeeded A. E. Müller as cantor of St. Thomas's, Leipzig, was born here on September 29, 1753, and the 150th anniversary of his birth will be celebrated in his native town by a performance of his oratorio 'Das Ende des Gerechten.'

Correspondence.

WELSH MUSICAL CRITICISM.

DEAR SIR, — Much has been written in various newspapers and journals anent the recent defeats of Welsh choirs and the selection of music for competition. While agreeing in the main with many of the criticisms both Welsh and English, there seems to me to be a strong point very much overlooked, namely, the circumstances attending the formation of choirs in Wales.

(1) Of what material are they formed? Generally speaking, of the respectable working-classes, men with families, whose total earnings are anything between fifteen and thirty shillings per week.

(2) What opportunities have they for studying vocal culture? Generally speaking, none.

(3) By what means do they learn their music? By the system of Tonic Sol-fa taught in the Day Schools and small classes held by senior members or conductors of small choral societies.

(4) What opportunities have the teachers had of studying vocal culture? Practically none. How, therefore, can they convey that which they never learnt, and compete successfully with English choirs who have the means and opportunities at their very doors?

Do we not complain in England that the musical profession is overcrowded, with the consequent reduction in teachers' fees, and have we not bogus societies and colleges preying on the gullibility of the public? What is there in Wales to compare even with the bogus element?

How do the wage-earning classes in England compare with Wales in the furthering of the Art. I can safely say that Wales simply out-distances England comparing means and opportunities.

Perhaps the overcrowded profession would be pleased to hear of such a fertile field, and try their chances of making a living where real artistic culture, generally speaking, can neither be had nor paid for. It is certain that much valuable criticism will never reach those readers for whose edification it is destined, and perhaps much labour is wasted which might be better utilized in doing the *real thing*, namely, residing in the Principality and working among those who would be only too pleased to avail themselves of the privilege. When the Welsh element here-and-there subscribe for the benefit of some favoured one whom they send to the vocal colleges in town, how do the latter turn out? And yet there are hundreds in Wales possessing similar abilities, minus the advantages of tuition.

T. E.

Chester.

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Answers to Correspondents.

J. F. M.—(1) The volume of 276 Hymn Tunes by the late Rev. J. B. Dykes, recently issued by Messrs. Novello, does not pretend to give *every* tune composed by him. As the Preface states, some tunes were not inserted at the request of Sir John Stainer, the Editor of the book. (2) You might obtain a copy of the 'Song of Praise' from Mr. W. Reeves, 83, Charing Cross Road, London, or Mr. M. A. Middleton, Dr. Johnson Passage, Birmingham. (3) Yes, the 'Twelve tunes to popular hymns by Guido Aretino' are the compositions of Dr. A. H. Mann. He used that Italian pen-name on their first publication, but later on threw off the cloak of anonymity. The tunes correspond to the Set I. published by Messrs. Novello. (4) The Vesper by Sir Arthur Sullivan which you send us is a four-part arrangement of the refrain to his song 'Will he come?' We have heard of this strain being played at a certain wedding where the bridegroom was unpunctual, but not sung as a Vesper. What next?

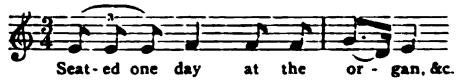
A. H. L.—The hymn-tune to which you refer is an adaptation from an 'Ave Maria' said to have been composed by Jacques Arcadelt, but the authorship is disputed. Arcadelt, a distinguished Netherlander musician, held the post of singing-master to the boys at St. Peter's, Rome, during the year 1539, and gained admittance to the College of Papal Singers in 1540. He subsequently (in 1555) entered the service of Cardinal Charles of Lorraine, Duke of Guise, and accompanied him to Paris, where probably he died. Although the manuscripts of the Papel Chapel include many Masses and Motets composed by Arcadelt, his fame rests on his splendid madrigals, which placed him at the head of the so-called Venetian school of madrigal writing.

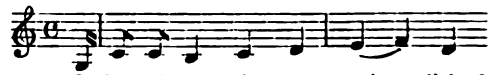
W. H. S.—Very little seems to be known of Giovanni Piccioni (or Pizzoni), except that he was organist of the Cathedral of Orvieto—one of the most beautiful and richly decorated Gothic churches in Italy—at the end of the 16th and the beginning of the 17th centuries. In addition to the Madrigals composed by him—to which you refer—the following publications bearing his name are in the library of the Lyceum at Bologna: 'Concerti ecclesiastici et Motetti a 1, 2, 3, 4, 5, 6, 7 et 8 voci' (Op. 16), Venice, 1610; and 'Concerti ecclesiastici o Motetti sacri a due, tre et quattro voci' (Op. 21), Rome, 1619. The British Museum Library contains: 'Salmi Intieri a Quattro voci concertati, con l'organo' (Op. 19), Venice, 1616.

IGNORAMUS.—(1) Yes, there is a regulation speed for marching in the Army. The official 'Infantry Drill' fixes it thus:—In slow time, 75 paces are taken to a minute; in quick time, 120 paces. The speed of the music for the marches would be adjusted accordingly. (2) A definite tempo is given in the 'King's Regulations' for the performance of the National Anthem by army bands; it is crotchet = 60. (3) The dash above or below a note is an indication that the note is to be played *staccato*, not necessarily *marcato*, though in Handel's music, which prompts your question, the two renderings often synchronize quite naturally.

A NEW READER.—(1) For useful books, &c., on Acoustics, see 'The scientific basis of music,' by W. H. Stone, in Messrs. Novello's Primer series; 'Acoustics,' by T. F. Harris (Curwen); and the article on that subject in Stainer and Barrett's 'Dictionary of Musical Terms.' (2) Riemann's 'Dictionary of Music,' English translation by J. S. Shedlock (Augener), may be recommended. (3) The subject is fully treated by Dr. F. G. Shinn in his 'Musical memory and its cultivation' (Vincent), a book which you may read with advantage.

X. Y. Z.—In order to prepare for the Mus. B. examination you had better seek the advice of a reliable coach. It is difficult to say how long the period of preparation would be necessary to one who is 'not much at theory'; but as you are a good practical organist and pianoforte player, there is no reason why you should not become a good theorist. Do not let your coach drive you at motor-car speed.

MEZZO-SOPRANO.—There are a dozen settings, at least, of Adelaide Procter's poem 'The Lost Chord.' One of them is a most terrible atrocity in the way of tinkering. To think of the lovely slow movement of Beethoven's Pianoforte Sonata in E flat (Op. 7) maltreated thus:—

Is it not enough to make one feel awfully 'weary and ill at ease'? And what shall be said of the continuation from Op. 14, No. 2?



SUB-BAR.—(1) Messrs. John Broadwood and Sons, Ltd., Great Pulteney Street, have practice rooms for pianoforte students; (2) The variants in the phrasing of the two extracts from Bach's Gigue (Suites Anglaises, No. 3) which you send us may both be right, though we prefer the second marking in bars 30-32, and the first in bar 41. The phrasing of this old-world music is purely a matter of taste.

N. S. P.—Mozart's 'Masonic Funeral music' is not taken from a Mass, but it is a separate composition, of wonderful beauty and originality, entitled 'Maurerische Trauermusik bei dem Todesfall der Br. Br. Mecklenburg und Eszterhazy' (Köchel 477). Mozart was himself a Freemason. See Otto Jahn's 'Life of Mozart,' English Edition, vol. ii., p. 410, for further information.

H. S. M.—Full particulars of the Examinations of the Associated Board of the Royal Academy of Music and the Royal College of Music may be obtained from the Secretary, Mr. James Muir, 14, Hanover Square, London, W.

T. W. L.—'One hundred Tunes by Dr. Gauntlett, with Hymns for the year,' were published by Messrs. J. and R. Parlane, of Paisley, in 1891 or 1892, and we believe the book may be obtained of Messrs. Weekes and Co., 14, Hanover Street, London, W.

MAGISTER.—An English translation of 'L'Education Musicale,' by M. Albert Lavignac, reviewed in our issue of April last, has recently been issued by Messrs. D. Appleton and Company, under the title of 'Musical Education.'

STUDENT.—Yes, you are quite right, the Beethoven Pianoforte Sonata in E flat to which you refer is *Opus* 7. In the constant practice of this very beautiful composition, while preparing it for your examination, do not allow the process to blunt your perception of its poetic charm.

H. E. W.—You may with confidence take your Colonial friends to a Sunday service at either Holy Trinity Church, Sloane Street, St. Peter's Church, Eaton Square, or St. Andrew's Church, Wells Street, all in London, where they will hear 'some of our best church choirs.'

J. G.—You can obtain an interesting photogravure portrait of Beethoven (size 19¾ × 16 inches) from the Berlin Photographic Company, 133, New Bond Street. Messrs. Breitkopf and Haertel, Great Marlborough Street, also publish one or two portraits of the master.

H. E. P.—We do not know of any *original* organ music composed by Henry G. Nixon, but he arranged several of Handel's choruses for that instrument; he also composed a good deal of sacred vocal music and some songs.

H. D.—For information concerning the Allgemeiner Deutscher Musikverein apply to the Treasurer (Schätzmeister), Herrn Gustav Rassow, Bremen, Germany.

JANET.—The Biographical Sketches of Dr. Joachim and Mr. Alfred Gibson appeared in THE MUSICAL TIMES of April, 1898, and April, 1900, respectively.

F. L. B.—See the Bible Psalter pointed by the late Rev. Dr. Troutbeck on the lines of the Cathedral Psalter, and published by Messrs. Novello.

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Mar. 10. "Israel in Egypt."
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WEDNESDAY MORNING: Dr. Elgar's New Work THE APOSTLES (composed expressly for this Festival); Brahms's 4TH SYMPHONY.

WEDNESDAY EVENING: Sullivan's GOLDEN LEGEND; Dr. Cowen's Orchestral Poem, A PHANTASY OF LIFE AND LOVE; Weber's OVERTURE to DER FREISCHÜTZ.

THURSDAY MORNING: THE MESSIAH.

THURSDAY EVENING: Berlioz's Symphony, HAROLD IN ITALY; Liszt's XIII. PSALM; Herr Richard Strauss's DON JUAN; Sir Hubert Parry's BLEST PAIR OF SIRENS; Wagner's MEISTER-SINGER OVERTURE.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1903.

BANGOR AND ITS CATHEDRAL.

'At evening [at Penmaenmawr] the moon shone eminently bright, and our thoughts of danger being now past, the rest of our journey was very pleasant. At an hour somewhat late, we came to Bangor, where we found a very mean Inn, and had some difficulty to obtain lodging. I lay in a room where the other bed had two men. . . . We went to worship at the Cathedral. The quire is mean, the service was not well read.'

Thus recorded Dr. Johnson while on his North Wales journey, in company with Mr. and Mrs. Thrale, during the month of August, 1774. Were the great lexicographer to re-visit Bangor now, at this interval of 129 years, he would have a different tale to tell. It is true that he might not wax enthusiastic in regard to this Carnarvonshire city *per se*, but such institutions as the North Wales University College and other educational features would certainly meet with his approval. He would find that the Cathedral quire is anything but 'mean,' and that the service is remarkably 'well read' (or intoned) by Minor Canon Hughes Williams. Moreover, were Dr. Johnson to mount the picturesque heights of Upper Bangor, he would not only be charmed with the lovely environment of the Menai Straits, but he might perchance find occasion to be pleased with the two famous bridges that span those Welsh waters—the graceful Suspension Bridge (opened in 1826), and the famous Britannia Tubular Bridge (opened in 1850), both noble specimens of English engineering skill with which the names of Thomas Telford and Robert Stephenson, respectively, are worthily associated and perpetuated. Both these bridges will be found in the landscape view on page 643.

The name of George Grove is associated with the Britannia Bridge. As a young engineer he assisted in the construction of that gigantic work, and contributed to *The Spectator* of June 23, 1849, an account of the floating of the first tube, this being one of his earliest appearances in print. The tubes were constructed on the Carnarvonshire shore of the Straits. A month previous to the floating of the main tube, preparatory to being hoisted into its elevated position, an unusually novel music-making took place in that elongated iron structure. The event is thus recorded in the *North Wales Chronicle* :—

> Concert Extraordinary. — Friday evening [May 18, 1849] a Concert was given to the whole country round by the Engineering Staff at head quarters connected with the Chester and Holyhead Railway in the great centre Tube of the Britannia Bridge, which was brilliantly lighted up the entire length, lined with branches at the entrance to resemble a grove, with seats run along the sides for the promenaders to rest them. The vocal ability of Carnarvon and Bangor were in full force on this occasion, assisted by Mr. Hayden, of St. Mary's, of the former place, who accompanied on the melodium. The *corps musicale* consisted of forty or more vocalists; and allowing for the diluting effects upon the human voice of a chamber containing from seven to eight hundred persons, with an area of upwards of 470 feet long, better adapted to the sax-horns of the Distin family—the concert went off with as much *eclat* as could fairly have been expected. . . . We may say all present were struck with the novelty of the thing; while few could have had any previous conception of the brilliant spectacle presented by the illuminated Tube and the animated countenances on which its coruscations fell.

It may be assumed that George Grove, as one of the Engineering Staff, took an active part in promoting and arranging this concert, which, by the way, is duly noticed in The Musical Times of fifty-four years ago. Judging from internal evidence, Grove probably contributed to the local journal the account from which we have quoted. Certain it is that, during his sojourn at Bangor, 'G' must have known full well the village at the farther end of the Britannia Tubular Bridge—that Anglesey parish which bears the pronounced Welsh name of (Please, Mr. Printer, exercise more than your usual care in setting this much-lettered place, as the process may exercise a spell over you)—

> Llanfairpwllgwyngyllgogerychwyrndrobwll-llandysiliogogogoch.

Did Shakespeare visit Bangor? If we turn to Part I. of his King Henry IV., Act III., we shall find that Scene 1 is laid in that city. Tradition has it that the conspirators, Hotspur, Glendower, and the rest, met at 'Plâs Alcock,' now the site of the City Vaults Hotel. The immortal Bard gives us, in the Scene referred to above, some interesting references to the Welsh language, a tongue probably in the nature of a sealed book to him. *Mortimer*, who could not speak Welsh, thus addresses his wife, who could not speak English:—

> Thy tongue
> Makes Welsh as sweet as ditties highly penn'd,
> Sung by a fair queen in a summer's bower,
> With ravishing division, to her lute.

Hotspur, who may have become acquainted with Llanfair P. G. (as the above-named village is abbreviatively called), took a different view of the Welsh language, as later in the scene he says:—

> Now I perceive, the devil understands Welsh;
> And 'tis no marvel, he's so humorous,
> By 'r-lady, he's a good musician.

Bangor ought to be a musical place, as its name is derived from two Welsh words, *ban cor*, meaning good or high choir. Its Cathedral, with which we have especially to do, is snugly situated in a hollow in the centre of the city. One of the most ancient of existing Sees, it was founded by Deiniol (or Daniel), the first Bishop, in the 6th century. The Cathedral has passed through many vicissitudes, and has been more

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than once destroyed—first by the Saxons in 1071, and again by Owen Glyndwr (Glendower) in 1402. It remained in ruins for nearly a century, but it has been restored and added to, the last time under the direction of the late Sir Gilbert Scott. The eminent architect reverently preserved and used up much of the earlier sculptured stone that he found. In this connection he records:—

> This exhuming and restoring to their places the fragments of the beautiful work of the 13th century, reduced to ruin by Owen Glyndwr, used as mere rough material by Henry VII., and rediscovered by us four and a-half centuries after their reduction to ruins, is one of the most interesting facts I have met with in the course of my experience.

Of the Cathedral destroyed in 1071, there remains a buttress and rude round-headed window, now placed in the south wall of the Choir. When King John invaded Wales (A.D. 1210) he burned the city of Bangor and seized the Bishop, Robert of Shrewsbury, before the high altar, and would not release him till a ransom had been paid of 200 *hawks*, according to some authorities, 200 marks according to others. The western tower was added in 1532 by Bishop Skevington, who also rebuilt the nave. In the south wall of the south transept is the supposed tomb of Owain Gwynedd, Sovereign Prince of Wales, who reigned thirty-two years and died in 1159. The edifice is singularly devoid of antiquarian interest in regard to its monuments, but a tombstone (of a member of the Rathbone family) in the churchyard has this parental epitaph:—

> Father to the fatherless so much,
> You will seldom meet another such.

At the west end may be seen fragments of a 13th-century pavement formerly placed at the east end of the Cathedral. The ancient designs of the tiles have been copied and reproduced in the pavement in the Choir. A pair of lazy-tongs (or dog tongs) is a curious relic of old times, when churches and churchyards seem to have been greatly troubled by canine interlopers. These tongs are so constructed as to grip the unwelcome animal round the neck, whereby he could be ignominiously ejected without fear of retaliation in the nature of a bite. The Records of the Cathedral contain a curious 17th-century reference to these ecclesiastically disposed 'Doggs.' Here it is:—

> The Presentment of the Churchwardens of Llannor, for the year 1682.
>
> We present Maurice Hughes of Llannor, Tayler, for disturbinge divine service and sermon severall times in the church of Llannor.
>
> We present the said Maurice Hughes for breakinge Robert Rowland his pate on Sunday morninge, being March the fourth to the great effusion of his bloud—who meetinge the minnister and others, cominge towards Church, they were all amazed.
>
> Further we present the said Maurice Hughes for dareing the minister at the altar, haveing a staffe in his hand—threatninge him wth the sd staffe near his face, and threatninge us the Churchwardens, vilifyinge the whole Congregation May the 6th being Sunday fighting or quarrellinge with some one or other every Sabbath wth in the Church or Churchyard when he is att home; and May the 29th, being the nativity and restauration of our Gracious Soveraign King Charles, when the minister was readinge of divine service, the said Maurice Hughes was settinge of Doggs to fighte and baite one another at the Churchyard wall over against the door of the church to the disturbance of divine service and the congregation there present.

While on the subject of Records, a curious entry from the Baptismal Registers may be quoted:—

> Dec. 11, 1807: Owen, son of Hugh Jones, of Llanrhwydrus: a Vagabond.

And another, from the Burial Registers:—

> Oct. 18, 1749. Sidney Jones, wife of Henry David, was Buried. She was murdered as is supposed by her brother, Richard Jones.

Before making mention of some Bishops of Bangor, and referring to matters strictly musical, one or two peculiar features of the Cathedral may be noticed. Curfew has been rung on the tenor bell for centuries, and is still rung daily at the hour of 8 p.m. As the chiming is now concluded by the announcing of the day of the month on a smaller bell, no one can charge curfew with not being up to date. The Cathedral also serves as the Parish Church of Bangor, of which there are two vicars with equal rights. A Parochial Service in the Welsh language is held twice on Sundays; on these occasions the music is sung by a mixed choir. Fully Choral Services (in English, of course) are held twice on Sundays, Saints' Days and their Vigils, with Evensong on Saturdays throughout the year, and daily (at 5 p.m.) during the summer months.

The Bishops. One of the most distinguished occupants of the See was Anian (Einion, or Eujan), who died in 1305. He had the honour of christening the first Prince of Wales—born at Carnarvon Castle, April 25, 1284. In recognition of his services in administering that sacrament, King Edward I. bestowed upon the Bishop certain 'ferries and manours' in the neighbourhood, which constituted the barony by which he is said to have claimed his seat in Parliament. Moreover, Bishop Anian compiled the Pontifical, or *Liber Bangor*, the greatest treasure in the Cathedral library. This precious manuscript is thus described by Browne Willis:—

> It is a folio of a moderate thickness containing 32 Offices, and has abundance of Anthems, with musical notes to them for Singing. At the beginning are the Offices for making and ordaining the Acolyti, Subdiaconi, Diaconi, Presbyteri, and Episcopi; Forms of consecrating Churches and Church-yards, &c. Forms of adjuring of bread, cheese, and honey; Offices for all Sundays and Holydays throughout the year; Prayers in times of pestilence, war, and other occasions.
>
> The 13th Office contains the Mass; the 19th the form of the Chapters electing their Bishop. In the latter end is the Office of Baptism (where twice immersion is expressly enjoin'd), &c.

This Pontifical formed 'The Use of Bangor,' and reference is made thereto in the Preface to the Book of Common Prayer. An antiphon from this old manuscript has been adapted for use at organ-opening services by Mr. J. T. Field.

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THE BRIDGES OVER THE MENAI STRAITS: THE SNOWDON RANGE IN THE DISTANCE.
(Photo by Mr. John Wickens, Upper Bangor.)

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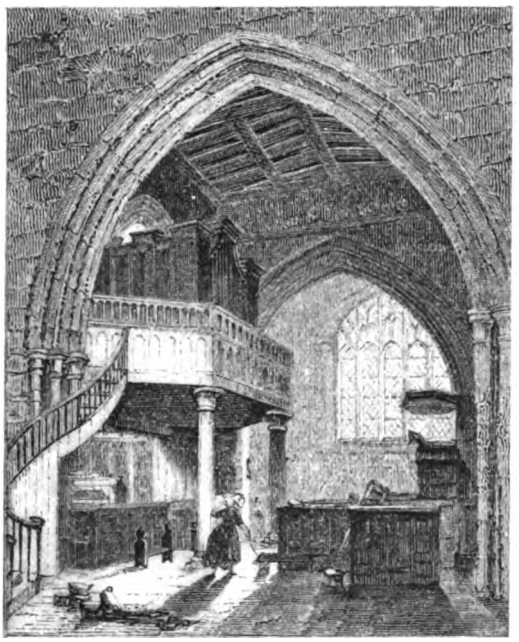
A 14th-century Bishop was Thomas de Ringstede, a Dominican, or Black Friar, who is said to have cherished no great affection



THE ORGAN IN SHRUBSOLE'S DAY.
(From an old print.)

for 'the sheep of his pasture.' Bishop Skevington, as already stated, did much for the Cathedral. He died in 1533, when his body was buried at Beaulieu, but his heart was taken to Bangor Cathedral and sunk, none too securely, in the pavement in front of what seems to have been a picture of Daniel, the patron saint of the Cathedral. A Master Humphrey Humphreys used to play with the Bishop's heart! This heartless young gentleman then little thought that he would become Dean and afterwards Bishop of Bangor. Hoadley, the first Englishman appointed to the See since the Reformation, obtained notoriety by the 'Bangorian Controversy,' a theological squabble that need not detain us. He held the office of Bishop for six years (1715-1721), but never once visited his diocese! Coming to later times, Daniel Lewis Lloyd, Bishop from 1890-98, compiled a well-known Welsh Hymnal.

The Organs. The celebrated Bard, Dafydd ab Gwilym, who wrote in the 14th century, makes particular mention of an organ and choir at Bangor Cathedral in his day in an Ode entitled 'Awdl o Folawd i Ddeon Bangor ys ef Hywel ab Tudur ab Ednyfed Fychan.'

Teyrn llwyd prophwyd o hil Bran, mae au gwr,
Ym Mangor mewn gŵn pân;
Ty geirw galch teg, ei Organ,
Tant Cor, heb attynt ai Can.

That is, A Commendatory Ode addressed to Hywel, Dean of Bangor, whose organ, and harmonious choir, are unrivalled in performance. It is obvious that there must have been an organ at that time, *circa* 1360. An interval of 300 years elapsed before the next record having reference to an organ. Browne Willis, in his 'A Survey of the Cathedral Church of Bangor,' issued in 1721, says:—

> The organ-loft is in a gallery over the entrance into the Choir. The case of the organ is very plain, and both that and the organ-loft are painted of a marble colour; upon it are painted some verses—alluding to Bp. William Roberts giving £100 for erecting it after the Restauration *Ann.* 1660, and Bp. Robert Morgan's laying it out.

It appears that Bishop William Roberts bequeathed the sum of £100 'towards beautifying the choir,' with which money the organ was erected. This instrument stood in a gallery at the entrance to the Choir, as shown in the adjoining illustration. The celebrated builder Samuel Green supplied, in 1779, the next organ at a cost of 360 guineas; but in the manuscript collection of organ specifications in the handwriting of the late Dr. E. J. Hopkins (now in the possession of the present writer), the Doctor has endorsed that of Bangor with 'Great organ only by Green, and that without the trumpet.' At the restoration of the Cathedral in 1873, a new organ by Messrs. Hill was erected in a chamber on the north side of the Choir, the screen having been entirely removed. Twenty-four years later the instrument was rebuilt and enlarged, according to a scheme prepared by the present organist, Mr. T. Westlake Morgan, and opened

THE ORGAN CONSOLE.
(Photo by Mr. John Wickens, Upper Bangor.)

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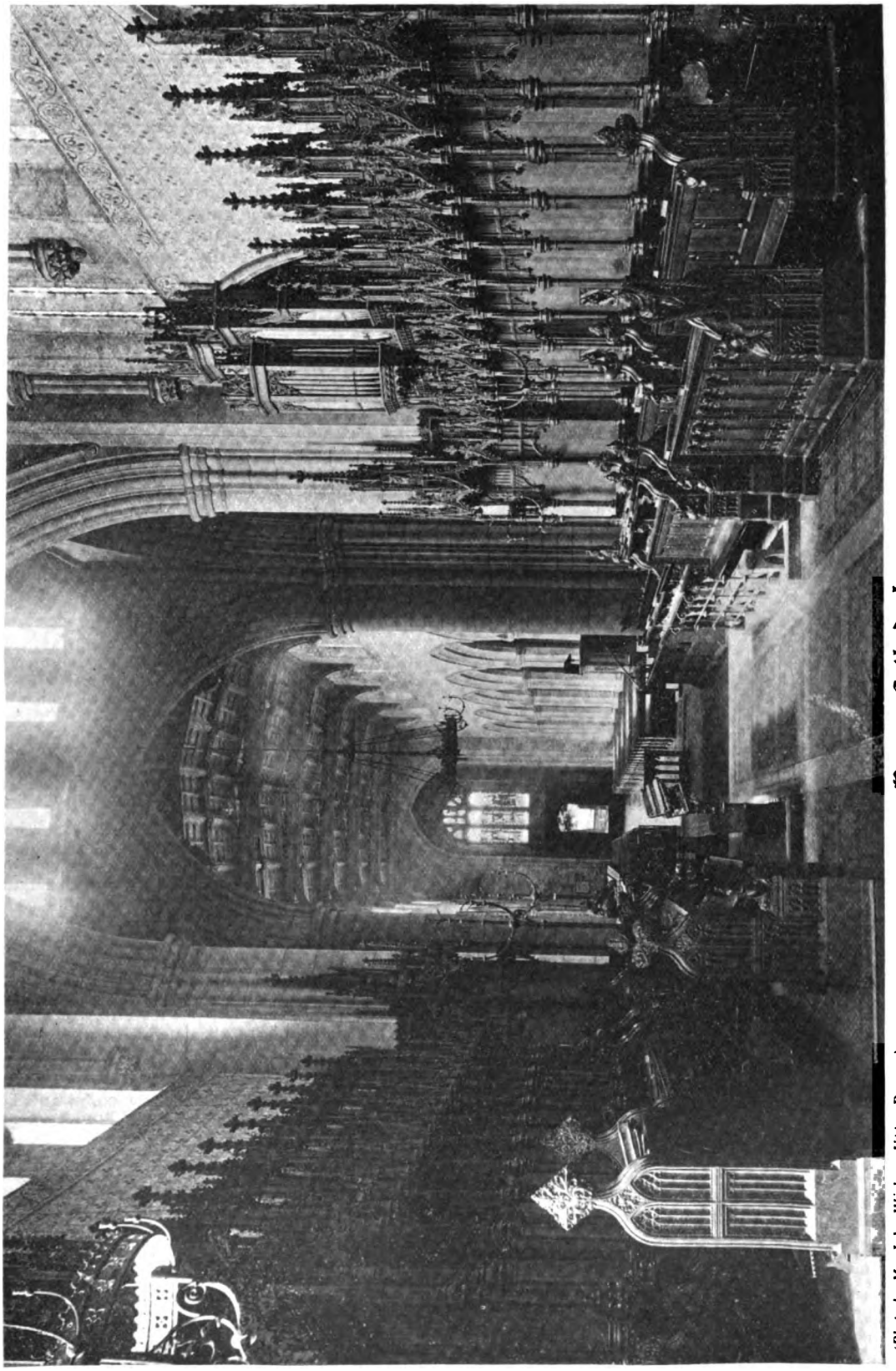

Bangor Cathedral.

(Photo by Mr. John Wickens, Upper Bangor.)

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by Sir Walter Parratt in 1897. The following is the specification of this fine instrument:—

GREAT ORGAN (17 stops).

	Feet.		Feet.
Double Open Diapason ...	16	Stopped Flute	4
Bourdon	16	Principal	4
Large Open Diapason ...	8	Twelfth	3
Small Open Diapason ...	8	Fifteenth	2
Stopped Diapason	8	Mixture (4 ranks) ...	—
Clarabella	8	Contra Posaune	16
Spitz Flute	8	Posaune	8
Viol di Gamba	8	Clarion	4
Harmonic Flute	4		

SWELL ORGAN (14 stops).

Bourdon	16	Principal	4
Open Diapason	8	Octavin (harmonic) ...	2
Violoncello	8	Mixture (4 ranks)	—
Lieblich Gedact	8	Contra Fagotto	16
Echo Violin	8	Cornopean	8
Voix Celeste (B flat)... ...	8	Oboe	8
Flauto Traverso	4	Harmonic Clarion... ...	4

CHOIR ORGAN (12 stops).
(All enclosed in a separate Swell Box.)

Lieblich Gedact	16	Unda Maris (2 ranks) ...	8
Geigen Principal	8	Röhr Flute	4
Stopped Diapason	8	Suabe Flute...	4
Dulciana	8	Gemshorn	4
Viola	8	Harmonic Piccolo	2
Vox Angelica (B flat) ...	8	Clarionet	8

SOLO ORGAN (9 stops).
(Enclosed in a separate Swell Box, except Tubas.)

Harmonic Flute	8	Vox Humana	8
Harmonic Flute	4	Musette	8
Viol d'orchestre	8	Contra Tuba	16
Orchestral Oboe	8	Tuba Mirabilis	8
Cor Anglais	16		

PEDAL ORGAN (12 stops).

Double Open Diapason ...	32	Violoncello	8
Open Diapason	16	Bass Flute	8
Open Diapason	16	Fifteenth	4
Violone	16	Contra Trombone	32
Bourdon	16	Trombone	16
Quint	12	Trumpet	8

Manual compass CC to A.
Pedal compass CCCC to F.

COUPLERS, &c.

Swell to Great (left and right).
Great to Pedal (left and right).
Solo to Great (left and right).

Choir to Great.
Swell to Choir.
Solo to Choir.
Swell to Pedal.
Choir to Pedal.
Solo to Pedal.
Swell Octave.
Swell Sub-Octave.
Solo Octave.

Solo Sub-Octave.
Great Sub-Octave.
Pedal Octave.
Pedal to Great Pistons.
Pedal to Swell Pistons.
Pedal to Choir Pistons.
Swell Tremulant.
Solo Tremulant.

ACCESSORIES.

Four combination pistons to Great Organ.
Four combination pistons to Swell Organ.
Four combination pistons to Choir Organ.
Four combination pedals to Pedal Organ.

Three poppet pedals (on and off) acting on Swell to Great, Great to Pedal, Solo to Great.
Three balanced crescendo pedals (Swell, Solo and Choir), placed at the *right* of the pedal-board.

SUMMARY.

2 stops of	32 feet	60 pipes	
13 ,,	16 ,, ...	614 ,,	
30 ,,	8 ,, ...	1,674 ,,	
12 ,,	4 ,, ...	668 ,,	
7 ,,	various	726 ,,	
64 speaking stops		3,742 pipes.	
23 couplers, &c.			
87 draw-stops.			

The action is tubular pneumatic throughout, manuals, pedal and drawstop work, some three or four miles of tubing being used, and the instrument is blown by hydraulic power.

The console, which is detached and situated in the North Transept, is fitted with diagonal jambs at an angle of about 45°, with four patent desk-hooks, and an adjustable stool to screw up and down for the convenience of all performers.

Among special features may be noticed the three species of Voix Celeste—one of Gambas, tuned sharp; another of Dulcianas, tuned sharp; and a third of Dulcianas, tuned flat. It is also possible by means of couplers and contiguous balanced crescendo pedals to obtain a simultaneous crescendo of some 25 stops.

For a period of a hundred years the organ at Bangor Cathedral was blown by a woman. The first of these female officials was a widow named Jane Jones. In an affidavit made before the Court of Chancery in 1817, this lady stated that she had been organ-blower in the Cathedral for above thirty years, and that her first husband 'held that situation for about thirty years before her.' Widow Jane Jones went on to say that she 'verily believes that an organ-blower has been employed ever since an organ has been set up in the said Cathedral,' and furthermore she 'has been informed and verily believes, that the office of organ-blower is attached to every Cathedral church where there is an organ, and even in those (which are numerous) which have no foundation for an organist.' In the spirit of a true philosopher, Mrs. Jane Jones informed the Court that 'without an organ-blower the organist would be quite useless and the organ too, as it can produce no sound without the working of the bellows.' True, O lady blower, perfectly true!

The Organists. The earliest mention of this official by name was on a tombstone in the Cathedral bearing the inscription: 'Here lies the body of Thos. Bolton, Organist of Bangor, who died the 1st day of January, 1644.' In the Chapter Books, under date of October, 1689, we find this entry:—

> That Hugh Johnson be one of the singing men in the choir of the said Cathedral, while a Vicar Choral is organist there and no longer, and that he have a salary of eight pounds per annum payed him during the said time out of the tithe of Llandinam in the county of Montgomery, pursuant to an Act of Parliament in that behalf made and provided.

The Act of Parliament above referred to—passed in the year 1685, the first of King James II.—was entitled—

> An Act for the repair of the Cathedral Church of Bangor, and for the maintenance of the choir there, and for the augmentation of the revenue of the Bishoprick of Bangor, and also for an augmentation of several vicarages within the Corporations of Llandinam, in the diocese of Bangor aforesaid.

The first endowed organist, as distinct from a vicar-choral performer, was one Thomas Roberts, appointed in 1691, who received a stipend of £20 per annum. His tombstone, once in the North Transept of the Cathedral, stated:—

> Here lies in the hope of a joyful Resurrection, the body of Thomas Roberts, the first Endowed Organist of this Cathedral since the Restauration, who died on the 18th of May, in the year of our Lord 1705, and the 48th year of his age.

It was during the organistship of Mr. Thomas Roberts that the Dean and Chapter—

> *Ordered* that the organist be obliged to teach and practise three other services besides Tallis (whereof two at least to be alternate, or for sides), and that the singing men and boys be obliged to learn and practise the said services, and the Dean and Chapter allow them time till Christmas to be perfect in the said Services.

The successor of Thomas Roberts was a Priest organist, that is to say, an organist named Priest, possibly Nathaniel of that ilk. He

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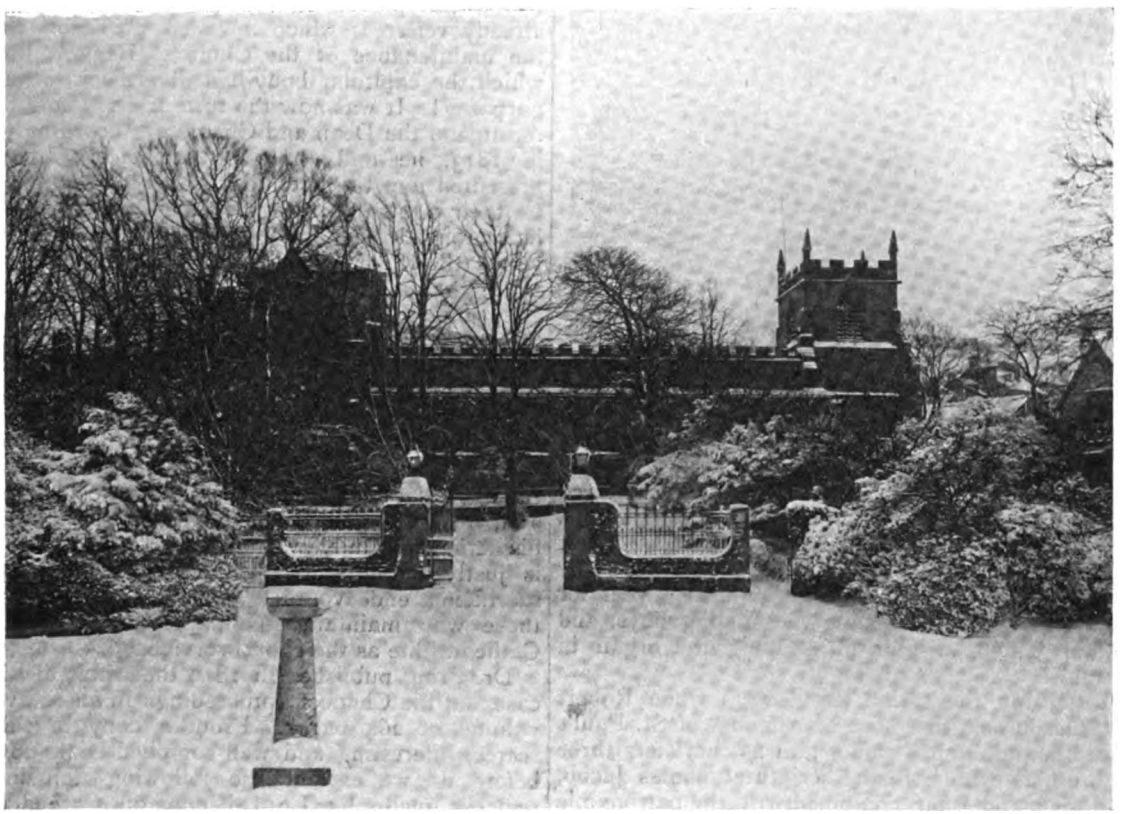
was 'recommended by Mr. Hall, organist of Hereford.' The Chapter minute, in recording Mr. Priest's appointment, says:—

> He [Priest] be obliged to teach the four boys and as many of the singing men as have need of teaching, with great care and diligence at least two days in the week, and if it appears at the year's end that the said Mr. Priest hath performed his duty to general satisfaction, and done much in way of improvement of the choir in point of singing, with relation to services, and anthems, and chants, That then the said Mr. Priest have five pounds given him at the year's end by way of gratuity to reward and encourage his diligence.

If Mr. Priest had to teach some of the 'singing *men*' as well as the boys, he well deserved the extra £5 as a reward of his diligence.

Richard Gerard (whose tomb is in the Cathedral yard)—and come to a rather celebrated occupant of the post in the person of William Shrubsole, whose hymn-tune 'Miles's Lane,' associated with 'All hail the power of Jesu's Name,' has given him the widest fame of all the Bangor organists. The extracts from the Chapter Records relating to the election, the removal of his harpsichord from London, and the dismissal of young Shrubsole—he was only twenty-two at the time of his appointment—may be given in full:—

> September, 1782. William Shrubsole was named Organist with a Salary of forty guineas a year, payable, from the 22nd day of August last, from which time he has attended the duties of the Organist's



BANGOR CATHEDRAL FROM THE NORTH: A WINTER VIEW.
(Photo by Mr. John Wickens, Upper Bangor.)

Chapter Records throw some very curious sidelights on old-time music in Cathedrals. For instance, in November, 1718, the Dean and Chapter of Bangor—

> *Ordered* that the organist be obliged to teach forthwith the Commandments and Nicene Creed in Rogers' Service, and those in Tallis's and Child's, as soon as they can be had, and to add Bird's service to the others you now perform, and also to teach two new anthems every year as long as the present stock holds, or new ones can be procured.

We may pass over the successors of Mr. Priest—Messrs. Smith, Ferrer, John and Thomas Rathbone (father and son), Thomas Lloyd, place in a manner so satisfactory and promising that we think proper for his encouragement to direct the Treasurer to pay him also the sum of eight guineas towards the expenses of his journey, the removal of his Harpsichord and other effects from London to Bangor.

October, 1783. Mr. William Shrubsole the Organist of this Church, having given great offence to the Dean and Chapter by his close connection with one Abbott, late of this place, as by his frequenting Conventicles, that Mr. Dean be impowered to discharge the said William Shrubsole from his place of Organist, if the said Abbott, (who is supposed to be gone to reside in Dublin) shall at any time hereafter return in order to abide in the town of Bangor, or the neighbourhood thereof, or if

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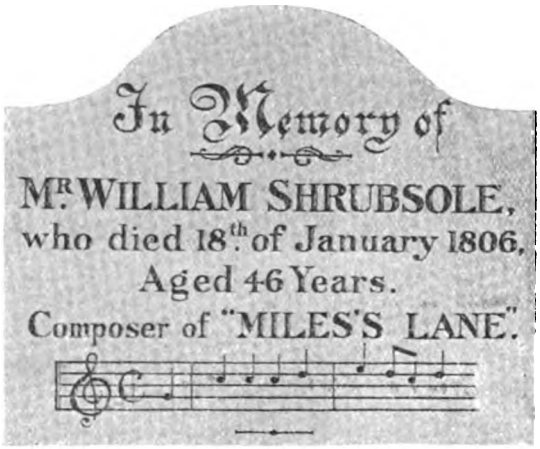
the said William Shrubsole shall be found to frequent any Conventicle or Religious Assembly, where anything is taught which is contrary to the Doctrine or discipline of the Church of England.

December, 1783. That William Shrubsole be employed to play on the Organ of our Cathedral Church till Lady-day next and no longer, that in case it should not be convenient for him to continue in that employment till Lady-day next, he shall be at liberty to leave it before that time, and shall be paid the full allowance to Lady-day next notwithstanding.



THE TOMBSTONE OF WILLIAM SHRUBSOLE IN BUNHILL FIELDS.

The Dean and Chapter showed no signs of holding out the olive branch to their late organist, but appointed Mr. Edmund Olive to succeed the excommunicated Shrubsole. During Mr. Olive's chief-musicianship the Dean and Chapter generously added to his emoluments (£42) by paying him the sum of four pounds a year for instructing and teaching the singing boys, and four pounds a year for keeping the organ in tune!

During the period (1773-1793) when Robert Hudson held the office of Almoner of St. Paul's Cathedral, he had under him as choristers three brothers who bore the scriptural names Jacob, Joseph and Isaac, conjoined with the patronymic of Pring. All three brothers graduated in music at Oxford. Jacob became organist of St. Botolph, Aldersgate (not *Aldgate* as is generally stated) and composed several glees and anthems, while Isaac succeeded Dr. Philip Hayes as organist of New College, Oxford.

Joseph Pring (born at Kensington, January 15, 1776) was only a stripling of seventeen when, in 1793, he succeeded his relative Mr. Olive in the organistship of Bangor Cathedral. He was not however formally elected to the office (at a salary of £60 per annum) till September, 1810. In 1805 he published by subscription a volume of 'Twenty anthems,' one of the subscribers being Vincent Novello, who is set down as 'organist of St. Patrick's Chapel, Soho Square,' an appointment not hitherto mentioned by Novello's various biographers. Pring seems to have been an industrious young man during the early years of his residence at Bangor, as on January 27, 1808, he accumulated the degrees of Bachelor and Doctor of Music at Oxford. The following entry in the Chapter Books may be regarded as an instance of coming events casting their shadows before:—

December, 1811. Dr. Pring, the organist, having conducted himself with disrespect to the Dean, the Archdeacon of Merioneth, and Precentor, it was ordered that he should be reprimanded, and he was reprimanded accordingly.

But Dr. Pring was a man to be reckoned with, even by so mighty a power as the Dean and Chapter. He became acquainted with the Act of Parliament passed in 1685 (to which we have already referred) which included provision for the maintenance of the Choir at Bangor, but which the capitular body had diverted to other purposes! It was now the turn of Dr. Pring to reprimand the Dean and Chapter. Accordingly, in 1813, he and three of the vicars-choral presented a petition to the Court of Chancery for their rights of which the Dean and Chapter had wronged them. The suit dragged on for six years (till 1819), when Lord Chancellor Eldon, setting at naught the express provisions of the Act, sanctioned a scheme which indeed gave to the organist and choir increased stipends, but yet kept them considerably below the amounts they would have received if the Act had been fully carried out. It is not surprising that these long-protracted law proceedings impoverished Dr. Pring, and that he and his family were for some time in great need; but he fought a good fight, and, if he did not come off entirely conqueror, his action was fully warranted and his memory is justly honoured for his strenuous and self-sacrificing endeavours to uphold the rights of those who maintain so important a part of Cathedral life as the choral service.

Dr. Pring published in 1819 the whole of his case and the Chancery proceedings in an octavo volume of 264 pages. From a copy of this scarce, interesting and well-compiled book now before us, we extract the following amusing remarks made by Lord Eldon on Cathedral music during the hearing of the case:—

The Lord Chancellor said, he was no judge of the component parts of a Choir, but he thought he had heard the Rev. W. Moore, on great days in St. Paul's Cathedral, become as musical as he well could, at the end of the verses in the Psalms; and he believed (but he might be wrong) that the Service should be so uttered in all Cathedral Churches. He should let the case stand over until the 11th inst., in order to make himself more sufficiently acquainted of what were the component parts of a Choir.

Dr. Pring compiled a word-book of anthems for use in Bangor Cathedral. Two extracts from the Preface to this book are indeed worthy of quotation:—

The Chant, though a monotony, is capable of all the graces of accent, emphasis and pause; it is also more audible, and more striking, and upon the

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whole produces a greater effect than can the best cadences in speaking.

. . . . . .

Every Cathedral might become a glorious church, wherein all the members rejoice, animated with one spirit; the Spirit of God, of love, and sacred harmony.

Another literary production by the old organist claims notice. It is an exceedingly interesting pamphlet of forty pages, entitled 'Particulars of the Grand Suspension Bridge erected over the Straits of Menai . . . narrated by Dr. Pring.' In his 'Preparatory observations'—dated 'Penrallt, near Bangor, Feb. 22d. 1826'—our organist-author modestly says:—

The humble Author of this Epitome (wholly devoid of architectural talent) resided about a mile from the spot where the Menai Bridge is erected. Innate curiosity drew him frequently to the spot, to observe the growing 'form and feature' of a structure so novel, and which has left an indelible reminiscence on 'the mind's eye.'

One sentence from the 'narrative' must at least be quoted; it records 'the final opening of the Bridge for the accommodation of the public.' To quote Dr. Pring's words:—

On Monday, the 30th Jan., 1826, this stupendous, pre-eminent, and singularly unique structure, was opened to the Public, at 35 minutes after one o'clock, *a.m.*, by the Royal London and Holyhead Mail Coach, conveying the London Mail-bag for Dublin; David Davies, Coachman, William Read, Guard.

It must have been a weird scene. A heavy gale was blowing on that January night; but, as Dr. Pring tells us, amidst the glare of lamps, the heavily-laden Mail-coach passed across the Bridge in grand style:—

The high-mettled steeds, mantling their proud crescent necks,
As if conscious of the triumphant achievement.

After having officiated at the organ in Bangor Cathedral for forty-nine years, Dr. Joseph Pring died, greatly respected and beloved, on February 13, 1842. He is buried in the Cathedral churchyard. His tomb bears the following epitaph in Welsh and English:—

Orgenydd 'n ei ddydd oedd ef—dihafal,
Hyd fywyd, rhaid addef:—
Boed e'n awr, a hodau nef,
Yn gweini *Anthem* gwiwnef.

His master music in the Church below
Is hushed for ever!—still we hope he plays
Immortal anthems; where the sounds of woe
Shall never damp the sweetness of his lays.

Dr. Pring was succeeded by his son—James Sharpe Pring, formerly a chorister in the Cathedral and assistant to his father. During his occupancy of the post (from 1842 to 1868) he edited the musical portion of the 'Bangor Collection of Anthems adapted from various composers' (1848), of which the English words were fitted to the music by Dean Cotton. The subscribers to this anthem collection included a 'Mr. Beer, Livery Stables, Bath.'

Dr. Roland Rogers was the next man of mark to hold the chief-musicianship of Bangor Cathedral. He was appointed in July 1871, the competition taking place at the Chapel Royal, with George Cooper as the umpire. One of the tests which the young organist had to undergo was to accompany a solo, the soloist on that occasion being one of the tenor Gentlemen of the Chapel Royal, Edward Lloyd by name. When Mr. (afterwards Dr.) Roland Rogers went to Bangor he found that the Te Deum was sung to two chants! When he left (in 1892) he had added to the repertory thirty services and 300 anthems. He played on the old Green organ, which had toe pedals and which stood on a screen in the Nave. At the restoration of the Nave, in May, 1880, he

DR. ROLAND ROGERS.
ORGANIST OF BANGOR CATHEDRAL FROM 1871 TO 1892.
(Photo by Mr. John Wickens, Upper Bangor.)

organized a performance of the 'Hymn of Praise'; and during his organistship of twenty-one years he raised the musical status of the Cathedral to a high standard of excellence. Moreover, he soon made a name as a skilful choir trainer beyond the walls of the Cathedral. He conducted the celebrated Bethesda choir which won £1,000 in prizes at various Eisteddfodau, and discovered the contralto voice in North Wales. Till then the alto part in choruses was sung by boys whose voices were bordering on the 'breaking' point, and all the women sang soprano! He was quick to perceive that the beautiful deep-toned voices of Welsh women could be used with splendid effect in choral music, with results that are too well-known

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to need further comment. Dr. Rogers has opened 'scores of organs' in Wales, and is in great request as an adjudicator at musical competitions. He is now organist of St. James's Church, Upper Bangor.

Mr. T. Westlake Morgan, the present organist of Bangor Cathedral, was born at Congresbury, Somersetshire, on August 6, 1869. He was a chorister at King's College, Cambridge, and afterwards pupil-assistant to Dr. Mann, and organist of St. Catharine's College. He studied the organ under Sir Walter Parratt at the Royal College of Music, and became organist of St. George's Church, Paris, in 1889, having for his Vicar the Rev. George Washington,

MR. T. WESTLAKE MORGAN
ORGANIST OF BANGOR CATHEDRAL.
(Photo by Mr. John Wickens, Upper Bangor.)

the direct descendant of George Washington. His subsequent organistships were those of St. John's Church, Wilton Road—a post held by Dr. G. J. Bennett and Mr. T. T. Noble—St. David's, Merthyr Tydvil, and from thence, after competition, he went to Bangor Cathedral in 1892. His Bardic name is Mwyndaf Bencerdd, a title conferred upon him by the Gorsedd in 1901. As a Freemason he received the Coronation honour of Past Grand Organist of England, the only musical distinction of the kind bestowed by the Duke of Connaught in connection with the Coronation. He has till quite recently been a member of the Bangor School Board: one of his hobbies is the history of the Cathedral, a pursuit which he follows with all the zeal of an enthusiastic antiquary.

The choir of Bangor—which consists of six lay-clerks and twelve (town) boys—had the honour of being invited *en bloc* by Sir Frederick Bridge to take part in the Purcell Celebration Service held in Westminster Abbey in 1895, the only choir outside London that so participated in a complete form. The boys sing remarkably well, and the lay-clerks can furnish a male-voice quartet that can give a very good account of itself. Bangor seems to be an excellent stepping-stone to other appointments and spheres of influence. Mr. Ffrangcon Davies was formerly a member of the choir, as were also Mr. William Davies and Mr. F. W. Norcup, now of St. Paul's Cathedral and Westminster Abbey respectively; and Mr. Charles H. Moody, now organist of Ripon Cathedral, was at one time an assistant organist at Bangor.

For valued help in the preparation of this article, thanks are specially tendered to Mr. T. Westlake Morgan, Cathedral organist; to Mrs. Turner, of Thornton Heath, for the loan of the portrait of her grandfather, Dr. Pring, which forms our special portrait supplement; and to Mr. John Wickens, Retina Studio, Upper Bangor, for the use of his excellent photographs.

Dotted Crotchet.

VINCENT NOVELLO.

1781-1861.

(Continued from page 581.)

No biographer of Novello mentions the fact that he was organist of St. Patrick's Chapel, Soho; but he is stated to have held that post in the list of subscribers to the Anthems composed by Dr. Joseph Pring, organist of Bangor Cathedral, published in 1805.

Although slightly out of chronological order in the resumption of the narrative, the last reference to Charles Lamb may find a place here. It is an unsigned letter from the genial scribe, and is preserved in the MS. department of the British Museum. Novello has endorsed this comical communication thus:—

> A very characteristic note from Dear Charles Lamb, who always pretended to hate all kinds of memorials and *relics*, and assumed a look of fright and horror whenever he reproached me with being a *Papist*, instead of a *Quaker*, which sect. he pretended to doat upon.

The letter itself, of the year 1830, reads:—

> Dear N——,
>
> Pray write immediately to say 'The book has come safe.'* I am anxious not so much for the autographs, as for that bit of the hair brush. I enclose a cinder, which belonged to *Shield*, when he was poor, and lit his own fires. Any memorial of a great Musical Genius, I know, is acceptable; and

* Doubtless Novello's album. Lamb wrote to Hone, on May 21, 1830: 'Pray, if you have time to, call on Novello, at 66, Great Queen Street. I am anxious to learn whether he received his album I sent on Friday by our nine o'clock morning stage. If not, beg him to enquire at the *Old Bell*, Holborn.'

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Shield has his merits, though Clementi, in my opinion, is far above him in the Sostenuto. Mr. Westwood* desires his compliments, and begs to present you with a nail that came out of Jomelli's coffin, who is buried at Naples.

In September, 1828, Vincent Novello attended the celebrated Musical Festival held at York. He knew that the Minster Library contained four Anthems by Purcell in addition to the Service in G minor, all unique. After having obtained permission to copy these precious manuscripts, the copyist to whom Novello applied said that the transcription would take three weeks, but the next morning, on reconsideration, he said it would probably take five weeks to write them out. Novello smiled, and

MR. J. ALFRED NOVELLO.
(From a photograph by Mr. Augustus Littleton.)

replied that he had himself made a copy of the whole series on the previous day, for having begun to look them over, he had set to work at once and never left his task till it was completed. He was only just in time, for these original manuscripts were destroyed by the fire at York Minster on February 2, 1829; and the zealous transcriber had the pleasure of presenting to the Minster library transcripts of the anthems which, but for his assiduity, would have been lost to the world. Novello's anxiety to obtain access to various originals and transcripts of Purcell's works in order to collate them before publication, is proved by a little-known letter that he wrote to the *Quarterly Musical Review* and the *Harmonicon*, the only musical journals of the day. This letter, copied from the former and older periodical, reads as follows :—

To the Editor.

Sir,—I have done myself the pleasure of addressing you, in the hope that some of your musical readers may be able to oblige me with some information relative to the following Anthems and other manuscript compositions by Henry Purcell.

No. 1. 'Praise the Lord, ye servants.' Anthem for three voices.
No. 2. 'Hear my prayer' (in C minor). Ditto with chorus, four voices.
No. 3. 'I will love Thee.' Anthem.
No. 4. 'Turn Thou us, O Lord.' (3rd Collect. Martyrdom of King Charles.)
No. 5. 'Laudate Ceciliam.' (A Latin song, made on St. Cecilia, for three voices.)
No. 6. 'Crucia in hac flammâ.' (A Latin hymn for two voices.)
No. 7. 'Awake, put on thy strength.' Anthem, solo, chorus, and instruments.
No. 8. 'I will give thanks.' Anthem for five voices.
No. 9. 'O sing unto the Lord.' Ditto.

No. 1 is mentioned by Pearce in his 'Account of the Anthems performed at His Majesty's Chapels Royal' (edition 1826).* Of No. 2, I have the alto and bass parts, but the tenor voice for the verses, and the treble voice for the chorus, are both wanting. I have been informed that No. 3 was formerly in the choir books of Durham Cathedral, but it now no longer forms a part of the collection at that establishment, some mischievous person having torn the leaves out of the books at the same time with some other valuable MSS.

I have a copy of No. 4, in the form of a *hymn*, for four voices, in the key of D minor, but not the *anthem*.

Nos. 5, 6, 7, 8, and 9 are mentioned by Dr. Burney, in his 'History of Music,' vol. 3, as having been preserved in Purcell's own hand-writing, together with many other very rare MS. compositions, in the private musical library belonging to his late Majesty George the Third. But I regret to add, that notwithstanding all my researches, and having visited Windsor on purpose to examine the royal library there, assisted by the cordial co-operation of my kind friend, Mr. C. Kramer, who at present has the care of the King's Collection of Music, the manuscripts in question were nowhere to be found.

Under these circumstances, I have ventured to request you will have the goodness to insert this letter, as it may perhaps meet the eye of some one amongst your numerous readers who may be able to point out where any other copies of the above-mentioned compositions are to be procured.

I have already ascertained that Purcell wrote between 130 and 140 Anthems, Services, Hymns, and other pieces of Sacred Music; and of this large number I have succeeded in collecting every individual piece, with the exception of the nine which I have enumerated. As I am very anxious to render my new edition of this great Composer's Sacred Works as *complete* as possible, I need not add how much I shall feel obliged to any musical gentleman who will enable me to fulfil properly the arduous task I have undertaken, by favouring me with the requested information relative to the nine pieces specified, or to any other authentic productions of Purcell that are different from those already in my possession, and of which I have subjoined an alphabetical list for reference and comparison.

I remain, Sir,
Your much obliged and obedient Servant,
V. Novello.

March 8, 1830, 66, Great Queen-street,
Lincoln's Inn.

* The old man (aged seventy) with whom Lamb boarded and lodged at Enfield. According to Lamb, Mr. Westwood had one joke; also 'he laughs when he hears a joke, and when (which is much oftener) he hears it not.'

* The correct title of this book is 'A collection of [the Words of] Anthems used in His Majesty's Chapels Royal,' &c., by the Rev. Dr. Thomas Pearce.

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He then gives a long list of Henry Purcell's compositions, with references to their sources, a list which the *Harmonicon* considered too long for insertion, but which present-day editors of the great Englishman's works may find useful. (See *The Quarterly Musical Magazine and Review*, vol. x., p. 472.) The publication of the Purcell Music was begun by Novello in December, 1828, and completed in October, 1832.

In the spring of 1830, Hummel paid a visit to London and gave two concerts with great success. At the first—on April 29—he played his Pianoforte Concerto in A flat, then in manuscript, and on both occasions he gave remarkable displays of his extemporaneous powers on the pianoforte. The following note will show to what extent the pupil of Mozart had mastered the English language and the difference between the first and third person, in penning this communication :—

Mr. Hummel is very sensible to Mr. Novello, having sended him his Edition of the Masse. He would allready have called to Mr. Novello, having many Compliments to say him from his friend Mr. Streicher at Vienna; but having been much occupyed with the arrangements of his Concert, time has not allowed it until now; but Mr. Hummel will take opportunity so soon as possible to meet Mr. Novello.

I am, Sir,
Your most obed. serv.,
Monday morning. Hummel.
(Post-mark, 26 April, 1830.)

A great and far-reaching event in the Novello family-life took place when they and their goods and chattels were removed to 67, Frith Street, in the month of March, 1830. Three months later the following circular, printed on paper of quarto size, was issued and distributed by Vincent Novello's eldest son, Joseph Alfred, who had then just turned twenty :—

Mr. Joseph Alfred Novello respectfully informs the Nobility, Gentry, and the Public in general, that he has just opened an Establishment, at No. 67, Frith Street, *one door from Soho-square*, for the sale of his Father's Works and other Musical Publications of every class; all kinds of Instruments, Roman and Silver'd Violin and Harp Strings of the very best quality, and all other articles connected with the Musical business.

He has ventured to annex a Catalogue of his Publications, and he flatters himself that, by his strict attention and punctuality in the fulfilment of any order with which he may be favoured, he shall prove himself worthy of the kind patronage and encouragement of his friends.

Midsummer, 1830.

The 'simple parlour-shop' in which the business of Novello and Co. was started is thus described by Mrs. Cowden-Clarke, the young publisher's sister :—

A very modest beginning, in appearance, a couple of parlour-windows and a glass door, with a few title-ing composers' names of sterling merit, Novello's as editor; but conscientious oting the diffusion of the best music on n who edited, industry, punctuality and zeal on the part of the young publisher, with practical counsel, moral encouragement and untiring sympathy on the part of her who aided husband and son in their public endeavours as in their private hopes and aims, made that original parlour-shop the germ of the mart for supplying England—nay, the world—with highest-class music.

It is beyond the scope of this sketch to follow the course of the music-publishing house of Novello; that may be found in 'A Short History of Cheap Music.'* Reference, however, may be made to an important publication issued in the earliest days of the Novello firm, we refer to Mendelssohn's 'Songs without words,' originally called (in England) 'Pianoforte-Melodies' Mendelssohn visited England for the second time in 1832. He appears to have become an attached friend of the Novello family if we may judge from the following interesting letter, written after the young composer's return to Berlin and addressed 'V. Novello, Esq., 67, Frith Street, Soho, London' :—

My Dear Sir.—I have to beg your pardon that the first letter I write to you is to be a letter of business, but if it was not for that I should not venture to give you the trouble of reading so bad an English as mine is.—I do not try to repeat you the thanks for all your kindnesses because I am not able to express it as I wish to do and as I feel it.

I want to-day to ask you whether you still remember your writing to me once that you wished me to compose an Evening and Morning-service for publication in your country? I could not then fix the time when I was to do it, as it was the first thing in that style I was to compose, but as soon as I got quiet here I tried to begin the Te Deum in the style of your cathedralmusic and it is now finished. Although it is not entirely as I wish it to be, and though I hope the following pieces will be better, I do not think it unworth being published, and I accordingly want to ask you whether you are still of the opinion, which you expressed then to me in your kind note, and whether I am to go on with the composition of the services and to send it to you, when it is finished. You asked me also for my terms; but I am really at a loss to fix them, as I never published any composition of the kind in your country; you would oblige me particularly if you would tell me *your* opinion on this subject, or if you do not like this let me know how you use to pay other composers in that style that I may fix my terms accordingly.

I hope if you answer to this you will write me at large how you are and how your family is going on. I want to know which painting your son is working at, what progresses the charming talent of your daughter has made, pray let me know every thing that concerns you and your family. It is now so long, since I did not hear from you and you know how glad I shall be to have news of you and all my friends there. I have still to thank you for the kindness you showed me in having my pianoforte-melodies sold at your house; I think they must now

* A Short History of Cheap Music as exemplified in the records of the house of Novello, Ewer & Co., with special reference to the first fifty years of the reign of Her Most Gracious Majesty Queen Victoria, with three portraits and a preface by Sir George Grove, D.C.L., &c. London and New York: Novello, Ewer & Co. 1887.

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be published already, and am exceedingly obliged to you for you kind and friendly behaviour. Adieu, my dear Sir, excuse this letter and let me soon hear a great deal from you.

Believe me to remain
Yours very truly,
Felix Mendelssohn Bartholdy.

Berlin, August 22nd, 1832.

Two days before Mendelssohn had written the foregoing letter, the first Book (containing six) of the 'Songs without words' had been published—*i.e.*, on August 20, 1832. From a scarce copy of this publication now before us, we give the original title of the familiar work:—

ORIGINAL
MELODIES,
FOR THE
Piano Forte,
COMPOSED
BY
Felix Mendelssohn Bartholdy.

Ent. Sta. Hall. ——— *Pr*: 4/-

London.
Published (*for the Author*), by
T. (*sic*) A. Novello, 67, Frith Strt., Soho Sqe
Bonn, by N. Simrock.—— Paris, by M. Schlesinger.
I. M. for M. B.

The 'I. M. for M. B.' signifies that Ignaz Moscheles signed each copy for royalty purposes on behalf of his friend Mendelssohn. It is evident that neither Vincent Novello nor his youthful son, the publisher, would run the risk of purchasing such an unknown quantity as Mendelssohn's 'Songs without words'! In a letter to Moscheles, Mendelssohn makes the following amusing reference to this Novello publication. He says: 'The work will certainly go through at least twenty editions, and with the proceeds I shall buy the house No. 2, Chester Place [Regent's Park, Moscheles lived at No. 3], and a seat in the House of Commons, and become a Radical by profession. Between this and that, however, I hope we shall meet, for possibly a single edition may prove sufficient.'

Mendelssohn was not very far wrong. During his visit to London in the year following the publication of the 'Original Melodies,' he wrote to Moscheles in the following witty strain:—

London, in my Club, May 16, 1833.

This morning I forgot to mention, my dear Moscheles, what I have often intended asking and have as often forgotten—how matters stand in reference to that publication of mine, and whether there has been any practical result. I have an appointment with V. Novello to-morrow morning; and if he has only sixpence to give me as my share, I would rather not broach the subject. So please leave word at my house whether you think I should mention the matter, or whether it had better rest in eternal oblivion. I return home to-morrow at eleven o'clock to know which way you decide. The saying is: 'Merit has its crown,' so I scarcely expect I shall get as much as half-a-crown.

Yours,
F. Mendelssohn.

The composer did receive more than sixpence, and even half-a-crown. In the intervening ten months 48 copies had been sold, his share of the proceeds amounting to £4 : 16 : 0; but it took four years to dispose of 114 copies of a work that has since become a household word.

An interesting incident in the home-life of the Novello family may now be recorded—one of those informal musical evenings of long ago, somewhat different from many of the wearying 'at homes' in the present day. At this party—given at Frith Street in July, 1833—the guests included Malibran and her husband (De Beriot, the violinist), and Mendelssohn. The occasion is pleasantly described by Mrs. Cowden-Clarke, the eldest daughter of the house, in her 'Life and Labours of Vincent Novello':—

De Beriot played in a string quartett of Haydn's, with that perfect tone and style which distinguished him. Then his wife gave in generously lavish succession Mozart's 'Non più di fiori,' with Willman's obbligato accompaniment on the Corno di bassetto, a 'Sancta Maria' of her host's composition (which she sang at sight with consummate effect and expression), a gracefully tender air, 'Ah, rien n'est doux comme la voix qui dit je t'aime,' and lastly a spirited mariner's song, with a sailorly burden chiming as it were with their rope-hauling. In these two latter she accompanied herself; and when she had concluded among a rave of admiring plaudits from all present, she ran up to one of the heartiest among the applauding guests—Felix Mendelssohn—and said in her own winning playfully-imperious manner (which a touch of foreign speech and accent made only the more fascinating), 'Now, Mr. Mendelssohn, I never do nothing for nothing; you must play for me, now I have sung for you.' He, 'nothing loath,' let her lead him to the pianoforte; where he dashed into a wonderfully impulsive extempore — masterly, musicianlike, full of gusto. In this marvellous improvisation he introduced the several pieces Malibran had just sung, working them with admirable skill one after the other; and finally, in combination, the four subjects blended together in elaborate counterpoint. When Mendelssohn had finished his performance, Vincent Novello turned to an esteemed friend, who was one of the hearers, and expressed his admiration in these remarkable words: 'He has done some things that seem to me to be impossible, even after I have heard them done.'

(To be continued.)

[F. G. E.]

Many happy returns of the day to—

Madame Lemmens Sherrington	October 4.
Jacques Blumenthal	,, 4.
C. W. Perkins	,, 4.
Miss Elizabeth Mounsey	,, 8.
Emil Sauer	,, 8.
Camille Saint-Saëns	,, 9.
Theodore Thomas	,, 11.
Arthur Nikisch	,, 12.
John Francis Barnett	,, 16.
C. Harford Lloyd	,, 16.
W. Barclay Squire	,, 16.
Louis Napoleon Parker	,, 21.
Haydn Keeton	,, 26.
Alfred Gibson	,, 27.
G. R. Sinclair	,, 28.
Mrs. Alicia A. Needham	,, 31.

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BERLIOZ IN ENGLAND.

A CENTENARY RETROSPECT.

(*Continued from page 523.*)

The production in England of his opera 'Benvenuto Cellini' brought Berlioz to these shores in the year 1853—his fourth visit. He arrived in May, and on the 30th of that month he conducted Part I. of the Philharmonic Concert, of which the programme reads thus:—

PART I.

Selection from the works of M. HECTOR BERLIOZ; performed under his direction:—

Harold in Italy; Symphony in four parts (with Viola principale, M. Sainton).

The Repose of the Holy Family. A descriptive air sung by Signor Gardoni. From an oratorio in the ancient style, entitled 'The Flight into Egypt,' the words and music by M. Berlioz.

Overture 'Le Carnaval Romain,' being the Introduction to Act II. of the Opera 'Benvenuto Cellini.'

BERLIOZ—THE MAN OF THE ORCHESTRA.
(*From 'Caricature provisoire,' November 1, 1838.*)

A typical Berlioz story is told in regard to the last-named piece in the above selection. On one occasion, the composer, standing in the doorway of a Vienna concert-room, heard his 'Carnaval Romain' overture being played on two pianofortes, each *à quatre mains*, and a physharmonica! The short opening *Allegro* was taken much too slowly; the *Andante* went fairly; but the final *Allegro* (really a *Saltarello*) had all the life taken out of it. Berlioz, no longer able to keep silence, shouted out: 'That is not the Carneval; it is *Lent*; it is the Roman Good Friday that you [illegible]g'!

'The Flight into Egypt' subsequently formed Part II. of 'L'Enfance du Christ.' The *Musical World* referred to the concert as 'one of the most remarkable ever given by the Philharmonic Society,' and the writer of the notice went on to say: 'The mist of prejudice, which, for so long a time has hidden the merits of this original and imaginative composer from the general view, is being rapidly dispelled. . . . . The Old Philharmonic Society, latest in the field, as usual, has nevertheless not come too late to do itself honour and credit.' A further extract from this interesting notice, written by Mr. J. W. Davison, may be quoted as showing the keen insight and open-mindedness of that severe critic:—

> As Paganini made quite a new instrument of the violin, so Berlioz may be said to have made quite a new instrument of the orchestra. It is not for critics of the present time to rob posterity of its prerogative, by attempting to decide upon the actual place to which Hector Berlioz is entitled among the masters of the art. For aught we know he may either be forgotten soon after his death, or may live in his works as long as music is cultivated. He is a man too remarkable to be dismissed with a sneer, and at the same time too eccentric to be comprehended at a glance. One thing is indisputable—there is an element of originality in his music which places it apart from that of other composers, and this alone entitles it to respect and consideration. So far as our own impressions are concerned, we may state, without reserve, that in every composition of M. Berlioz which we have had the advantage of hearing, our curiosity has been excited from the very beginning, and our interest sustained until the end. On Monday night, after listening for more than an hour and a half to music exclusively his, we felt so little fatigued that we could willingly have heard as much again. So much novelty of idea, such startling and unanticipated* effects, and such a magical command of the orchestra, keep the attention continually on the alert; and each new surprise becomes a new source of pleasure and satisfaction.

We may now pass on to the only performance in England of Berlioz's opera 'Benvenuto Cellini,' which took place at Covent Garden Theatre on June 25, 1853, in the presence of Queen Victoria, the Prince Consort, and other members of the Royal Family. The work—announced as a 'Grand Opera, Semi-Seria'—unfortunately failed to please—London thus following the example of Paris. Its poor libretto was undoubtedly a contributory cause, but the *habituées* of the opera preferred Italian fare: moreover, it seems as if a cabal had been organized to condemn the work and insult the composer who conducted its performance. The *Morning Post*, recording the event, said:—

> Why, then, was Hector Berlioz's opera, a work which it would be insulting to him to compare with those we have mentioned [Verdi's 'Rigoletto' and Gounod's 'Saffo'], hissed throughout with a determination which the vigorous efforts of the major portion of the audience failed to overpower?
>
> We have had some experience in theatrical matters both at home and abroad, and must say that the conduct of a certain number of the audience on Saturday night looked extremely suspicious. The sibillations were delivered with a simultaneousness, precision, and perfectness of *ensemble*, which savoured strongly of collusion and *malice prepense*.

* This word is 'anticipated' in the original.

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Chorley records: 'The evening was one of the most melancholy evenings which I ever passed in any theatre'; even the presence of the Queen and Prince Consort 'was unable to check the disgraceful conduct of the audience, venting itself in cat-calls and howls louder even than the thunderstorm which was raging outside.' According to the late Mr. Hueffer, 'Berlioz had asked the principal artists and a few friends to a supper after the performance, to celebrate the anticipated success. When that success was converted into a dismal failure, none of the *convives* liked to put in an appearance, with the sole exception of Mr. Davison. The table was spread for many guests, and the two men sat down at the deserted board, Berlioz being moved to tears by the tact and true politeness shown by his solitary guest.'

That Berlioz keenly felt the sting attending the non-success of his opera in England, the following extract from his 'Autobiography' testifies. He says:—

> I had proof of all this in London [the intrigues, conspiracies, and cabals of his enemies], when a band of Italians almost drove *Benvenuto Cellini* from the Covent Garden stage. They cried, they groaned, and hissed from first to last; they even tried to prevent the performance of the overture to the *Carnaval Romain*, which formed the *entr'acte*, and had often [twice only] been applauded at the Philharmonic Concerts. Public opinion, at any rate, placed Costa, conductor of the Opera at Covent Garden, at the head of this comically furious cabal. I had attacked him several times in my *feuilletons* on the subject of the liberties he takes with the music of the great masters, by cutting, expanding, re-instrumenting, and mutilating them in every conceivable manner. If Costa is the culprit (which is not at all unlikely), he showed rare skill at all events in lulling my suspicions by his eagerness to be of use to me during the rehearsals.

Poor Berlioz! But there was a silver lining to this cloud of bitter disappointment, for he goes on to say:—

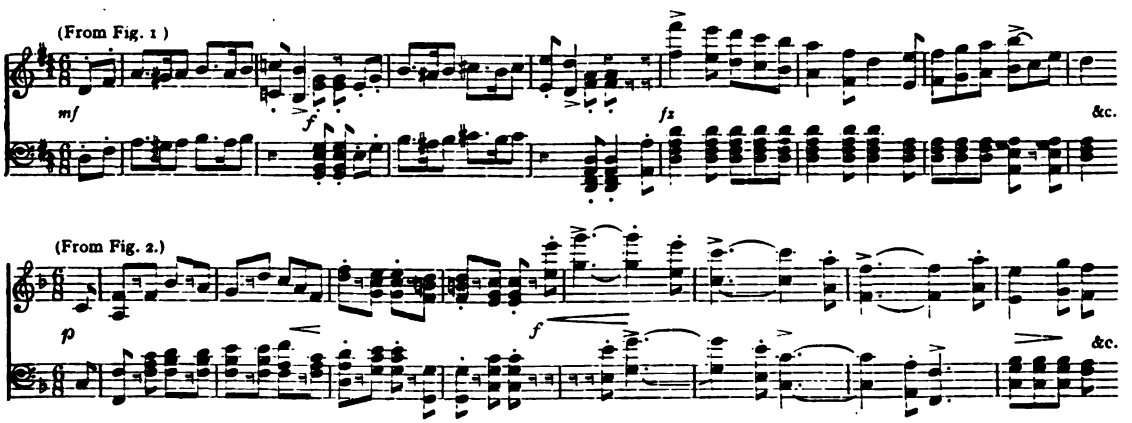
> Two hundred and thirty of the London artists, indignant at this meanness, expressed their sympathy by offering their services for a Testimonial Concert at Exeter Hall, but this was never carried out. Beale, the publisher, one of my best friends, brought me the sum of two hundred guineas from a body of amateurs, headed by Messrs. Broadwood, the celebrated pianoforte-makers. It would have been altogether inconsistent with French habits for me to have accepted this gift, dictated as it was by genuine kindness and generosity. We are not all Paganinis. However, I was far more touched by these proofs of affection than wounded by the insults of the cabal.

It appears that the subscribers, on hearing that Berlioz would not accept a monetary gift, wished that the amount collected should be devoted to the publication of an English version of 'Faust'—a project, however, which was not carried into execution. The following letter—written by Berlioz on the eve of his departure from London (July 9, 1853)—shows that the composer of 'Benvenuto Cellini' was greatly touched by the proposed testimonial. He wrote to Davison:—

> The concert cannot take place. The gentlemen of the committee, organized to get it up, have conceived the delicate, charming, and generous idea of devoting the sum realised by the subscription opened for the concert to the acquisition of the score of my *Faust*, which will be published with English text under the superintendence of Beale and other members of the committee. It would be impossible to be more cordial and artist-like at the same time; and I rejoice at the result of the performance at Covent Garden, since it has been the cause of a demonstration so sympathetic intelligent, and worthily expressed.
>
> Give all the publicity in your power to this manifestation. You will render justice to your compatriots, and, at the same time, confer a very great pleasure on
>
> Yours, &c.,
>
> Hector Berlioz.

It may not be generally known that Hans von Bülow composed a Set of Quadrilles on the melodies in 'Benvenuto Cellini' bearing the following title:—

> An Fräulein Alma Börs.
> Humoristische Quadrille aus Motiven der Oper *Benvenuto Cellini* von Hector Berlioz für das Pianoforte zusammengestellt von Hans von Bülow.
> Berlin: Schlesinger.

Two specimens of this Berlioz-Bülow quadrille whimsicality may be given:—

The first of the above themes is the opening of the amusing ditty sung by *Ascanio* in Scene 4 of Act III. The second, from the chorus 'Venez, peuple de Rome' (Carnival in Act II.), is made use of by Berlioz in his 'Le Carnaval Romain' overture, last movement (*Saltarello*), but in the key of A.

The opera 'Benvenuto Cellini' was produced

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at the Academie Royal, Paris, September 3, 1838, and withdrawn after three performances. Liszt—the true friend of all true artists—gave a memorable performance at Weimar, March 20, 1852, a performance which doubtless caused Berlioz to dedicate the published work to Her Royal and Imperial Highness Marie Paulowna, Grand Duchess of Saxe-Weimar. It was revived, in February, 1879, at Hanover, by Hans von Bülow, an occasion which doubtless brought into existence the humorous Quadrilles from which we have quoted. 'Benvenuto Cellini' was announced to be given by Carl Rosa during his London season of 1882, for which an English version was prepared by the late William Grist; but the work has not been performed in England since its fiasco representation at Covent Garden half-a-century ago.

The last visit of Berlioz to England—in the memorable Wagner-Philharmonic year of 1855—will form the subject-matter for the concluding article of this 'Centenary retrospect.'

(To be continued.)

[F. G. E.]

DR. ELGAR'S ORATORIO 'THE APOSTLES.'

By Canon Gorton.

The production at the Birmingham Festival of Dr. Elgar's new oratorio 'The Apostles' is awaited with keen expectancy. In giving a bald outline of the libretto of the work I may say at the outset that the words have been selected by the composer from Holy Writ, the Apocrypha being freely used, partly as being less familiar in musical settings, partly as lending itself more readily to narrative.

The subject of 'The Apostles' is the building of the Church of Christ. The work will not be heard in its complete form at Birmingham, for it will close with the Ascension. The descent of the Holy Spirit, the fruit of the ministry of Christ as seen in the ripened character of the Apostles in the fulfilment of the charge, 'Go ye into all the world,' have yet to be treated by the composer.

In the first two sections with which I deal at present is seen the outward manifestation of the Divine nature as made in the Incarnation; there remains the inward manifestation through the indwelling Spirit. These sections set forth the ministry of the Saviour—Christ is the Pastor Pastorum.

Let us briefly pass from picture to picture.

The Prologue.—This depicts *Jesus* as the Christ; it links the Old Testament with the New. *Jesus*, marked out as the Son of God, is endowed by the Holy Spirit for the ministrations among men. The future triumph of the Kingdom of Heaven is foreshadowed.

The Calling of the Apostles. — *Jesus* is seen in the shades of night on the mountain in prayer, bearing in His heart the needs of men, seeking that fit instruments may be found for the furthering of the divine purpose. He is watched by Angels, who perceive in wonder the Christ character.

The Dawn.—The watchers on the Temple wait for day's first streak on Hebron; their cry 'It shines' is answered by the Shofar—stillness gives place to movement, and the morning Psalm (xcii.) is heard from the Temple choir. But there is another light than physical, there is the dawn of the Kingdom of Heaven; this follows in the calling of the Twelve.

By the Wayside.—Christ is seen as the Bridegroom, surrounded by the children of the bridechamber. Walking in the midst of the company of *Apostles* and *Holy Women*, He enunciates the Beatitudes, and the blessings, as He pronounces them, find an echo in the hearts of those who follow! We perceive by their answers their individual characteristics. This section is one of the most profoundly moving portions of the composer's work.

By the Sea of Galilee.—The narrator depicts Christ sending away His disciples, while He ascends the mountain to pray. It is the coast of Magdala, and *Mary of Magdala* is seen on the shore wrestling with the sin which haunts her. She notes the storm which breaks over the lake, sees Christ walking on the waters, and *Peter* rescued from the waves. Despair gives place to hope—He Who stills the waves and rescues the drowning must have power to still the storm of passion which rages in her heart.

In Cæsarea Philippi.—Christ accepts the cross, and receives the homage of *St. Peter* as the Son of God. He commits to him the power of loosing and binding.

In Capernaum.—What the power means is seen in our Lord's absolution of the *Magdalene*. Penitent she seeks Him and is welcomed by the Blessed Virgin. Shunned by the women, she gives expression to her devotion, anointing His head, washing His feet with her tears. She is loosed from her sin.

Part II.

The Betrayal. — Christ announces His approaching suffering. This announcement reveals the character of *Judas*. He represents misguided ambition and self-will rather than the mean spirit of greed. He sets himself to compel Christ to save Himself. We have the scene of the conspiracy with the Chief Priests.

Gethsemane.—The plans of *Judas* fail. The terrible sign follows. The Master is bound: it is the hour of darkness.

The Denial.—The scene is the palace of the *High Priest*. *Peter* denies his Lord, but is saved by the look of *Jesus*.

Judas in the Temple.—*Judas* seeks refuge in the Temple; proceeds unmoved in stately calm the Temple worship. He makes known

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his remorse, but is rejected by his accomplices; the Sword of the Spirit pierces the heart of the betrayer. The rabble cry 'Crucify Him.' He rushes out for self-destruction.

Golgotha.—Here is beheld the solemn Act of Atonement—Christ is seen as the Sin-bearer.

At the Sepulchre.—Here the dawn answers to the dawn in the first section. Angels behold the empty tomb, and death and sin are conquered; but no light falls as yet on the hearts of the bereaved *Apostles*.

The Ascension.—A climax is now reached—a scene of joy on earth, of triumph in heaven. The words of Christ in the High Priestly prayer of St. John xvii. are interwoven with the Passion Psalm (xxii). Christ ascends to the presence of the Father. The Heavens ring with Alleluias, while on earth there is a reflex of the most joyous close of the most beautiful book that the world has known: 'And He led them out as far as to Bethany, and He lifted up His hands and blessed them. And it came to pass, while He blessed them, He was parted from them, and carried up into heaven. And they worshipped Him, and returned to Jerusalem *with great joy*.'

The libretto is the work of one who is singularly familiar with sacred Scripture, one guided by literary instinct to choose the right thing, one rejecting temptations to be led away into many seductive paths, keeping steadily before his eyes the central point of view. It is full of the spirit of Holy Fear. The Christ is never represented as using any words other than those recorded as spoken by Him. There are sayings of Christ which Dr. Elgar regards as too sacred to be entrusted to human lips. The oratorio is a faithful effort to depict the simple individual characteristics of the followers of the Master—they are not idealized. They are Galilean peasants with limited visions, to be transformed by the ministrations and teaching of Christ into the great Apostles of the Church.

Berlioz cannot claim a centenary monopoly of this year of grace, 1903. One hundred years have come and gone since the following distinguished musicians made their entry into the world:—

Franz Lachner, at Rain, Upper Bavaria, April 2, 1803.
Adolphe Charles Adam, at Paris, July 24, 1803.
Wilhelm Bernhard Moliqué, at Nuremberg, October 7, 1803.

The first of this trio of creative musicians, an intimate friend of Schubert's, was a prolific composer whose works have been somewhat unjustifiably neglected in England. Adolph Adam, whose father was a friend of Gluck's, achieved fame as an opera composer endowed with the gift of melody, and although he composed no fewer than fifty-three works for the lyric stage, his name has almost dropped out of knowledge in this country. Bernhard Molique, distinguished as a violinist and composer for his instrument, spent fifteen years of his life in London, where he was much esteemed as a teacher. His oratorio 'Abraham,' composed for the Norwich Musical Festival of 1860, contains a melodious march which frequently finds a place in organ-recital programmes.

Occasional Notes.

The Worshipful Company of Musicians proposes to hold a Special Loan Exhibition in June, 1904, at the Fishmongers' Hall, London Bridge. The Exhibition—in commemoration of the Tercentenary of the granting by King James I. of the Company's Charter of Incorporation—will include musical instruments (a special feature being made of 17th and 18th century productions), autograph manuscripts, printed music, portraits, and personal mementos of distinguished musicians, in addition to original editions of early music, especially madrigals that were written in England during the golden period of English music. A strong Exhibition Committee of the Company has been formed with Sir Homewood Crawford as chairman, its other members being the Master and Senior and Junior Wardens, Sir Frederick Bridge, Sir Ernest Clarke, Mr. J. C. Collard, Mr. E. E. Cooper, Mr. Clifford B. Edgar, Mr. A. H. Littleton, Sir George Martin, Mr. C. E. Rube, Mr. T. L. Southgate, and Mr. T. C. Fenwick, Clerk to the Company. When we state that the Honorary Secretariat is in the capable hands of Mr. Arthur F. Hill and Mr. J. F. R. Stainer, the success of this interesting Exhibition may be regarded as a foregone conclusion.

Good news comes from Dublin in the efforts that are being made to reconstitute the Dublin Orchestral Society which, after existing for five seasons, came to an end last April. The band of the Society, under the able conductorship of Signor Esposito, consists *entirely of professional players resident in Dublin*. The concerts are given (in the afternoon) in the Great Hall of the Royal University of Ireland, which by the kind permission of the Senate is placed at the disposal of the Society. Experience has proved that a series of five concerts costs about £650, and that the total entrance money (exclusive of subscriptions) for the same cannot be depended upon for more than £125. In order to meet the difference thus caused a number of ladies and gentlemen have issued a circular inviting promises of annual subscriptions (for seats) and donations. The response to this appeal has so far resulted in promises to the amount of £325, which, with the grant of £50 from the Corporation of Dublin, leaves only £150 still to be raised. The Committee are confident that this sum will be forthcoming in time for them to make the necessary arrangements for a series of concerts during the coming season. It is proposed that the members of the reconstituted Society shall consist of (1) Annual Subscribers for seats to the value of not less than £2; or (2) Annual Donors of not less than £1, all of whom will be eligible for election, by vote, to act on the Executive Committee. That the Society has done good work in the past, it is only necessary to mention that the First, Second, Third, Fifth and Eighth Symphonies of Beethoven, the 'Pathetic' of Tschaïkovsky and the Second Symphony in D of Brahms, have been played by this excellent organization. Two things in this Dublin music-making call for special mention and commendation: firstly, that the orchestra is an entirely *local* one; secondly, that the grant of £50 given by the Corporation of Dublin furnishes an interesting instance of the municipalization of music. The citizens of the Irish capital have not a little to be proud of in their musical history,—the production of Handel's 'Messiah' to wit—and it may be confidently assumed that before these lines appear in print the remaining £150 will have been promised. May all success attend the efforts of Signor Esposito and those who are so enthusiastically associated with him in the good cause.

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Dr. Charles Maclean contributed an interesting and virile 'appreciation' of Sir Hubert Parry, with special reference to his recent Symphonic Ode 'War and Peace,' to the August issue of the *Zeitschrift der Internationalen Musikgesellschaft*. We give the opening and closing portions of Dr. Maclean's article as specimens of his forceful style:—

> Parry's art stands above that of his fellows, as the Drachenfels above the Rhine; lofty, alone, perhaps even melancholy. A Seralim may have a sweeter harp; but his is the deep-lying thought, the persistent strength. He breathes to his genius sentiments remote from the ruder associations of our life, and pertaining to his own ideality alone.
>
> . . . . . .
>
> He is in truth a Titan. Not a Typho lying beneath Ætna, and breathing forth flames of passion. Not a Prometheus nursing a cold implacable spite, and disdaining the aid of Oceanus. But a patient Atlas, bearing in silence the burden of his own style, with its advantages and disadvantages. His self-contained power makes him one of the most notable figures of the music of the present day, whether in or out of England.

An American musical journal states that in expressing regret at the loss of M. Emile Sauret from the professorial staff of the Royal Academy of Music, consequent upon his removal to Chicago, Sir Alexander Mackenzie publicly said: 'I never cared for the Americans, and now I hate them.' What the genial Principal did say—at the annual prize-distribution of the Academy at St. James's Hall on July 24—is contained in the following extract taken from the official report of his speech:—

> There is an old Scottish proverb which says 'It is no loss what a friend gets.' Perhaps you may have already shrewdly gathered that I am myself one of the 'unspeakables.' Perhaps for that very reason, if all they say is true of us, I have never been able to agree to the justice of that saying. Up till now I have always thought well of the Americans, but I almost cease to regard them as cousins since they induced M. Emile Sauret to leave London for Chicago. Last year Mr. Edwin Lemare was inveigled to Pittsburg; so I really hope that there will be no more 'combines' of this sort. We have had the pleasure of M. Sauret's presence among us for over twelve years, and countless pupils have had the benefit of the magnificent work he can do; and so have the numerous audiences whom he has delighted here (as everywhere else) with his astonishing performances on the violin. That we must lose so distinguished an artist is indeed a matter of deep regret. But we can only wish him a long continuation of those public successes to which he is accustomed, and sincerely hope that he may find his friends in the new world as able and ready to value his eminent services as highly as those in the old country have done. Our best wishes go with him and his family.

Competition Festivals are well in evidence this autumn. Prospectuses of the following events have reached us:—Keighley, September 26, October 3; New Brighton, September 26; Belle Vue, Manchester, October 3; Blackpool, October 8, 9, 10; Nottingham, October 16, 17. No doubt many other similar Festivals are in preparation in Wales and elsewhere. Of those mentioned above, Blackpool is perhaps the most important. The Festival is to be spread over three days, and there are, we understand, 243 entries, comprising about 3,000 competitors. Sir Alexander Mackenzie and Dr. McNaught will adjudicate and conduct. With reference to the notice in our last issue of the Royal National Eisteddfod at Llanelly, it is fair to add that in addition to the official accompanists named, Mr. Luther Owen also ably officiated on numerous occasions. The winners of the pianoforte trio prize, who were so highly commended by the adjudicators, were Miss Marion Morgan and party, from Newport, Monmouthshire.

The University of Heidelberg has conferred upon Herr Richard Strauss the degree of Doctor of Philosophy *(doctor philosophiæ honoris causa)* as, according to the Diploma, 'he occupies the first place among German composers of note.'

Mr. Algernon Ashton says that he is not going to be buried in the family grave at Norwood. Nor would we wish Mr. Ashton's ashes to be deposited in that walhalla, because, as he tells us, 'there is only room for two more relatives, for my mother and my last surviving aunt.' He gravely states: 'My own ultimate resting-place will most probably be in Kensal Green Cemetery, where I shall lie, embalmed, in a brick vault.' This is a vaulting ambition with which no fault can be found. (The embalming is a mere matter of taste in the nature of a preserve.) In the meantime—the long meantime—may Mr. Ashton leave no stone unturned in pursuing his Necropolitan peregrinations, and may his sepulchral enthusiasm never pall.

As on previous occasions, the reports of the Three Choirs Festival—held this year at Hereford—which appeared in the London journals are not without some curious typographical eccentricities. For example, we learn that—

> At the morning service the music consisted of matins, Te Deum and Jubilate (Hopkins in A), anthem from 'All that dwell' (Walmisley), Holy Communion introit, 'Like as the hart pants' (Ouseley Service, Smart in F).

No less in the nature of a mix-up is the following enigmatical sentence:—

> Mr. John Coates gave a dramatic, if un-Handelian, reading of 'The Enemy Said' air, 'Thou shalt bring them in' with pleasant quality of voice.

A correspondent sends us a newspaper cutting, accompanied by some cutting remarks on local reporters. It contains an account of an organ-opening in a town down south, which furnishes this enlightening information:—

> The instrument suffers from being crowded into a small covered space, but the addition of a 'Choir to Great' coupler has mitigated this defect to a remarkable degree.

Organ-builders, and architects who design those chambers of horrors called organ chambers, please note.

The following is an advertisement from an important newspaper published 'somewhere farther north'—the far north known as N.B. Prospective entrants into the profession, please N.B.:—

> Wanted, Pupils—Music and French: beginners, 2d. per lesson; advanced pupils, 3d. and 4d. Theory Class Free, Saturdays.

Still they come—this from the west:—

> Pianoforte Violinist is willing to Exchange high-class Lessons (with orchestral experience if desired) for thoroughly good and up-to-date Bicycle
>
> Pianoforte Pupils received by an experienced Lady; 20 lessons for 7s. 6d.

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ST. MARY'S, LÜBECK: THE NAVE, LOOKING WEST.

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CATHEDRALS AND CHURCHES IN NORTH GERMANY.*

A VERY INTERESTING BOOK.

The name of Mr. John S. Bumpus is familiar to readers of The Musical Times as one who is an enthusiastic antiquary and a reliable authority on church music. Now we have the pleasure of introducing his brother Mr. T. Francis Bumpus, through the medium of an exceedingly interesting and well-written book on the Cathedrals and Churches in North Germany. One has only to read a few of the four hundred pages of this attractive volume to discover that Mr. Francis Bumpus is an ardent ecclesiologist. But this is not all. He has a fluent pen, one wherewith he graphically describes the more or less out-of-the-way places he has visited in his holiday rambles. The information here gathered together is moreover most valuable to students of church architecture; not that our author's range of vision is limited, for, as we shall see, he takes due note of the music he has heard during his ecclesiological peregrinations.

The first extract which we venture to make from the book furnishes a specimen of Mr. Bumpus's descriptive style. He has arrived at Soest, formerly one of the most important of the Hanse towns and a free imperial city, where Sir Peter Lely was born in 1618. After referring to its 'low-browed plastered and timbered and text-adorned houses' and its roughly-paved streets, Mr. Bumpus goes on to say:—

> Such are my first impressions of Soest as the omnibus belonging to the Hotel Overweg rolls or rather jolts and bumps with me over the stones, presently depositing its solitary 'inside' at the excellent and comfortable hostel above named, whose whole establishment seems congregated on the steps in anticipation of an arrival. The conventional

* Holiday rambles among the Cathedrals and Churches of North Germany. By T. Francis Bumpus. With 83 illustrations. London: Thos B. Bumpus and John S. Bumpus, St. Michael's Alley, Cornhill. 1903.

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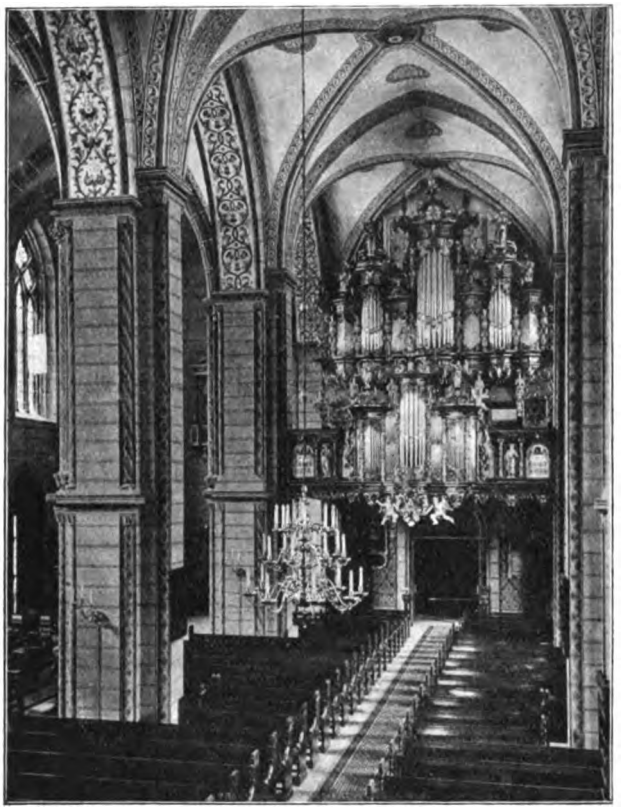
courtesies have been exchanged, and I am ushered through a broad hall, up a spacious staircase and along a corridor hung with capital engravings—some of them English—to an airy bedroom, commanding a view not only of a very charming garden, gay with August flowers, of which I had a glimpse on entering,



ORGAN-CASE IN ST. MARTIN'S CHURCH, BRUNSWICK.

(Reproduced by permission of Mr. T. Francis Bumpus.)

but of the steeple of one of the churches. Cocks are crowing, answered by others in the distance, hens are clucking in the conscious pride of newly laid eggs, sweet smells are wafted in from the country, and everything looks so *riant* and pretty, that—the bustle consequent upon my arrival having subsided and the premises restored to order and quiet—I request that coffee may be served in the garden. This having appeared and in due course disappeared, a chat ensues with my host, originating in admiration of his trim garden and fine stock of poultry. Roses are growing in abundance, and of these their owner, evidently delighted at the idea of having a *Herr aus England* in the house, would have culled quite a bunch, which, however, at my earnest request, mindful that for the present I am leading a nomadic existence, is reduced to a 'button-hole.' Thus adorned and refreshed, I stroll forth to make the closer acquaintance of a place with which I am already enraptured, the Norfolk jacket and flannel unmentionables creating quite a sensation among the Soesters.

Turning to matters strictly musical, we find the position of the organ in German churches is thus referred to by Mr. Bumpus:—

> Generally speaking, the organ in a German cathedral or church—whether Catholic or Protestant—occupies a gallery at the west end of the nave, though at Cologne and Münster Cathedrals it is placed in the north transept. Other exceptions to the rule are the Marien Kirche at Dortmund, and the Cathedrals of Metz, Strassburg, and Freiburg-im-Breisgau, where it is arranged with imposing effect above one of the nave arches.

Our author's continuing remarks will be endorsed by not a few who lament the destruction of fine old organ-cases in English churches:—

> The list of organ-cases belonging to the era of Classicism — by which I mean the latter part of the seventeenth and the whole of the eighteenth centuries—might, like that of other items of church furniture, be prolonged to an indefinite length. It is therefore only necessary I think to point to the organ-cases in the cathedrals of Frauenburg, Mayence, Halberstadt, Havelberg and Minden, and to those in the churches of St. Martin at Brunswick, St. Mary at Danzig, and St. John at Magdeburg as typical specimens of their age. Indeed an organ-case purely Renaissance in design, of the greatest sumptuousness, and of the most imposing dimensions, may be met with in the majority of the northern churches, particularly those in the wealthy Hanseatic cities neighbouring to the Baltic. A generation or so ago their number was doubtless even larger than it is now, for it is to be feared that not a few of these magnificent shrines for the king of instruments have been ousted, during the mania for Gothicising everything possible, to give place to work 'more in keeping' with the fabric. It is, however, to be hoped that in Germany, as among ourselves, a better taste has arisen in this direction An old church and its furniture are a sort of epitome in stone or other material of the history of a country and of the successive variations in religion and taste which have occurred from age to age.

Through the kindness of our author we are enabled to give from his book two illustrations of organ-cases—that of St. Martin's, Brunswick, and St. Mary's, Lübeck. The latter church has a peculiar interest to musicians, in that Buxtehude was organist therethen one of the best and most lucrative posts in Germany—from 1668 to 1707. In 1705 Bach visited Lübeck, where he remained three months, in order to make the acquaintance of Buxtehude, and to hear the famous evening performances (*Abendmusiken*) given in this fine church during Advent. Moreover, Handel and Matheson both competed for the post of organist at Lübeck in succession to Buxtehude; but as one of the conditions of accepting the appointment was that the successful candidate must marry Miss Buxtehude, the daughter of the retiring organist, they both declined to enter upon the joint duties of organist and husband. The view of this noble organ-case will therefore be specially welcome. Very interesting are the accounts given of the power of simple worship music and the effect of the church-song of the people in these well-attended cathedrals and churches of the Fatherland. At Münster Mr. Bumpus attended a People's service in the cathedral, and so thronged was the sacred edifice that he had great difficulty even in squeezing in. He says:—

> Here I remained, in a crowd from which exit seemed impossible, for the rest of the Mass, which was being celebrated by a solitary priest arrayed in a green chasuble, attended only by a server at the People's or Holy Cross altar at the entrance to the

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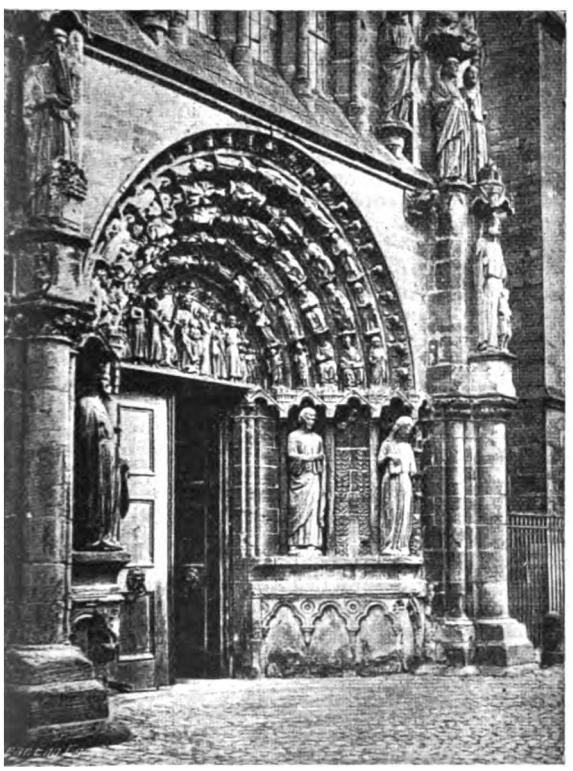
choir. There was neither elaborate music nor ritual to captivate the senses, and this rendered the earnest manner of the congregation,—largely composed of young men—its fervent adoration, and endurance of personal inconvenience, nay positive discomfort, doubly worthy of admiration. Indeed the unisonous singing of the hymns (accompanied in a grand broad style on the organ) by a congregation numbering several thousands, combined with the majesty of the pile in which it was gathered, impressed me far more deeply than the most elaborate Mass by Beethoven, Mozart, or Schubert.

The congregational singing in North German churches seems to have made a deep impression on Mr. Bumpus, as he frequently refers to it. Here are some extracts—the first at the Cathedral of Paderborn, at a Saturday evening service in honour of Liborius, the tutelar saint of the city and diocese:—

I had just settled myself when the player upon the great organ at the west end of the cathedral struck up a prelude displaying the full power of the instrument. This presently merged into a stately hymn in honour of St. Liborius, which was taken up and sung by the vast concourse without books, in a manner affecting even to tears by its simple solemn grandeur, and making one wish such spontaneous congregational singing could find a place in our own services.

On the following day (Sunday) he re-visited the Cathedral and heard a hymn-tune that is familiar to English congregations. He records:—

The first hymn was being sung when I reached the great south porch, which was so thronged as to render



WEST DOOR OF THE LIEBFRAU KIRCHE AT TREVES.
(Reproduced by permission of Mr. T. Francis Bumpus.)

admittance that way quite impossible. Very grandly did the strains of Melchior Teschner's noble melody, associated in 'Hymns Ancient and Modern' with the Palm Sunday processional, 'All glory, laud and honour,' roll out from the crowded building and through the vaulted 'paradise' to the Domhof, where I lingered for a brief space to enjoy a specimen of unisonous congregational singing, so peculiarly solemn and awe-inspiring from the circumstances under which I was introduced to it.

One more extract, which may speak for itself:—

There is one Sunday service peculiar to Germany, which no one desirous of observing the religious side of that country should fail to be present at, *i.e.*, the People's Mass. It takes place in capitular or parochial churches either before or after High Mass, and is invariably attended by crowds, who flock to enjoy the popular chorales, which, forming a great part of these judiciously arranged services, are sung in unison, and in a manner often overpoweringly affecting from its simplicity. No wonder the German Catholics resort to this service so largely, seeing that music is put before them of such a character that every man, woman and child in the church can join in it without difficulty and without feeling that his or her voice is unduly conspicuous. No one attempts to take a 'part,' everybody sings the melody.

It will be quite obvious that the temptation to further quotation from Mr. Bumpus's informing pages must be resisted. Architecture occupies the first place in his affections, but the knapsacked rambler treats of rood screens, fonts, pulpits, choir stalls, stained glass, with critical acumen and a thorough grasp of his subject. Finally, there are eighty-three illustrations, a glossary of technical words, and a capital index. This is a book that should be read.

DUBLIN HANDELIANA AND A HOSPITAL.

A HOLIDAY NOTE.

During a recent brief visit to Dublin I chanced, while making a short cut, to come upon Mercer's Hospital. 'Surely,' thought I, 'this is the Hospital to which Handel gave part proceeds resulting from the first performance of his "Messiah" in the Irish capital, in 1742. I'll go in and ask if the old Minute Books are still in existence.' The Registrar, Mr. John Robinson, courteously received me, and in a moment he brought forth from the safe those old and beautifully-kept records of 160 years ago. It appears that previous to Handel's arrival in Dublin it was the custom of the Governors of Mercer's Hospital to organize an annual performance of sacred music in St. Andrew's (the Round) Church, and it was owing to the benevolent zeal of these philanthropic gentlemen that the music of Handel was first introduced to the people of Dublin.

The first entry in the Minutes of the Governors that took my fancy was one dated February 13, 1741, as it contains an early reference to the duties of a conductor in the modern acceptation of the term—that is, one 'appointed to beat time.' Here it is:—

Whereas. The Deans of the two Cathedrals & Christ Church & St. Patricks did in compliance with the request of the Governors of this Hospital direct that the Cathedral Service shou'd be performed by the Choir as usual & whereas it is neceſsary for the more regular performance of the same that some Perſon should be appointed to beat time. Ordered that Mr. Church be requested to do the same in the manner he hath usually done it heretofore and that the same request be signified to Mr. Travernor.

The 'Mr. Church' above mentioned was doubtless Mr. John Church, at that time a vicar-choral of Christ Church Cathedral, Dublin. Three days later the Governors again met and—

Order'd That, the following Article be publish'd in the several News papers tomorrow (viz.):—

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On Saturday last the Te Deum, Jubilate, and two Anthems Compos'd by Mr Handel were perform'd at St Andrews Church with the greatest decency & exactneſs for the Support of Mercers Hospital at which were present their Excellencies the Lords Justices & a great number of Persons of the first Quality and Distinction on which Occaſion a Most Excellent Sermon was Preached by the Rt Revd Lord Bishop of Ferns.

This 'greatest decency and exactness' performance took place nine months before Handel had set his foot on Irish soil.

'Att a meeting of the Governors of Mercers Hospital' held on January 23, 1742, this Resolution was passed, Handel being then in Dublin :—

The Gentlemen deputed by this Board to the Chapter of St Patricks reported that they had applied to them according to the Order Janry 4 1741, & receiv'd the following answer.

The Dean & Chapter of St Patricks are ready to concur with the Dean & Chapter of Christ Church in permitting the Choir to aſsist at the Musical Performance of the Philharmonick Society, if the Dean and Chapter of Christ Church will concur with them in permitting the Choir to aſsist at MR. HANDELS. They think that every argument in favour of the one, may be urged with equal strength at least in favour of the other, particularly by that which with them is of greatest weight the advantage of Mercer's Hospital. Mr. Handel having offer'd & being still ready in return for such a favour to give the Governors some of his choicest Musick & to direct & aſsist at the Performance of it for the benefit of the Hospital, which will in one night raise a considerable Sum for their use, without leſsning the Anual Contribution of the Philharmonick Society or any of their other funds, & in order to prevent this permiſsion to be brought into a precedent which some time or other may be of Evil consequence the Dean & Chapter of St Patricks will concur with the Dean & Chapter of Christ Church in any proper rule to hinder their Voices or other members of the Choir from performing at any publick Musical Performance excepting in Churches without the joint permiſsion of both Deans & Chapters first had & obtained.

The above answer being read and a motion being made that application be made to the Dean and Chapter of Christ Church in pursuance to the desire of the Chapter of St Patricks—impaſsed in the negative.

It is exceedingly probable that 'his choicest Musick,' which Handel offered to give the Governors 'for the benefit of the Hospital,' was his new oratorio the 'Messiah,' although it was not performed till nearly three months later—April 12, 1742. In turning over the leaves of this Minute-book one feels to be closely in touch with the production of Handel's masterpiece.

One more Handelian extract. It is from the Minutes of the meeting of Governors held January 22, 1742, Richard Wesley, Esq., in the chair :—

Agreed That the Rt Honble the Lords Mountjoy & Tullamore be desired to wait upon their Excellences the Lords Justices and request the favour of their Company at the Muſical performance in St Andrews Church on Tuesday the 8th of February.

That the Honble Major Butler be desired to apply to the Government for a Captains Guard to attend at said Performance & dispose of the Guard to the best advantage.

The Governors of Mercer's Hospital give this publick Notice that there will be a Sermon preached at St Andrews Church, on Tuesday the 8th of February next when Divine Service will be performed as heretofore after the Cathedral manner with Te-Deum, Jubilate, & two new Anthems compos'd by Mr Handel—Tickets to be had at the said Hospital at half a Guinea each

N.B. Benefit arising hereby is the Chief Support of the Hospital.

The titles of the 'two new Anthems' are not given. One of these compositions may have been 'I will magnify Thee,' published in the first of the three volumes of anthems issued by the German Handel Society. A manuscript copy of this—very nearly agreeing with the second of the two settings of 'I will magnify Thee' in the above publication, but in the key of G—is preserved at the Hospital.

A non-Handelian extract from these interesting Hospital Minutes may find a place here. On January 2, 1742, the Governors—

Ordered that the thanks of this Board be given to Mr. Boyce for the Anthem he favoured us with for the last performance at St. Andrew's Church and that Docr. Owen be desir'd to acquaint him.

This anthem was probably 'Blessed is he that considereth the poor and needy,' the band and chorus parts of which are still preserved at the Hospital with other music by Handel, Boyce, Festing, and Greene. The last-named composer is represented by an anthem 'Sing ye (not we) merrily,' a long work in D, for band and chorus, and containing extensive solos, but not included in his 'Forty Select Anthems.' There is also an atrocious orchestration of Pelham Humphreys' grand chant, transposed to D, and doubtless used at the performances given at St. Andrew's Church in aid of the institution.

Before leaving these interesting associations of the musical past, the Registrar invited me to walk through the wards of the Hospital. This place of healing stands on the site of a Lazar house, formerly called the Hospital of Stephen, which existed in 1344. It derives its present name from a Mercer family of Scottish origin—

Sae sicker 'tis as onie thing on earth,
The Mercers aye are oulder than ould Perth.

In 1734 one Mary Mercer settled and converted a 'large Stone House,' which still forms part of the building, 'for the accommodation and use of such poor persons as laboured under diseases of dangerous and hazardous cure, such as Lunacy, Leprosy, or Falling Sickness.' It is now a general Hospital situated in the heart of the city, carrying on the good work instituted by Mary Mercer nearly 170 years ago. In 1738 'conveniences were added for bathing and sweating.' Since then the building has been more than once enlarged, and last year 21,790 patients received benefit from this the oldest and most famous of Dublin Hospitals. But modern requirements have to be met, and the Governors have now to face the question of providing a much-needed and up-to-date operating-room and departments for those triumphs of modern surgery, X-ray and electrical work, in addition to other calls necessitating heavy expenditure. A monster fête and bazaar, designated 'Mirus,' in aid of the foregoing claims is to be held in May, 1904. The Hospital that called forth the practical benefaction of George Frideric Handel, and to which he devoted part proceeds of the first performance of his 'Messiah' in 1742, will surely not lack many warm-hearted and generous sympathisers at this time of need.

Mr. Arthur Fagge, conductor of the Dulwich Philharmonic Society, is already at work rehearsing his newly-formed London Choral Society. The first concert of the new Society (band and chorus of 300 performers) is announced to be given at Queen's Hall on the 26th inst., when the 'Golden Legend' will be performed. 'Elijah' is to be given on December 14, and the 'Dream of Gerontius' in the new year.

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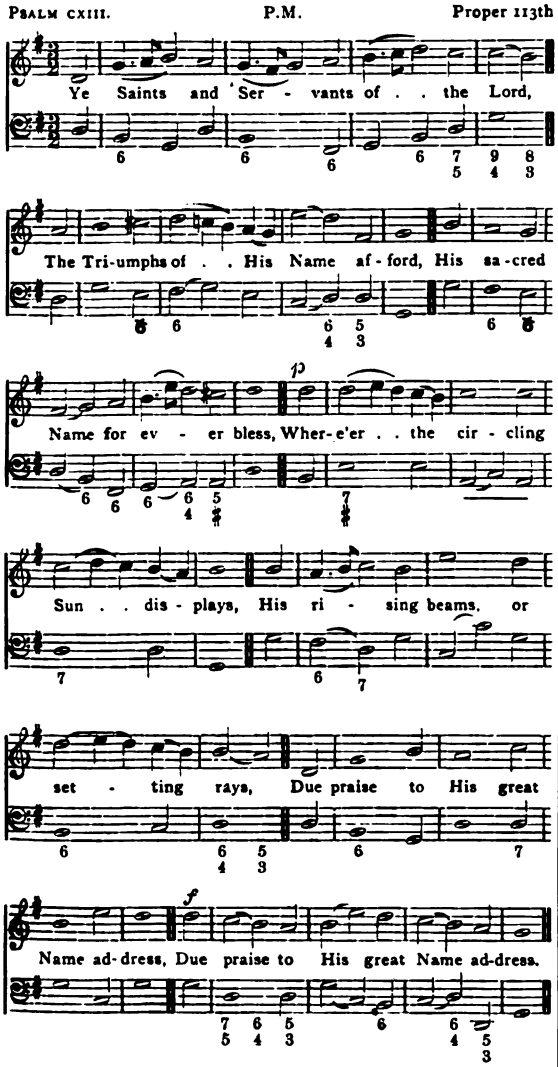
Church and Organ Music.

JOSEPH GANTHONY.

'At the psalm-tune in triple time, by J. Ganthaumy—sung by all the voices and accompanied with trumpets, drums and organ—at this overwhelming resounding of a hymn-tune really charged with inspiration, and noble and touching expression, nature asserted her right to be weak, and I was obliged to cover my face with my music.' Thus wrote Berlioz when he heard the Charity Children sing that old tune by Joseph Ganthony (not Ganthaumy, as he has it) in St. Paul's Cathedral during the great French composer's visit to London in 1851 (see The Musical Times for August last, p. 521). Here is the tune by Ganthony—called in some collections 'Anniversary.' It is taken from Arnold and Callcott's 'Psalms of David for the use of Parish Churches' (1791), where it is called 'Proper 113th' and the name of the composer is not given.

Who was Joseph Ganthony? He cannot be traced through the ordinary sources of reference—dictionaries, the *Gentleman's Magazine*, and the like; therefore a little special research seemed necessary in order to track him down. The British Museum Library contains a few songs composed by him,—to some of which he wrote the words—but these gave no clue, except to the period at which their composer was in the flesh. But the library of the Royal College of Music contains the following publication by 'J. Ganthony,' entitled:—

Anthem for Christmas-day; also two favourite Psalm-tunes and a Canon for six voices.

London: Sold by the author, at No. 50 in Red Cross Street, also by Messrs. Longman, &c.

Now this publication is dedicated to the Treasurer and Trustees of Cripplegate School; moreover, one of the two Psalm-tunes (neither being the Berlioz one printed above) is named 'St. Giles's, Cripplegate.' Here then was a hopeful clue. The natural inference of the investigator is that Ganthony was formerly organist of that historic church, but his name does not appear in the well-kept records of appointments. Could he have been schoolmaster of St. Giles's Cripplegate Schools? In view of the dedication of his anthem, this clue seemed to be even more hopeful. A request made to the present Master of Cripplegate Without Boys' School, Mr. H. C. Davis, that he should kindly 'search the records' of his ancient School was courteously responded to and, as we shall see, with very satisfactory results. Mr. Davis reports that he cannot find any trace of a *Minute* Book between 1737 and 1809 (the School was started in 1698), but that the *Cash* Book is in existence. In this financial volume the name of Joseph Ganthony first appears on September 26, 1770, when, as Master of the School, he was paid a half-quarter's salary to Michaelmas. Thereafter his name is regularly to be found as having received various amounts, set down as 'salary and disbursements,' till the year 1785, the last entry appearing on April 6, 1785, when he received the sum of £50 as his salary up to Lady Day. Nothing further is known of Mr. Ganthony except this negative information that the burial register of St. Giles, Cripplegate, for the year 1785, does not record his interment, as might to some extent be expected.

Mrs. Elizabeth Ganthony's name appears periodically in the same Cash Book as does her husband's. She was paid varying sums of money 'For making 102 boys' shirts,'—'the boys here are clothed,' adds Mr. Davis—and the last mention of her name is on May 26, 1785, when she received the gratuity of two guineas. Thus, thanks to the kind co-operation of Mr. H. C. Davis aforesaid, we are enabled to show that the 'J. Ganthaumy, ancien maître anglais (1774),' *pace* Berlioz, was a parish schoolmaster in the heart of the city of London in the 18th century and something of a rhymester. But as an amateur composer this Joseph Ganthony, in the simple strain of (to us) a very old-fashioned psalm-tune, drew tears from the eyes of so great a master of music as Hector Berlioz.

THE COLSTON HALL ORGAN.

The completion of the organ at Colston Hall, Bristol (the gift of Sir W. H. Wills, at a cost of about £5,000), was celebrated on the 19th ult. by two performances attended by crowded audiences. Mr. George Riseley performed with much ability a number of compositions on the organ which served to demonstrate the varied capacity of the instrument. A male-voice choir of upwards of 400 voices assisted at the evening performance. Mr. Riseley conducted fine renderings of the choruses given, which included Mendelssohn's 'Thou comest here to the land' and 'Fair Semele's high born son,' the accompaniments being played upon the organ by Mr. G Herbert Riseley.

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A CURIOUS CHURCH INSTRUMENT.

The Rev. A. A. Jackson, Rector of Ashurst, Steyning, has sent us—through the friendly medium of Dr. C. H. Lloyd—a photograph (which we reproduce by his kind permission) of a curious old instrument formerly used in his church. He regards it as 'a sort of glorified megaphone,' and goes on to say that 'the inscription, which is hardly decipherable in the photograph, is—

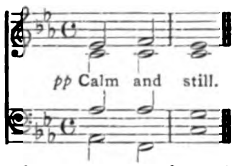
Praise Him upon y^{e} Strings & Pipe. 1770. Palmer *fecit.*

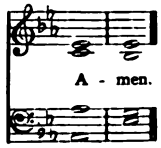
It is made of tin, painted green with yellow lettering. Until the introduction of a harmonium thirty or forty years ago, there was at this church a varied orchestra—flute, clarionet, and double-bass among other instruments—which had a local reputation, according to the older inhabitants. Whether this species of "horn" was used as late as the band, I cannot say. As it has no mouthpiece, it could only have been *sung* into. The "strings" in the inscription are represented by intersected wires drawn across the bell at about 8¼ inches from the end. Its total length is just 3 feet: diameter of the bell, 7 inches.' Can any of our readers throw any light upon this quaint 'instrument,' or point to a similar instance of 'y$_{e}$ Strings & Pipe'?

THE REV. GODFREY THRING.

We regret to record the death of the Rev. Prebendary Godfrey Thring, which took place on the 13th ult., at Shamley Green, Surrey, in his eighty-first year. He was born at Alford, Somerset, March 25, 1823, two of his brothers being Lord Thring and the famous head-master of Uppingham. Prebendary Thring was formerly rector of Alford-cum-Hornblotton, Somerset, but his fame rests on the beautiful hymns written by him—lyrics which by their devotional expressiveness have greatly enriched public worship in countless churches throughout the length and breadth of the land.

In proof of this it is only necessary to mention three of his contributions to the church-song of the people. The first is 'Fierce raged the tempest o'er the deep' ('Stilling the sea'), written in 1861; in the following year it appeared in the enlarged edition of 'The Congregational Hymn and Tune Book,' edited by the Rev. R. R. Chope. The no less famous tune 'St. Aëlred,' by the Rev. Dr. J. B. Dykes, appeared at the same time and in the same book. In this, the original form of the tune, the last line of each verse ended in the minor key and in quadruple rhythm—



but the Amen made a conclusion in the relative major key, viz.:—

The composer altered the ending to the present triple-rhythm form in the Appendix to 'Hymns Ancient and Modern' (1868).

'Saviour, blessed Saviour, Listen while we sing,' is another lyric from the pen of the poet-clergyman. Written in 1862, it first appeared in print four years later in the author's 'Hymns Congregational and others,' but came into general use by its inclusion in 'Hymns Ancient and Modern' (edition of 1868), with Sir Herbert Oakeley's fine marching tune. Prebendary Thring naturally objected to his hymns being altered without his permission. He once wrote to a daily newspaper, saying, 'I am particularly anxious that a correct version of my hymn, "Saviour, blessed Saviour," shall be adopted, when any portion of it may from time to time be selected for public worship . . . the last verse should read as follows:—

Higher then, and higher
Bear the ransom'd soul,
Earthly toils forgotten,
Saviour, to its goal;
Where in joys unthought of,
Saints with Angels sing,
Never weary raising
Praises to their King.'

Lastly, the evening hymn beginning 'The radiant morn hath passed away,' written nearly forty years ago, has attained great popularity by the anthem setting of the Rev. H. H. Woodward, entitled 'An anthem for Evensong,' which first made its appearance in The Musical Times.

THE MUSIC OF HENRY HUGO PIERSON.

A correspondent writes from Liverpool:—

Last Saturday afternoon (August 29) Dr. A. L. Peace gave a masterly rendering of Pierson's overture to the sacred oratorio 'Jerusalem' at St. George's Hall. The intense interest manifested by the audience in this fine work makes the neglect of this great English composer in his native land all the more remarkable. Except for the glorious national chorus 'Ye mariners of England' the name of Pierson is almost unknown in this country, although his great genius was always fully recognized in Germany, where his music to the second part of Goëthe's 'Faust' is still performed.

It would render a great service to the cause of native music if, during the coming season, some of our orchestral societies in London and elsewhere would give one of Pierson's noble concert overtures—*e.g.*, 'Romeo and Juliet,' 'As you like it,' 'Julius Cæsar,' 'Joan of Arc,' and the grand symphonic prologue to 'Macbeth.'

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Fair Daffodils.

FOUR-PART SONG.

Words by Robert Herrick. Composed by Arthur Sullivan.

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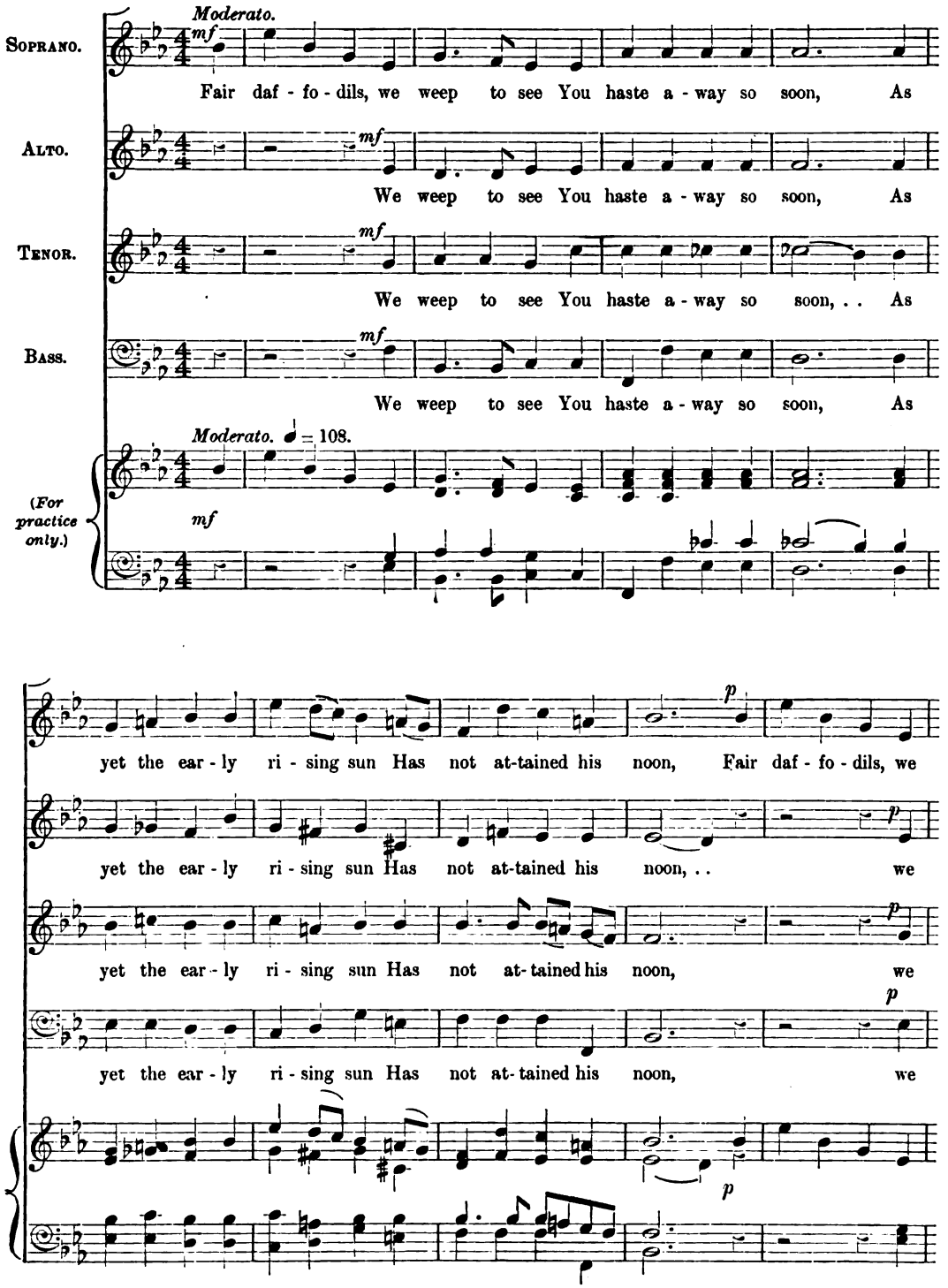
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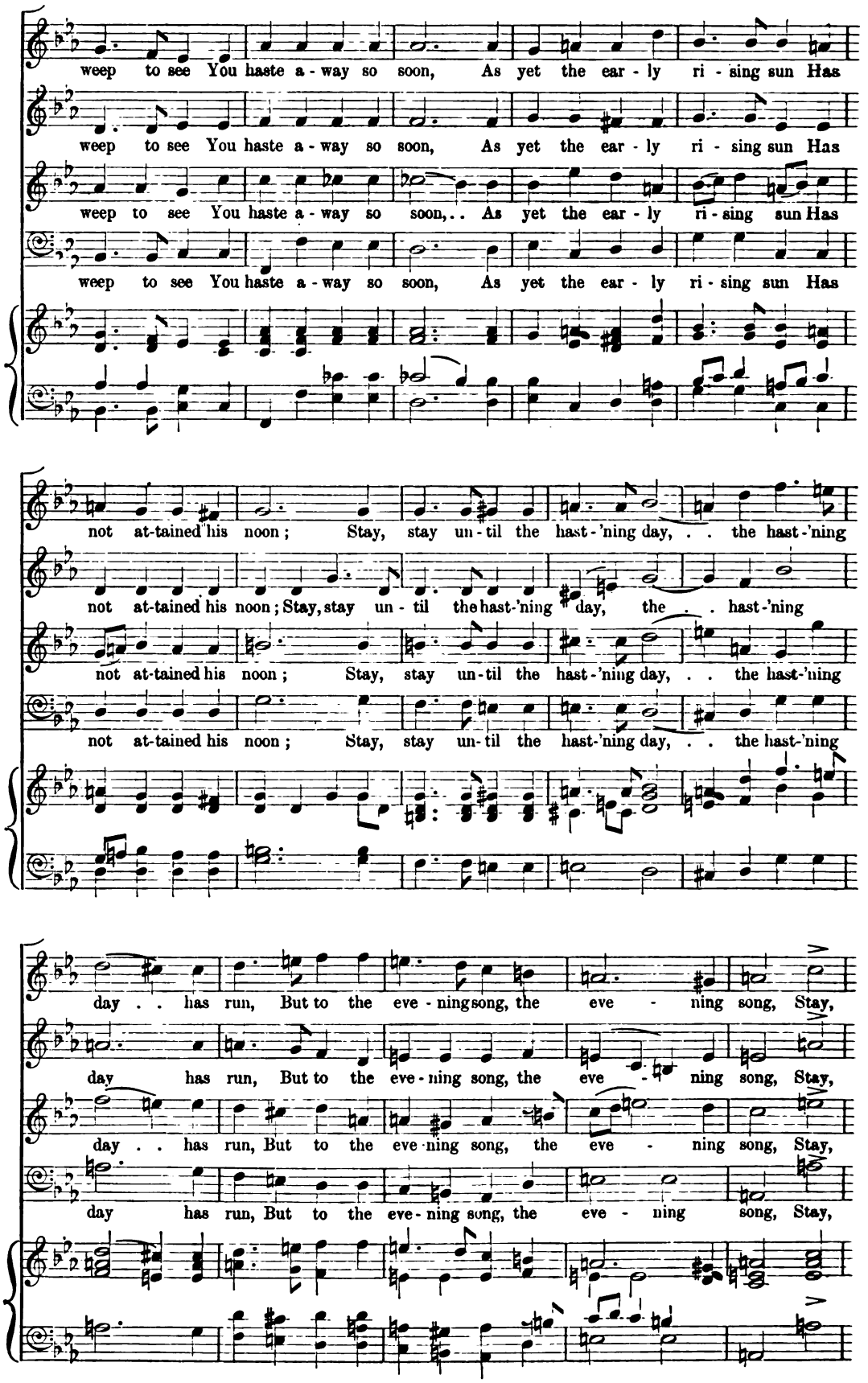
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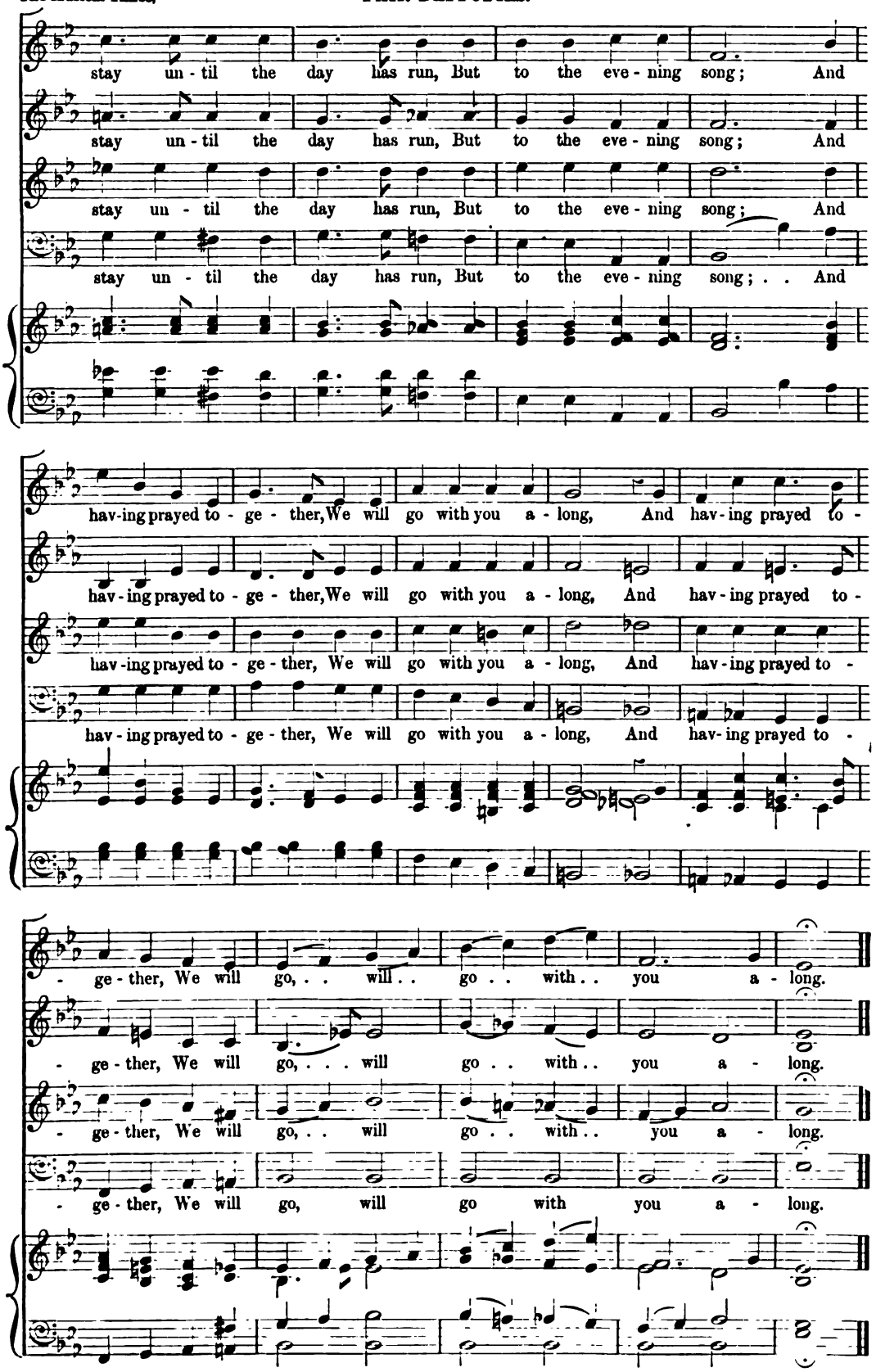
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WILL BE PUBLISHED ON OCTOBER 3, 1903.

TO BE PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL,
OCTOBER 14, 1903.

THE APOSTLES

(PARTS I. AND II.)

AN ORATORIO

BY

EDWARD ELGAR.

(OP. 49.)

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CHURCH AND ORGAN MUSIC—(*Continued from p. 664*).

THE CHURCH CONGRESS AT BRISTOL.

Mr. Hubert W. Hunt, organist of Bristol Cathedral, has drawn up a very comprehensive list of music to be sung previous to and during the meeting of the Church Congress—from the 11th to the 18th inst. The selection ranges from old Thomas Tallis to present-day composers, thus covering a period of nearly four centuries. It may be convenient to set forth the details of the services, &c., in the order in which they will be sung:—

SERVICES.

M.	Lloyd in E flat.	M.	Croft in A.
E.	Turle in D.	E.	Hopkins in F.
M.	Bevin in D, *dorian.*	M.	Smart in F.
E.	Gibbons in F.	E.	Selby in A.
M.	Garrett in E.	M.	Barnby in E.
E.	Cooke, in G.	E.	Stanford in A.
M.	Rogers in D.	M.	Stainer in E flat.
E.	Walmisley in B flat.	E.	Harwood in A flat.

ANTHEMS.

Come, Holy Ghost	*Attwood.*	Sing aloud with gladness	*S. Wesley.*
The Wilderness ...	*Wesley.*	I will arise ...	*Creyghton.*
Sing joyfully unto God	*Bird.*	In that day	*Elvey.*
Rejoice in the Lord ...	*Purcell.*	O Lord, look down from heaven	*Battishill.*
Praise the Lord ...	*Goss.*	And Jesus entered into the temple	*Davies.*
God is our hope and strength	*Greene.*	How goodly are thy tents	*Ouseley.*
All people that on earth	*Tallis*	Hear my words, ye people	*Parry.*
O where shall wisdom be found?	*Boyce.*		
O praise the Lord ...	*Child.*		

ORGAN VOLUNTARIES (OUTGOING).

Air with Variations and final Fugato	*Smart.*
Voluntary in C minor	*Travers.*
Overture in C	*Adams.*
Choral Song and Fugue	*S. S. Wesley.*
Prelude and Fugue in A	*...S. Wesley.*
Voluntary in A minor (Op. 5, No. 10) ...	*Stanley.*
Toccata in F sharp minor	*Hatton.*
Fugue in E flat	*Russell.*
Fugue in A	*Best.*
Prelude and Fugue in E minor	*Walmisley.*
Variations on an Original Theme... ...	*Thorne.*
Allegro from Second Sonata	*Ouseley.*
Allegro appassionato, from First Sonata	*...Harwood.*
Fantasia and Toccata in D minor ...	*...Stanford.*

It will be observed that the whole of this excellent selection is from the works of English composers, including all the organ voluntaries. Mr. Hunt is to be congratulated upon his choice of music at so important an event as the approaching Church Congress.

The Brixton Oratorio Choir intend to perform during the coming season at Brixton Church the following works:—Elijah, Creation, Messiah, Hiller's Song of Victory, Last Judgment, St. Peter, &c., all of which will be accompanied with full orchestra. Mr. Douglas Redman will conduct as heretofore, and Mr. Welton Hickin will be at the organ.

Mr. John E. West is orchestrating his cantata 'The Story of Bethlehem.' The score, which will be laid out for full orchestra, with a separate organ part, will be ready for Christmas performances of this popular work.

Mr. Reginald Goss Custard will resume his Saturday afternoon organ recitals at St. Margaret's Church, Westminster, on the 3rd inst., at 5.30 p.m.

ORGAN RECITALS.

Dr. A. L. Peace, Glasgow Cathedral.—Marche Pontificale (Organ Symphony, No. 1), *Widor.*

Miss May Lord, St. David's Cathedral.—March of the Crusaders, *Liszt.*

Master Frank Percy Haines, St. Saviour's, Leicester.—The Storm, *Lemmens.*

Mr. Richard Seaton, Hexham Abbey Church.—The Storm, *Neukomm.*

Mr. Franklyn Mountford, St. James's, Handsworth.—Fantasia in C, *Tours.*

Mr. William Cooke, St. Paul's, Runcorn.—Introduction and Fugue in G, *Merkel.*

Mr. R. E. Parker, Parish Church, Wilmslow.—Grand Chœur, *MacMaster.*

Mr. Richard W. Handley, Wesleyan Church, Runcorn.—Melody in C, *John E. West.*

Mr. Louis H. Torr, Parish Church, Emsworth.—Allegro in B flat, *Lemmens.*

Mr. Alfred W. V. Vine, All Saints', Clovelly.—Postlude in D, *Smart.*

Mr. George Rathbone, Cartmel Priory Church.—Sonata in C sharp minor, *Harwood.*

Mr. Frederick Midgley, St. John's Parish Church, Perth.—Fantasia on the Vesper Hymn, *Turpin.*

Mr. Munro Davison, Northern Polytechnic.—Prelude in C sharp minor, *Rachmaninoff.*

Mr. J. C. Clarke, St. John's, Boulogne-sur-Mer.—Fantasia on the hymn 'O Sanctissima,' *Lux.*

Mr. E. Slater, St. Paul's Cathedral, Calcutta.—Allegretto, *Nevin.*

Mr. J. Job, St. John's, Felixstowe.—Air with Variations, in A, *Smart.*

Mr. Frank Pullein, Wrexham Parish Church.—Marche Triomphale, *Moscheles.*

Mr. H. E. Piggott, All Saints', Alton.—Trumpet Voluntary, *Purcell.*

Mr. Fred Gostelow, Luton Parish Church.—Overture to 'Oberon,' *Weber.* (In a church!)

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Arnold Bagshaw, Cherry Tree Hill Free Church, Sheffield.

Mr. C. W. Bridson, Parish Church, Liverpool.

Mr. J. A. Copeland, St. Paul's Church, Middlesbrough.

Mr. W. G. Everleigh, Cork Cathedral.

Mrs. Probert Goodwin, Parish Church, Stanton Drew.

Mr. F. W. Hughes, Parish Church, Richmond, Yorkshire.

Mr. Thomas Lane, Parish Church, Darwen.

Mr. Albert Orton, Parish Church, Woolton, near Liverpool.

Mr. E. V. Pickersgill, St. Oswald's New Church, West Hartlepool.

Mr. Percy Rider, Wesleyan Church, Albion Road, Lewisham.

Mr. N. Story, Parish Church, Bridge-of-Allan, Stirling.

Mr. A. J. Todd, Parish Church, Thirsk.

Mr. Healey Willan, St. John's Church, Kensington.

Mr. W. Brown (tenor) and Mr. H. Finch (bass), Lay-clerks in St. Asaph Cathedral.

Reviews.

ANTHEMS.

Why art thou so heavy, O my soul? Anthem for Lent or general use. By Orlando Gibbons.

Hide not Thou Thy face. By Richard Farrant.

Almighty God, Who hast me brought. By Thomas Ford.

Father now Thy grace extending; and *O God of Wisdom.* By Willem Coenen.

Morn's roseate hues. By G. W. Chadwick.

[Novello and Company, Limited.]

It is well not to forget the past, and Mr. John E. West is to be commended for editing the above three anthems and for the manner in which he has so reverently discharged his congenial task. The first and third settings are appropriate for Lent, as well as for general use, and Farrant's 'Hide not Thou Thy face' is a devotional setting of supplicatory words. These fine examples of old-world English Church music deserve to become widely known and appreciated if only for their devotional beauty.

The first of Mr. Coenen's compositions begins with a solo of devotional and melodious character designed for a mezzo-soprano. It is succeeded by a chorus which, beginning pianissimo, is worked up to a fortissimo climax,

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but ends softly. 'O God of Wisdom,' set in four parts throughout, is richly harmonised; both compositions are intended for use at weddings. The words of 'Morn's roseate hues' are taken from the 'Hymnary.' The music opens with an *Andante* chorus in solid harmony, to which succeeds a short bass solo. Another chorus is followed by a brief alto solo, and a final chorus of jubilant character effectively concludes this interesting and legitimate specimen of American Church music.

PIANOFORTE MUSIC.

Trois Morceaux pour Piano (Op. 44, 45, 46). By E. Jacques-Dalcroze.

Quatre Petits Morceaux pour Piano. Par Dirk Schäfer. Süddeutscher Musikverlag, Strassburg.

[E. L. Robinson, Wigmore Street.]

The composer of the first-mentioned pieces writes with appreciation of the capabilities of the pianoforte which will appeal to players thereupon. In some of the compositions the harmonic scheme is somewhat involved, and in one or two instances the modern definition of a signature as 'the key in which the piece is *not* written' is certainly applicable; but the composer has something to say, and he says it in a scholarly manner, not without graceful and sympathetic touches which testify to a lively imagination.

Herr Schäfer has severally named his pieces 'Pastorale (all' antica),' 'Alla Minuetto,' 'Chant Mélancolique,' and 'Deuxième Valse,' titles which fairly indicate their character. While they present few difficulties to the average trained executant, they are melodious and effective.

Four characteristic valses (Op. 22). Composed and arranged for pianoforte by S. Coleridge-Taylor.

[Novello and Company, Limited.]

These arrangements make excellent pieces for the household instrument. The first, entitled 'Valse Bohemienne,' although very easy to play, is full of character; the third, 'Valse de la Reine,' if a little more difficult, will well repay any extra practice it may require. It is the best of the set, but the second and fourth, respectively called 'Valse Rustique' and 'Valse Mauresque,' are well worthy of the attention of pianists.

PART-SONGS.

When through Life unblest we rove. Words by Thomas Moore. Irish melody, arranged as a part-song by T. R. G. Josè.

Come, let me take thee. Words by Robert Burns. Music by John Pullein.

As through the land. Words by Tennyson. Music by John Pullein.

Weary wind of the West. Words by T. E. Brown. Music by Edward Elgar.

A Spring Song. Words by Aubrey de Vere. Music by Arnold D. Culley.

[Novello and Company, Limited.]

Dr. Josè has made a most effective part-song arrangement of the old Irish melody which Thomas Moore has allied to lines which appeal with peculiar sympathy to musicians; and part-singers will find in this composition the truth of the poet's remark that 'music's strains can sweetly soothe.' Although both of Mr. Pullein's compositions are short, they are excellent examples of the modern part-song. The music to 'As through the land' is very simple, but is not this the most natural treatment suggested by Tennyson's exquisite lyric?—lines that are perfect in themselves. Dr. Elgar expects much from English choristers, and his setting of 'Weary wind of the West' will test the metal of its exponents. The music is not, however, exceptionally difficult, but it is exceptionally effective; and the setting of the last line, directed to be sung *ppp*, is most touching. Mr. Arnold Culley's 'Spring Song' is very gay, not to say jovial; crisply sung it would be very stirring.

Two Songs for One Voice. Words by Fred A. Farwell. Music by Clarisse Mallard.

[Breitkopf and Haertel.]

The above title savours of a paradox, but it is all right if you think it out. The songs are severally named 'Memories' and 'Petite,' the words of the former telling of a love that somehow has gone wrong, and the latter being a serenade to a lady who, in the singer's estimation, seems to linger unjustifiably. The music is well written and refined, but Miss Mallard is most successful in her 'Memories.'

A Short Account of our Great Church Composers, 1540-1875. By Agnes E. Done. (Henry Frowde.) 'Specially written for choristers,' this little book is a collection of brief biographies pleasantly penned by Miss Done, daughter of the late Dr. Done, a former and much esteemed organist of Worcester Cathedral. Several portraits of the composers discoursed upon by the authoress add to the interest of her very readable pages. ——*Musical Education.* By Albert Lavignac. (D. Appleton and Company.) An English translation, from the French, by Esther Singleton, of an interesting and useful book recently reviewed in these columns.——*Confessions of a violinist.* By Dr. T. Lamb Phipson. (Chatto and Windus.) A reminiscent and chatty book by an author who has before given proof of his anecdotage resources. —— *Music and its influence on life and character.* By the Rev. H. F. Kelvey. (Charles H. Kelly.) A series of eight thoughtful addresses delivered at various times by the author, a Wesleyan Methodist Minister. They range from that which furnishes the title to the book to 'The observations of an organ-blower.'—— *Modern Organ Tuning: the How and Why?* By Hermann Smith. (William Reeves.) These 120 pages contain much expert knowledge on 'the nature of the organ pipe and the system of equal temperament, together with an historic record of the evolution of the diatonic scale from the Greek tetrachord.' We learn therefrom that 'dust is the great enemy of the organ.'——*The Ring of the Nibelung.* By Alice Leighton Cleather and Basil Crump. (Methuen & Company.) This little book, so convenient for the pocket, claims to be 'an interpretation embodying Wagner's own explanations' of his great creation. The 'interpretation' is therein lucidly, concisely, and analytically set forth, illustrated with music-type examples. A recently discovered and characteristic portrait of the master, taken in 1869, forms an interesting frontispiece to an acceptable contribution to the ever-extending field of Wagnerian literature.

THE HEREFORD MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

It is always a little difficult to give an instant verdict, in a few words, on any of the great annual Festivals which signalize provincial musical activity in England during the Autumn. In fact such a verdict would indeed be unfair, because it would have to be balanced on one side or the other either by the virtues or by the defects of the various performances. Instead therefore of attempting any smart precision of judgment, one may take more or less in order the most prominent features of the Festival as they appeal to one by reason of their importance. First, then, the chorus has to be considered. The grand opening service on Sunday afternoon (September 6) gave promise of very exceptional choral work during the week; Elgar's 'Te Deum' in F, for example, was sung with a sheer purity of sound and an accuracy of tone that belonged to the very highest order of the best sort of choral singing; therefore when Tuesday morning arrived, bringing with it Mendelssohn's 'Elijah,' expectation was necessarily tuned to the highest pitch. To a large extent that expectation was thoroughly justified. The early part of the work went, so far as the chorus was concerned, with the utmost spirit and even fire of determination; in the course of the day, however, a certain sense of fatigue seemed to creep over the singers, and the end left them very much behind the level of their

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original achievements. To jump straight from the first day to the last day, the 'Messiah' found the same chorus just about midway between the two points which it had reached at the beginning and at the end of 'Elijah.' It will thus be seen that there was considerable fluctuation in the meritoriousness of this choral singing, but that when these singers were at their best they were worthy to compare with the really great choirs that have made for success during so many years of various provincial Festivals: when they were at their worst they were not so bad at all events as not to ensure a certain amount of definite respect and admiration. Of individual performances it will be possible to speak when treating definitely of the various compositions in succession.

The Festival proper opened with Mendelssohn's 'Elijah' on Tuesday (September 8). Mr. Andrew Black took the part of the *Prophet*, and was in his very best form. Mr. Black's rendering is extremely dramatic, and his voice seems to betray the passionate personality and the intense fervour which Mendelssohn designed for his *Elijah;* it may be said that not for a long time has Madame Albani sung, one will not say with so much fervour exactly, but with so much vocal beauty and singleness of style; she also took the place of Miss Agnes Nicholls who, owing to indisposition, was prevented from appearing throughout the entire Festival. At the same performance Miss Muriel Foster and Mr. William Green sang with considerable distinction.

The evening of Tuesday brought a novelty in the shape of Mr. Granville Bantock's Orchestral Interlude from 'Christus,' entitled 'The Wilderness.' In that it is obviously unfair to make too sweeping a judgment of a work which is only a detail in an important general whole, it was surely a mistake to give us such an extract for appreciation and criticism. But still one can only judge by that which was actually heard. As an absolute work it does not seem to contain any very deeply serious elements of vitality; at times it strikes a somewhat dreary note, and the end (though of course this part may have relation to other portions of the work) seemed to be more than a little without significance. It was extremely well played under Mr. Bantock's own direction. That work was followed by a selection from 'Israel in Egypt.' Here the chorus was partly excellent; those two great tone-pictures 'He gave them hailstones' and 'He sent a thick darkness' were not by any means realized to the fulness of the composer's intention, whereas certain other less famous numbers were almost ideally interpreted. The duet 'The Lord is a man of war' was assigned to Mr. Andrew Black and Mr. Lane Wilson; it was sung extremely well, the final page indeed possessing in the interpretation an extraordinarily beautiful effect.

MR. COLERIDGE-TAYLOR'S CANTATA 'THE ATONEMENT.'

Wednesday morning (September 9) brought what was perhaps the most important novelty of the week, Mr. S. Coleridge-Taylor's 'The Atonement.' The book deals with the sacred history of the Passion and Resurrection of Christ, though as the name of the work implies it is the Passion which chiefly occupies the energies of the composer. Had Mr. Coleridge-Taylor selected his words from Holy Writ we are convinced that he would have found a far better source of inspiration than from the book provided for him by Mrs. Alice Parsons. The librettist has turned the scriptural narrative into a set of verses which are by no means at all times consonant with the reverence which one is accustomed to entertain towards the narratives of the New Testament. In fact very often the actual words of the Saviour are altered, and in one or two instances indeed the scriptural sense is entirely distorted. Take for example the words of *Christ* to the *Holy Women* of Jerusalem: 'Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children.' This becomes translated into:—

> Women, weep not for One
> Who soon will be at rest.
> Weep rather for the fate
> Of fair Jerusalem.

Another instance may be quoted in the utter misrepresentation of Scripture involved in *Christ's* cry upon the Cross, which of course in the Scripture runs: 'Why hast thou forsaken me?' and in this version is turned to 'Hast thou forsaken me?' It is with this libretto then that Mr. Coleridge-Taylor has had to contend, and though he has laboured almost fiercely to overcome difficulties of sentiment and difficulties which reverence casts in the way, his score must certainly be called unequal. One supposes that the necessity for feminine interest was so strong that a love duet between *Pilate* and his wife was the only resource left to the librettist; in any case, it is here that Mr. Coleridge-Taylor seems to be quite at his best, where he becomes purely natural. There is little doubt that in the more spiritual parts of the work Mr. Taylor has not identified himself with Western thought and Western sentiment. Oddly enough, apart from the duet of which we have spoken, it is often those passages which remind one of 'Hiawatha' that are the most successful in the score.

Mr. Coleridge-Taylor is, however, as a musician, very much in earnest, and this must be immediately recognized. The Prelude,—to give just one instance where many examples might be taken—which introduces the scene of Gethsemane, is an extremely well-woven piece of musical texture; and a good deal of the choral matter is finely poetical and significant. The scoring too is often so 'instinctive'—to use the favourite word of Berlioz—as to prove its own necessity, a very different matter from proving its composer's ingenuity. There is no reason to suppose that, under the happier auspices of a more felicitious libretto, Mr. Coleridge-Taylor's Muse may not achieve the success of another 'Hiawatha.' Assuredly the Prayer of *Christ*, 'O little flock,' is a musical page of keen and intense beauty.

Bach's lovely motet 'Jesus sleeps' was admirably sung, Mr. William Green especially distinguishing himself in the extremely difficult aria 'In billows the rivers of Belial.' Mozart's ever-welcome G minor Symphony brought the morning's music to a close.

On Wednesday evening a grand concert was given at the Shire Hall, most of the numbers of which are familiar enough to amateurs. Dr. F. H. Cowen's new orchestral work 'Indian Rhapsody,' conducted by the composer, was given for the first time on this occasion. It is a work of brilliant accomplishment and of singular ingenuity. The melodies upon which it is based are quite authentic, and they range from grave to gay, and from gay back again to tragic; the scoring is admirable, and the orchestral playing of it was altogether worthy. Dr. Elgar on the same evening conducted his now well-known 'Variations on an Original Theme.'

Dr. Elgar's 'Dream of Gerontius' was given on Thursday morning (September 10). One does not want to pass a hasty judgment upon the performance of the work, which was clearly a labour of love to everyone concerned. It began well, one may say extremely well, and all the first part was without any question a great artistic pleasure to hear; but at the end the chorus was by no means up to the promise of the beginning. Of course it is an extremely difficult work; nevertheless one had really looked forward to a greater sustained effort on the part of the chorus than was here made evident. The Chorus of Demons may be taken (as Macaulay would have said) as proof-charge. But the Chorus of Demons was singularly wanting in spirit and in audacity; it became almost academic in form, and as near as could be professorially correct in its mode of expression. In a word the 'Dream' has had better performances before, and we trust will have better to come. Mr. John Coates was an admirable *Gerontius*, and Miss Muriel Foster, Mr. Lane Wilson, and Mr. Plunket Greene sang extremely well. After the usual interval came the production of Sir Hubert Parry's Motet 'Voces Clamantium,' an excellently written work, possessing a deeply true and intimate musical spirit, and constructed with a singular sense of fine equipoise. Madame Emily Squire and Mr. Plunket Greene took the solo parts therein, and Brahms's C minor Symphony followed the new Motet.

Thursday evening brought with it the first performance in the English language of Philip Wolfrum's 'A Christmas Mystery,' a work which has had considerable vogue in Germany. It is practically a modern adaptation

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old-fashioned miracle play, which itself preceded the drama that followed immediately after Mediæval times. Herr Wolfrum, though succeeding in arousing curiosity by writing music sufficiently good to justify his ideal up to a certain point, has not however succeeded in composing music which is really and genuinely beautiful and artistic. The remainder of the programme consisted of an unaccompanied motet by Eccard (1553-1611), 'Presentation of Christ in the Temple,' and a selection from 'Parsifal.'

With Handel's 'Messiah' on Friday morning, sung on the whole very well (the soloists being Madame Albani, Miss Hilda Wilson, Madame Emily Squire, Mr. John Coates, and Mr. Watkin Mills), and with a general concert at the Shire Hall in the evening at which a young violinist, Miss Evangeline Anthony, distinguished herself, the Festival came to a close.

Dr. Sinclair, organist of the Cathedral, not only conducted the Festival with his customary alertness, but to his tireless energy, painstaking enthusiasm, and programme-making insight, not a little of its success was due. Mr. Ivor A. Atkins and Mr. A. Herbert Brewer, of Worcester was and Gloucester Cathedrals respectively, efficiently shared the duties of organist at the various performances, while Mr. P. C. Hull rendered excellent service at the organ at the grand opening service.

PROMENADE CONCERTS.

BRITISH NOVELTIES.

The number of new works by British composers introduced at the Promenade Concerts at Queen's Hall has imparted unusual interest to the programmes, and certainly will form a distinctive feature of this year's series, which commenced on August 22. The first important novelty, produced on August 25, was a Symphony in A minor (Op. 22) by Mr. Cyril Scott, a young composer born at Oxton, Cheshire, in 1879. Several compositions by this musician have attracted favourable notice, notably a pianoforte quartet heard at one of the Broadwood Chamber Concerts, consequently the Symphony excited curiosity and expectation. The design of this work is unusual, the plan comprising two *Andante* and two *Allegro* movements, each played alternately. The first slow movement is poetically conceived and appeals to the imagination of the listener. It is succeeded by an *Allegro con brio*, a tersely-written and vivacious number which elicited the heartiest applause. The second *Andante* is less distinctive, although it possesses a broadly-designed and graceful melody. The *Finale* opens with an introduction of serious expression, but this is soon dismissed by the *Allegro* into which it leads, and which concludes the work in a spirited manner. The slow movements would be improved by compression, but the work in its entirety is a remarkable production for so young a man.

On August 27 was heard for the first time in London a Pianoforte Concerto in F minor (Op. 36) by Mr. Josef Holbrook, who played the solo part. This work consists of three movements, the most significant and effective of which is the first. The second number, an *Adagio*, provides an excellent contrast, and leads without break into a *Finale* which is less satisfactory, but contains many brilliant passages for the solo instrument.

A work of still greater promise and achievement was produced on the 1st ult., in a Symphonic poem entitled 'The lament of Tasso' by Mr. Edwin York Bowen, who has had a brilliant career at the Royal Academy of Music. It is an illustration of Byron's poem, which has inspired the composer to write music of genuine poetical character, and moreover music possessing a suggestion of power of expression remarkable in so young a writer.

Two nights later was heard a Pianoforte Concerto in D, by Mr. Harry Farjeon, first performed at one of the students' concerts of the Royal Academy of Music at Queen's Hall, on December 13, 1900, and duly noticed in these columns. It is unnecessary to say more now, save that the good opinion then expressed was confirmed, and that Mr. Farjeon's Concerto was cordially received.

Opinions were very much divided on the merit of Signor Wolf-Ferrari's chamber Symphony in B flat, heard for the first time in England on the 4th ult. In its entirety the Symphony is not a satisfactory composition, although it testifies to the composer's artistic aims and skill in scoring. Signor Ferrari is a native of Venice and Director of the Bologna Conservatoire.

A very clever Orchestral Suite of dramatic character, by Mr. William Wallace (produced on the 8th ult.), is entitled 'Pélléas and Mélisande,' and deals with episodes in Maeterlinck's drama. The five numbers are severally headed 'The lost Mélisande,' 'The King's march,' 'The love of Pélléas,' 'Spinning song,' and 'The death of Mélisande,' all of which gain in significance by a knowledge of the play.

On the 10th ult. a Pastoral Suite, entitled 'Ewelme,' from the pen of Mr. Garnet Wolseley Cox, was brought forward. The Suite—which takes its name from a village in Oxfordshire where it was composed—consists of four movements, severally designated 'On the downs,' 'By the brook,' 'Shepherds' Song,' and 'Rustic fête,' all of which proved to be very pleasurable to the ear.

A work of unusual character was performed for the first time on the 12th ult. This is a Concerto for Viola and Orchestra by Mr. Cyril Forsyth, who was born in Kent in 1870, and studied composition under Sir Charles Stanford at the Royal College of Music. There exist so few works for viola that this composition will doubtless be hailed with satisfaction by many players of the instrument, the more especially as Mr. Forsyth writes with great sympathy for its peculiarities as well as brilliantly. The music is also interesting for its own sake, and the *Finale*, distinctly Scotch in idiom, is a most vivacious and melodious movement.

An orchestral composition styled 'Introduction to an operatic poem,' 'The Bretwalde,' by Ernest E. Blake, was played for the first time on the 15th ult., but although testifying to a lively imagination and skill in scoring, the work failed to make a satisfactory impression owing to want of cohesion and clearness of design.

While recognition has been given to British art, the chief compositions by foreign composers have been constantly performed. It says much for the capabilities of the orchestra that Dr. Strauss's exacting symphonic poems have been excellently interpreted under Mr. Henry J. Wood's direction, and a specially commendable feature of the scheme is the several performances given of Mozart's symphonies and his 'wind' chamber-music, for amidst the stress and turmoil of modern orchestral works it is refreshing to hear the lucid, graceful and pure music, so redolent of naturalness, associated with the name of Mozart.

A large number of vocalists, many of them new-comers, have contributed in more or less degree to the enjoyment of the evenings. Amongst the most successful were Miss Eva Rich, of Sheffield, the possessor of a pleasing soprano voice, Mrs. Ada Vyvyan, another soprano with a particularly refined style, Miss Violet Ludlow, and Messrs. Hugo Heinz, William Lavin, and Elwes. The Alexandra Part-Singers (Messrs. Frank Peskett, Edwin Bryant, William Rivers, and George Burgess) again proved their ability to give pleasure by their excellent interpretations.

ENGLISH OPERA AND A NEW OPERA.

Messrs. Frank Rendle and Neil Forsyth's five weeks' season of grand opera in English at Covent Garden Theatre (which commenced on July 24) has been distinguished by an excellence of ensemble meriting the warmest praise. The company provided by Mr. Charles Manners consisted of the combination of his three travelling troupes, and it would be difficult to surpass the chorus (over a hundred strong) in beauty of vocal tone, intelligence, and appreciation of its duties. The orchestra was a decided advance on that of last season. Two-thirds of the seventy players travel with Mr. Manners's companies, and the remaining third were members of the Grand Opera Season Orchestra. The instrumentalists consequently were thoroughly familiar with their work, and under the direction of Herr Eckhold much admirable playing has been heard.

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The Musical Times. **EXTRA SUPPLEMENT.** October 1, 1908.

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(SECOND SERIES.)

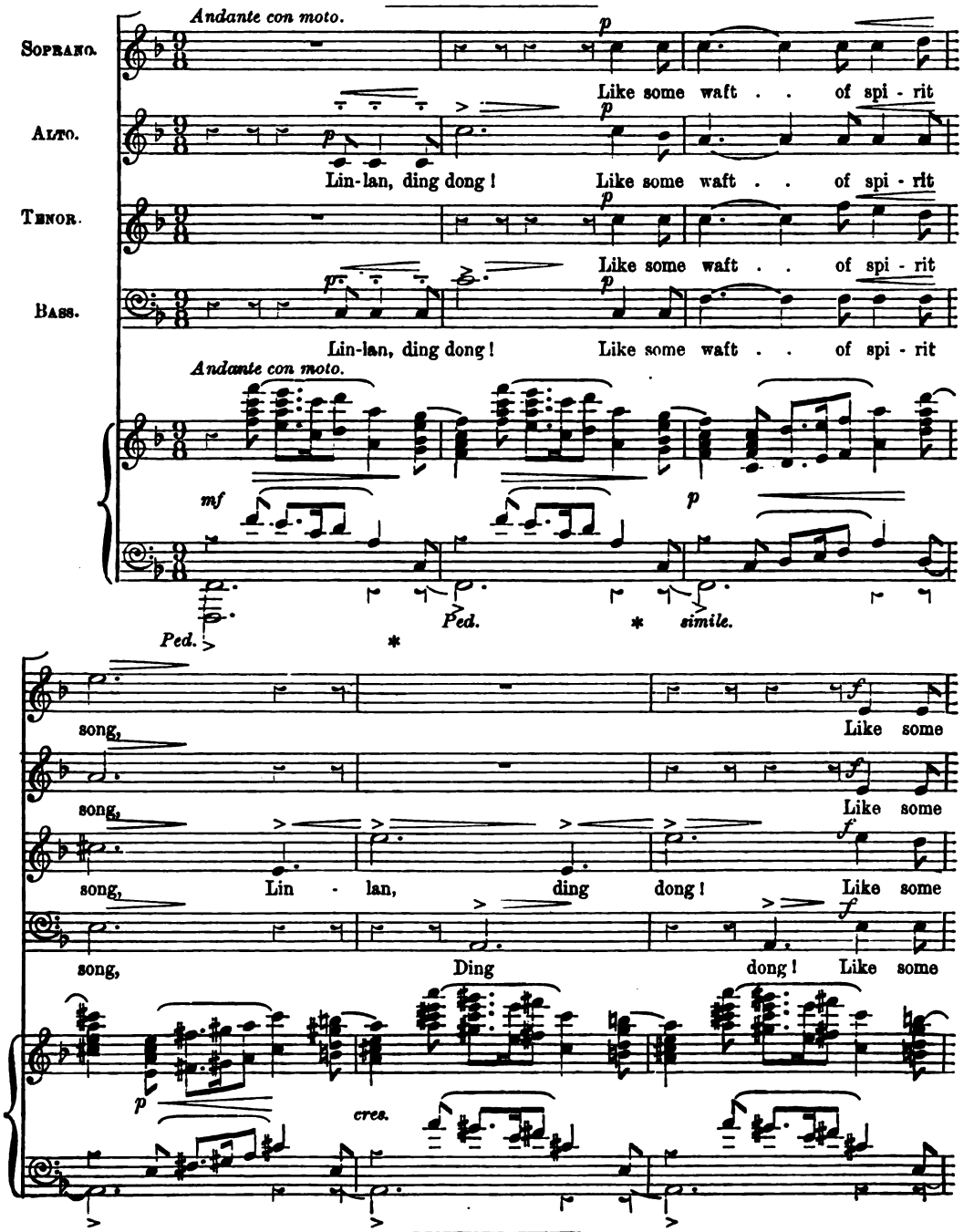
THE MESSAGE BRINGERS

NOEL SONG FOR S.A.T.B.

THE WORDS WRITTEN BY FRANCES TYRRELL-GILL

THE MUSIC COMPOSED BY

H. WALDO WARNER.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

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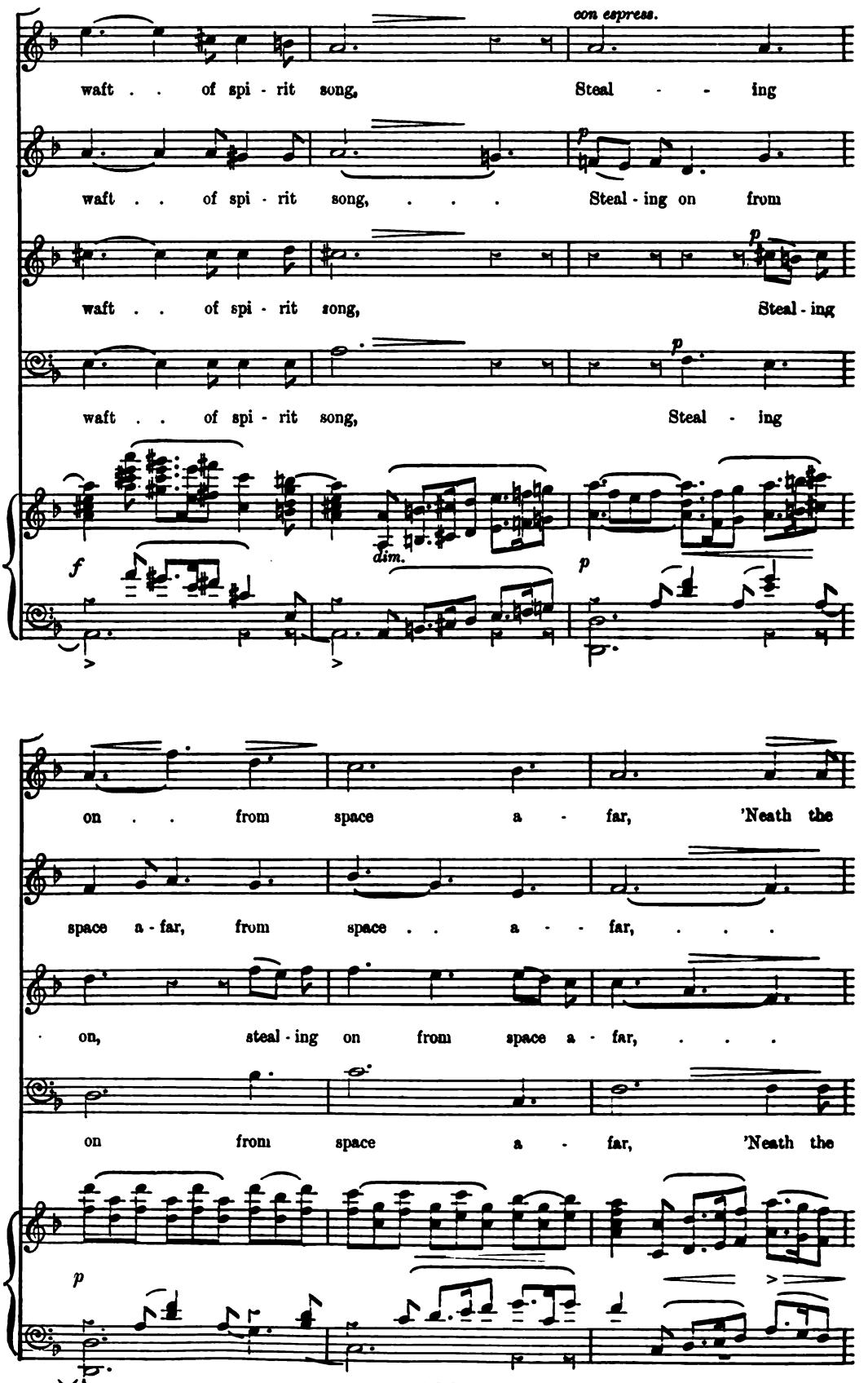

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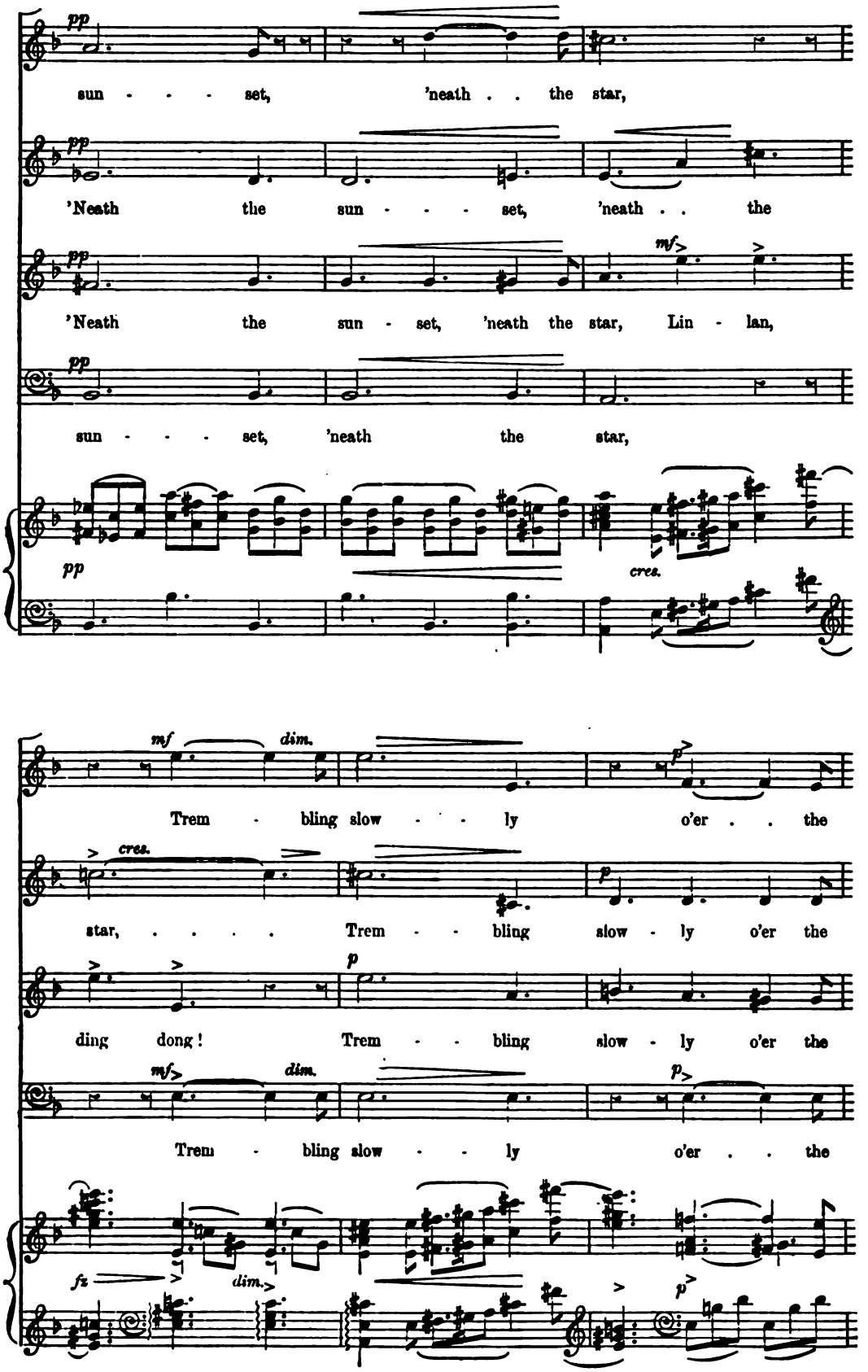

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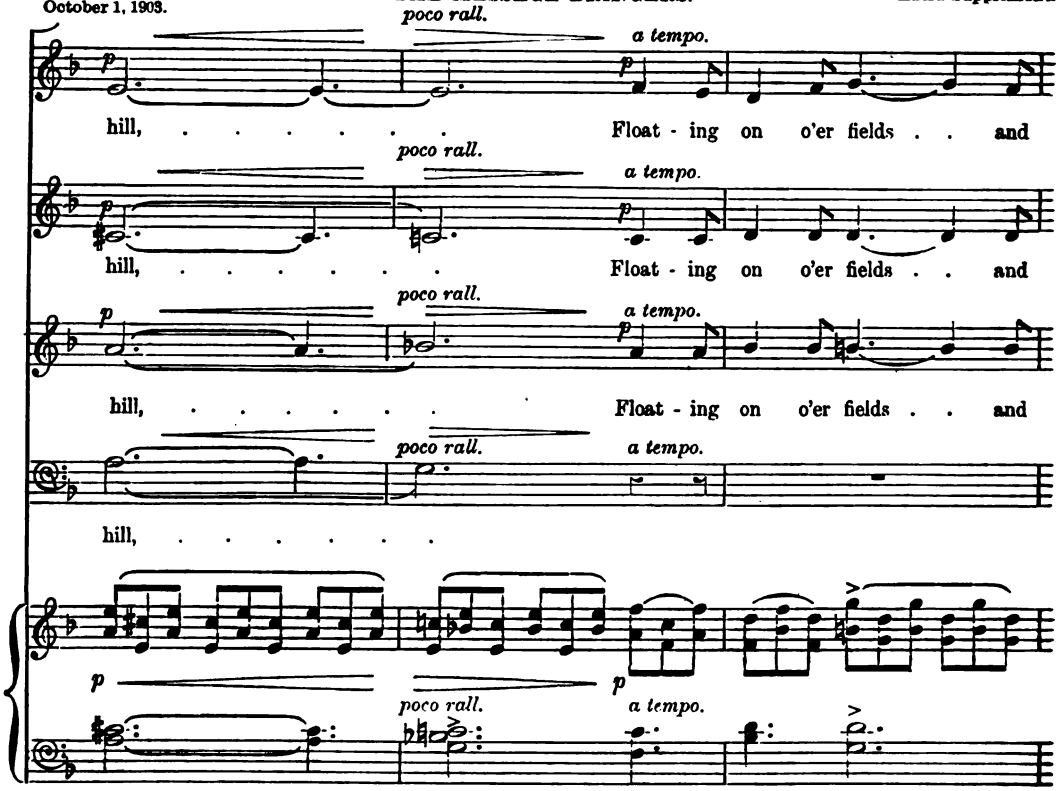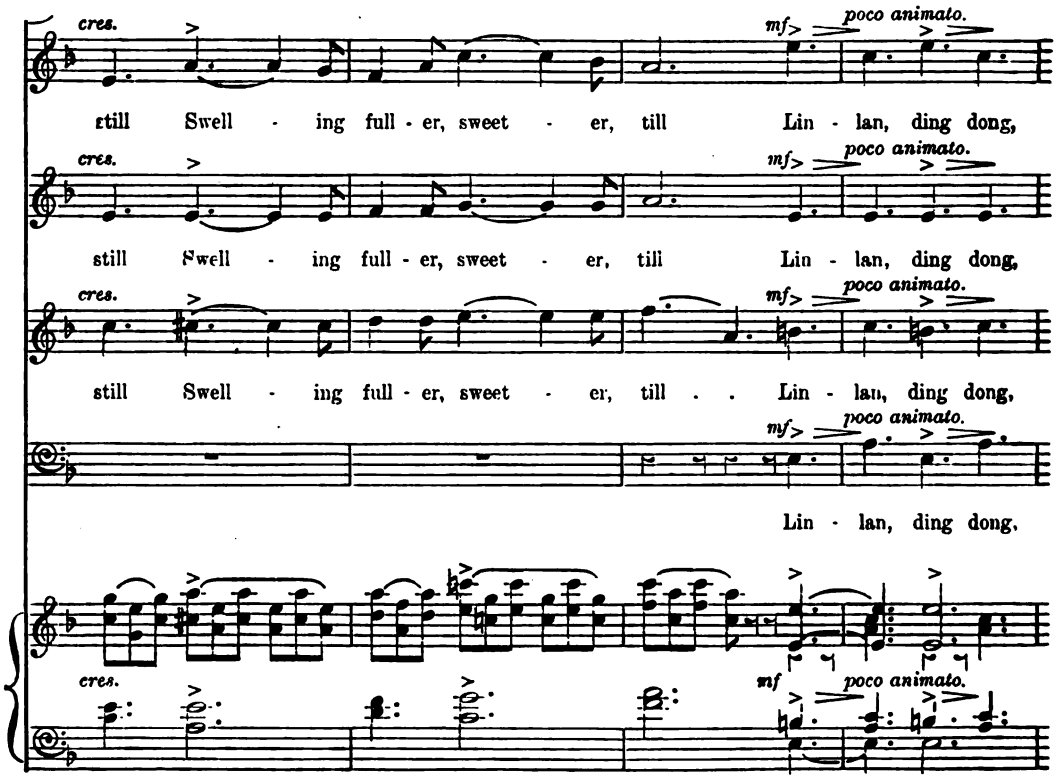
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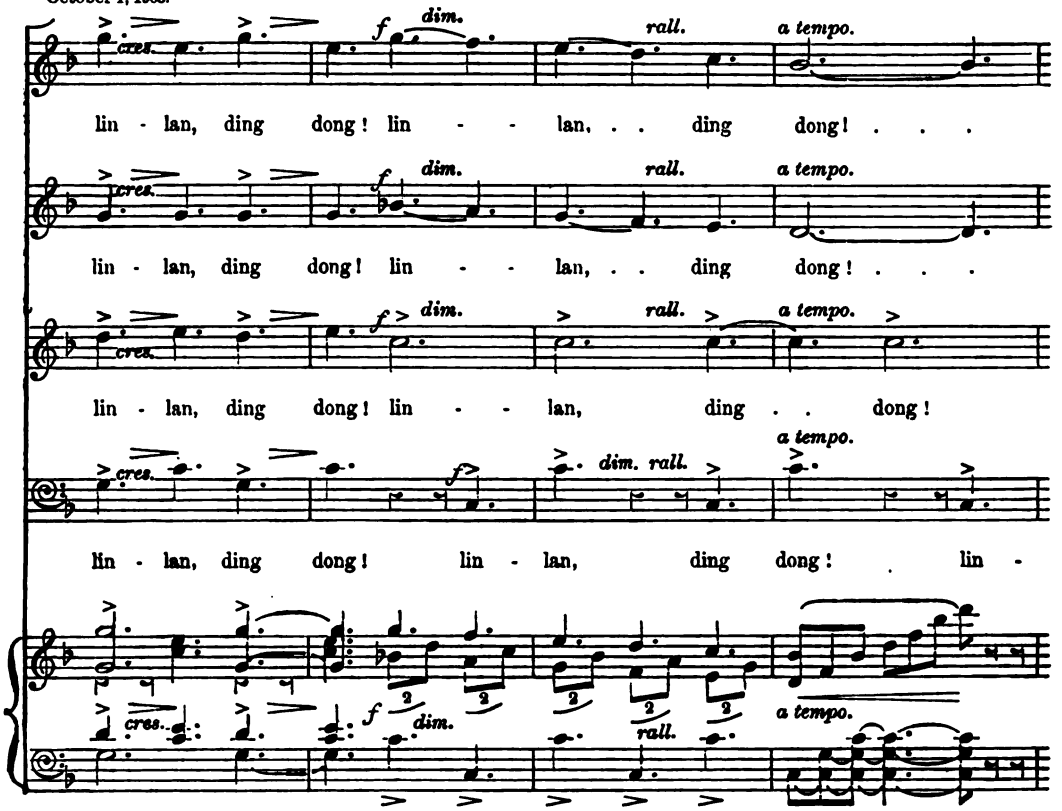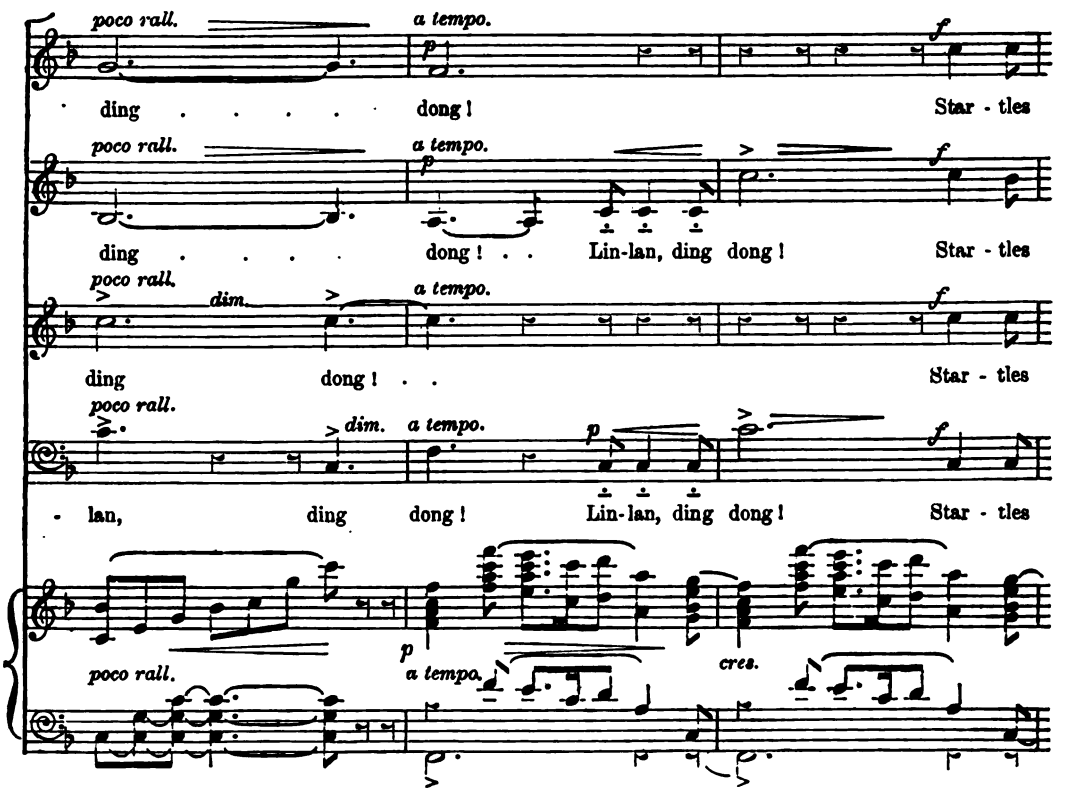
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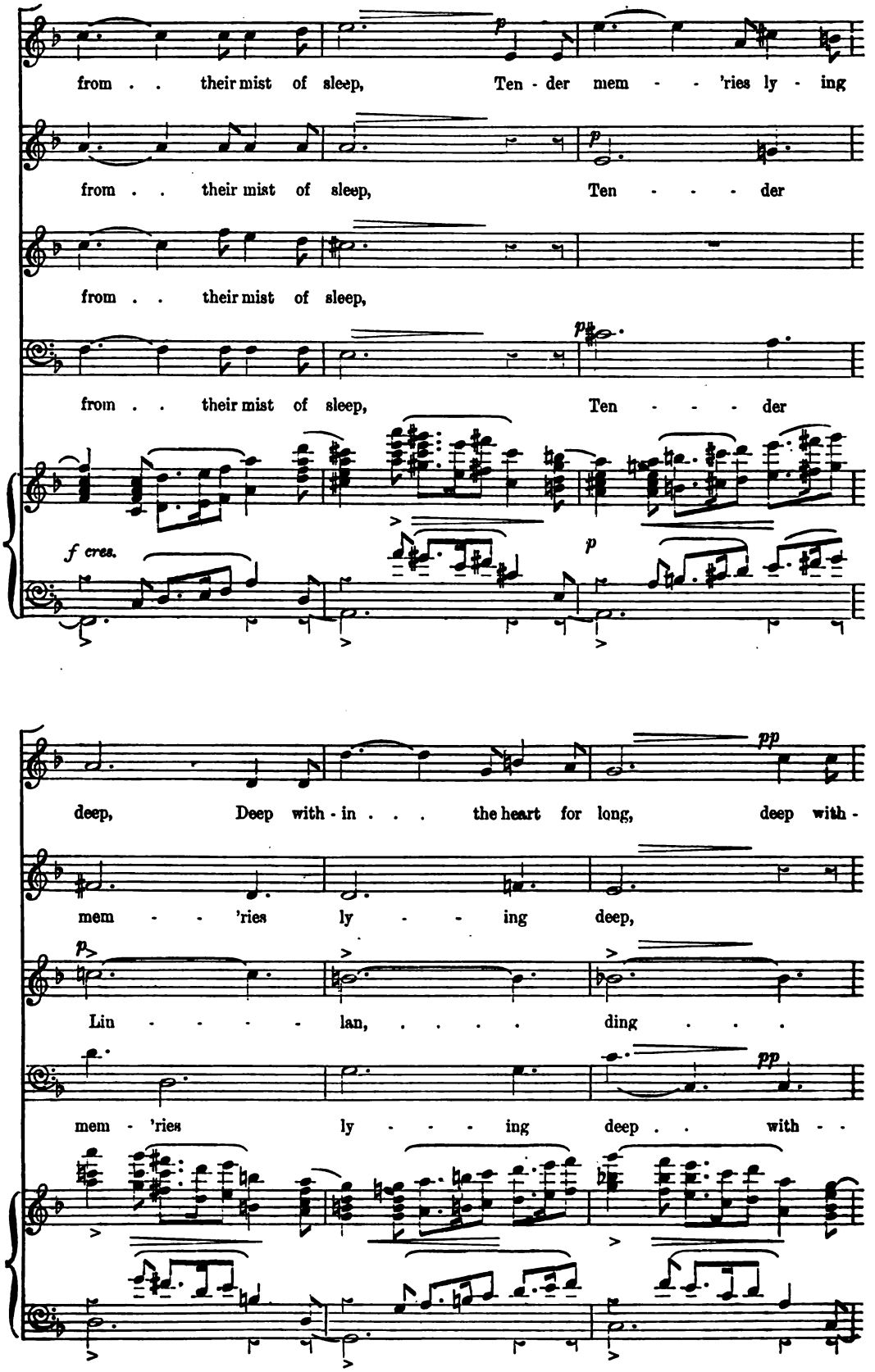
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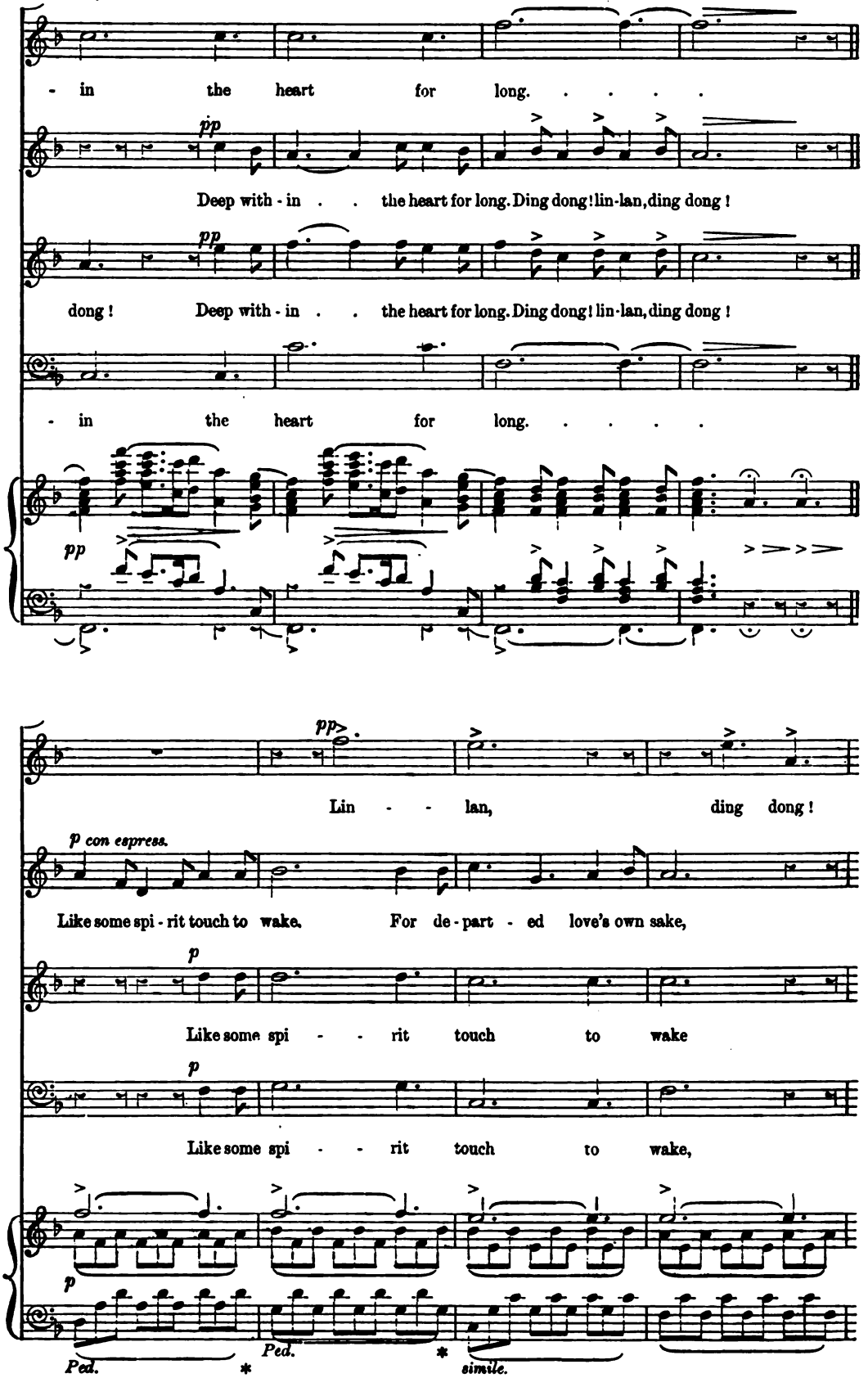
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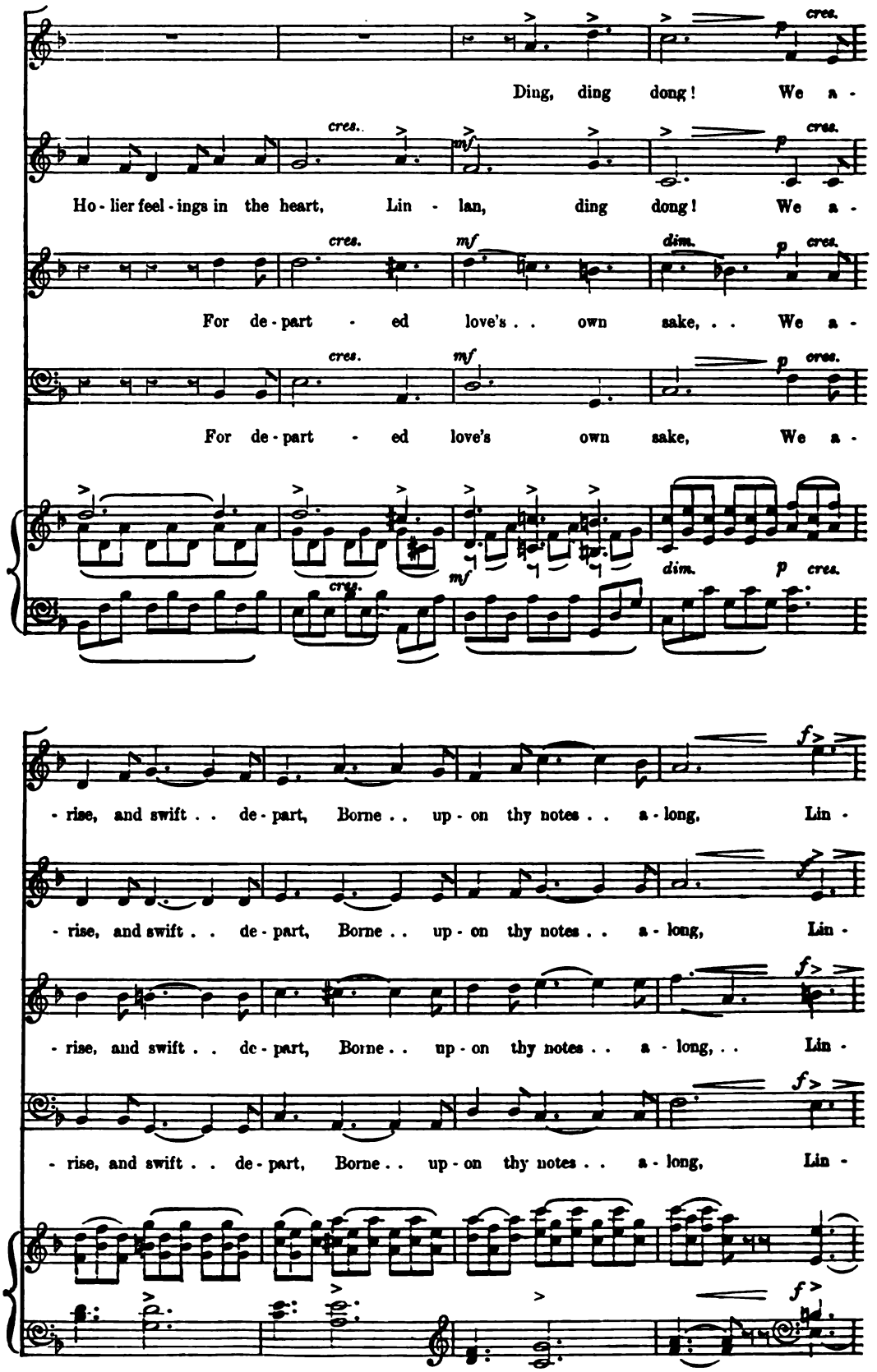
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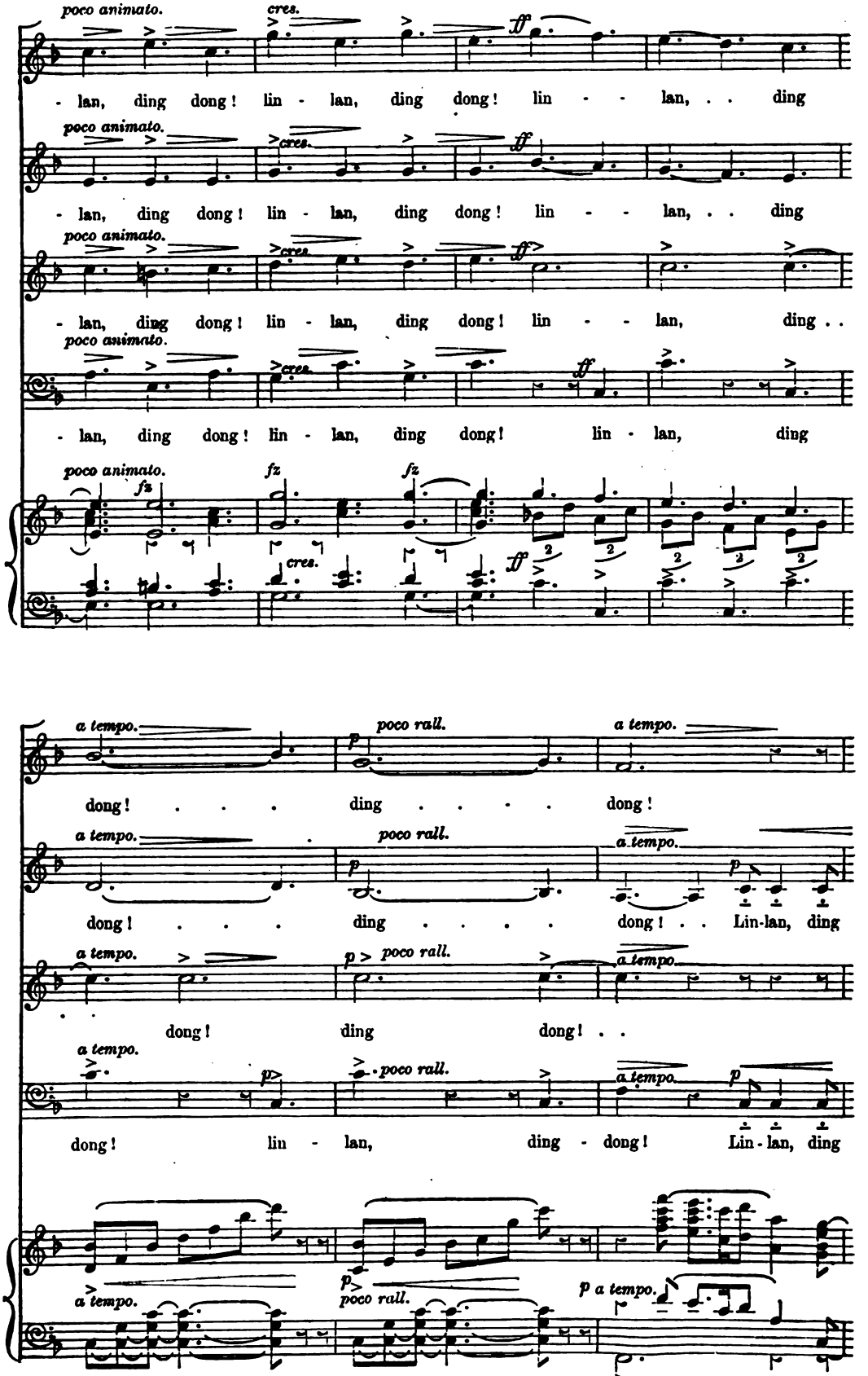

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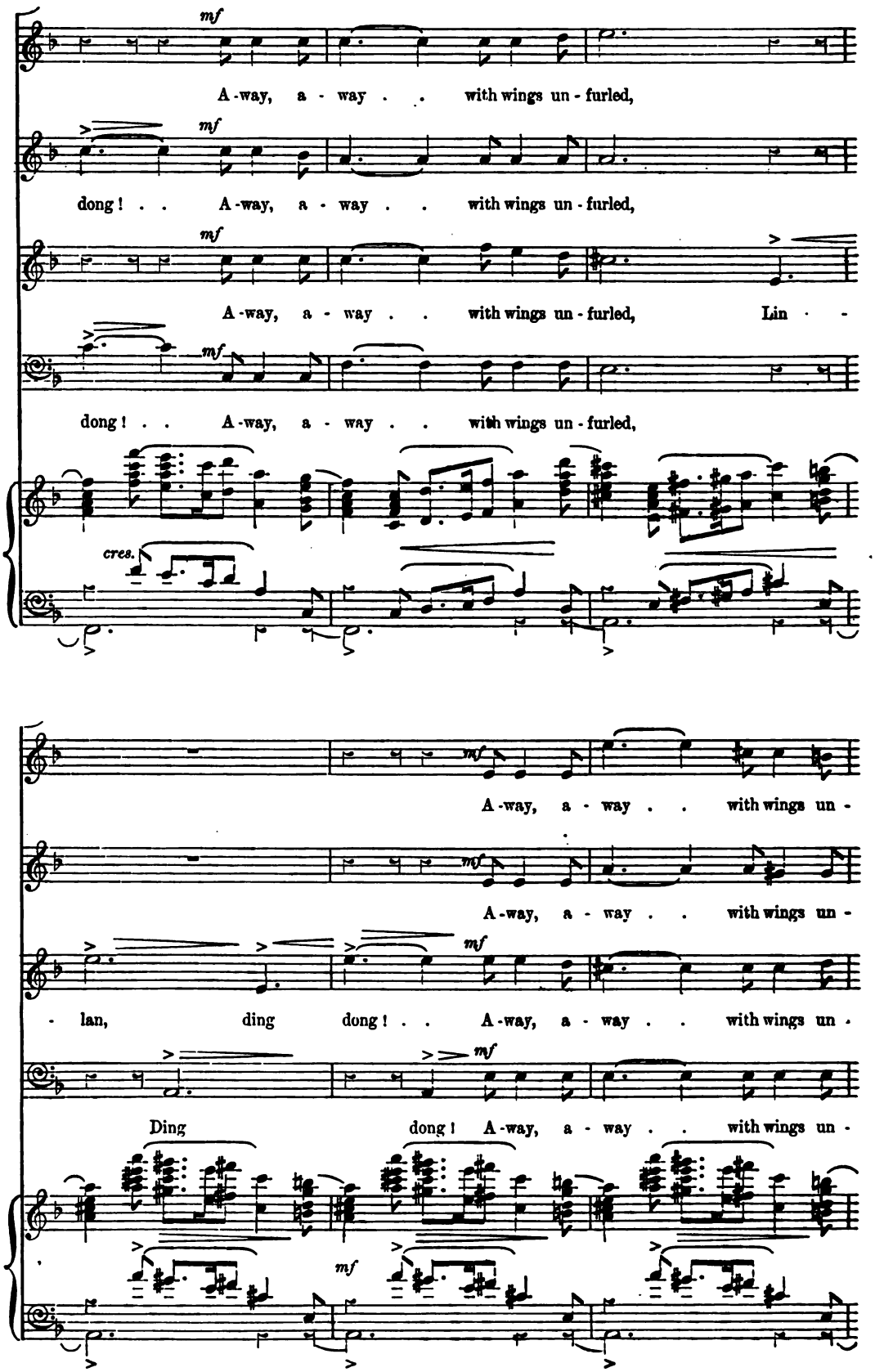
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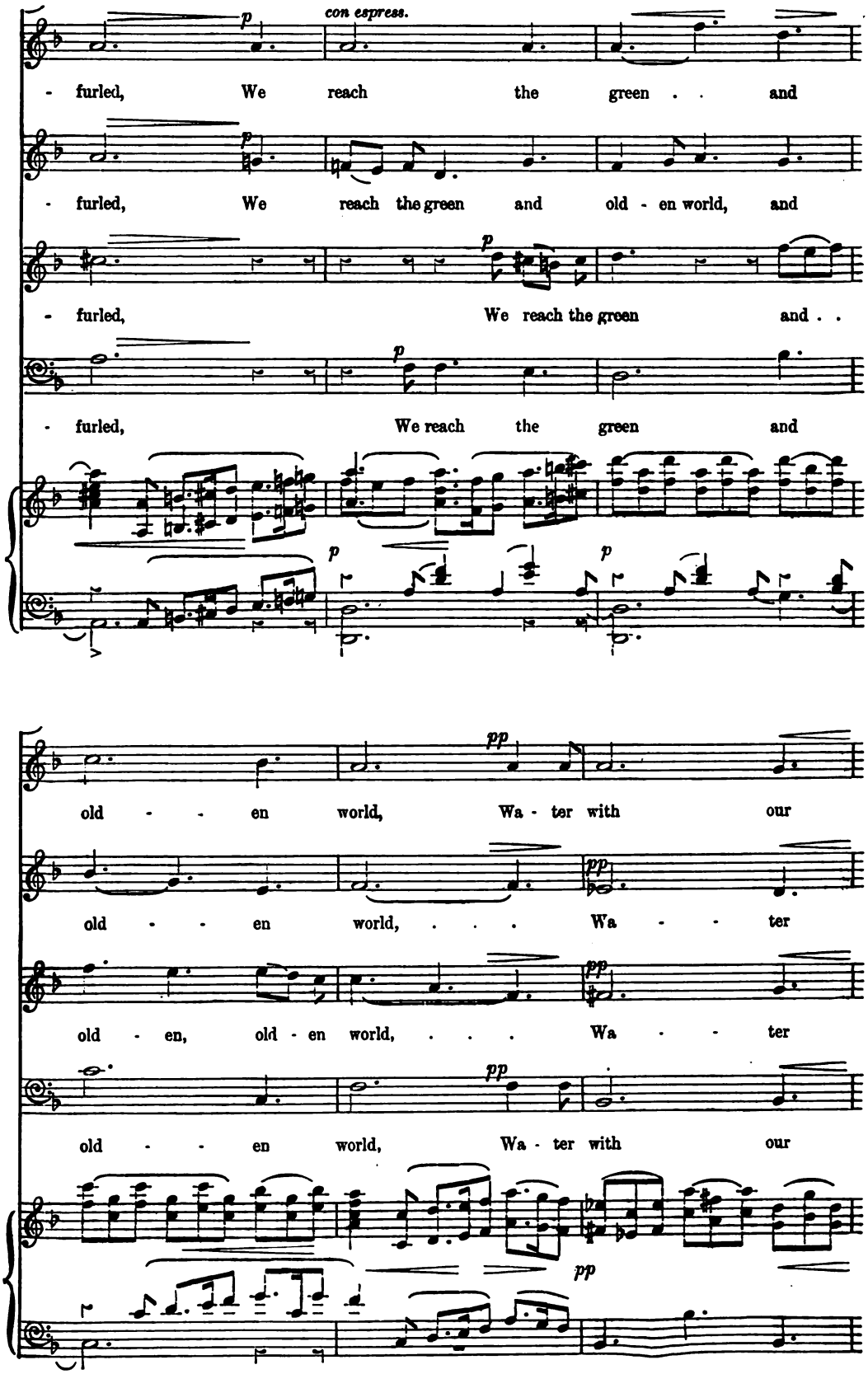
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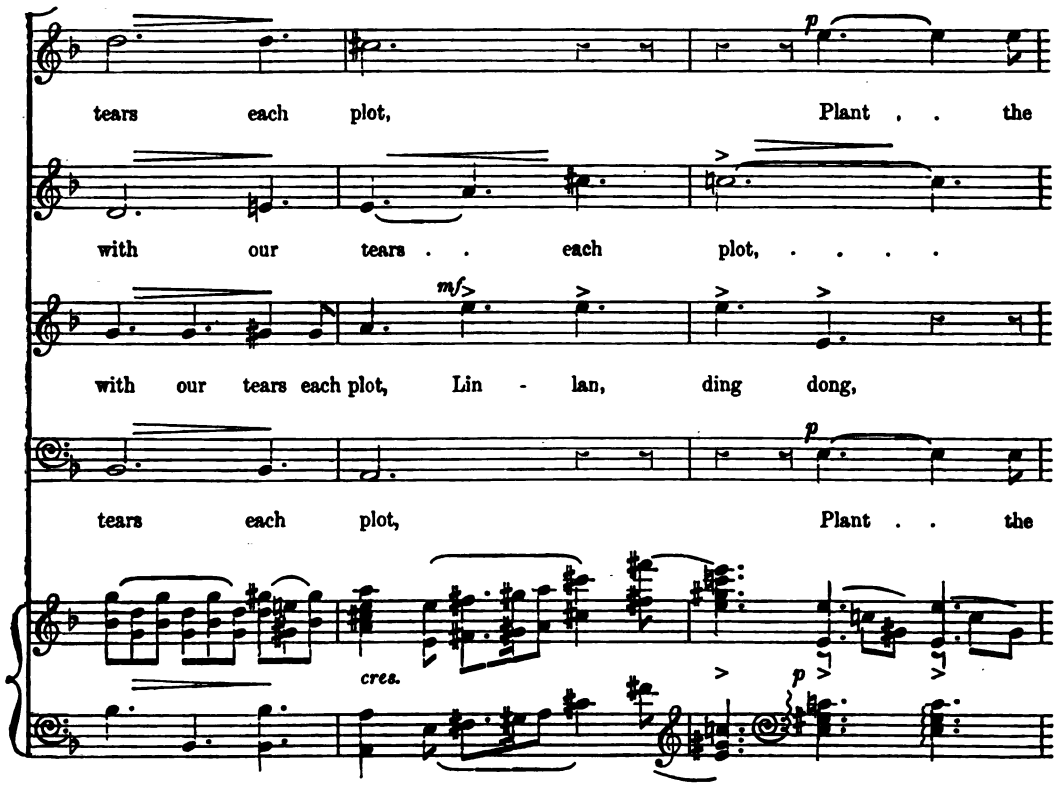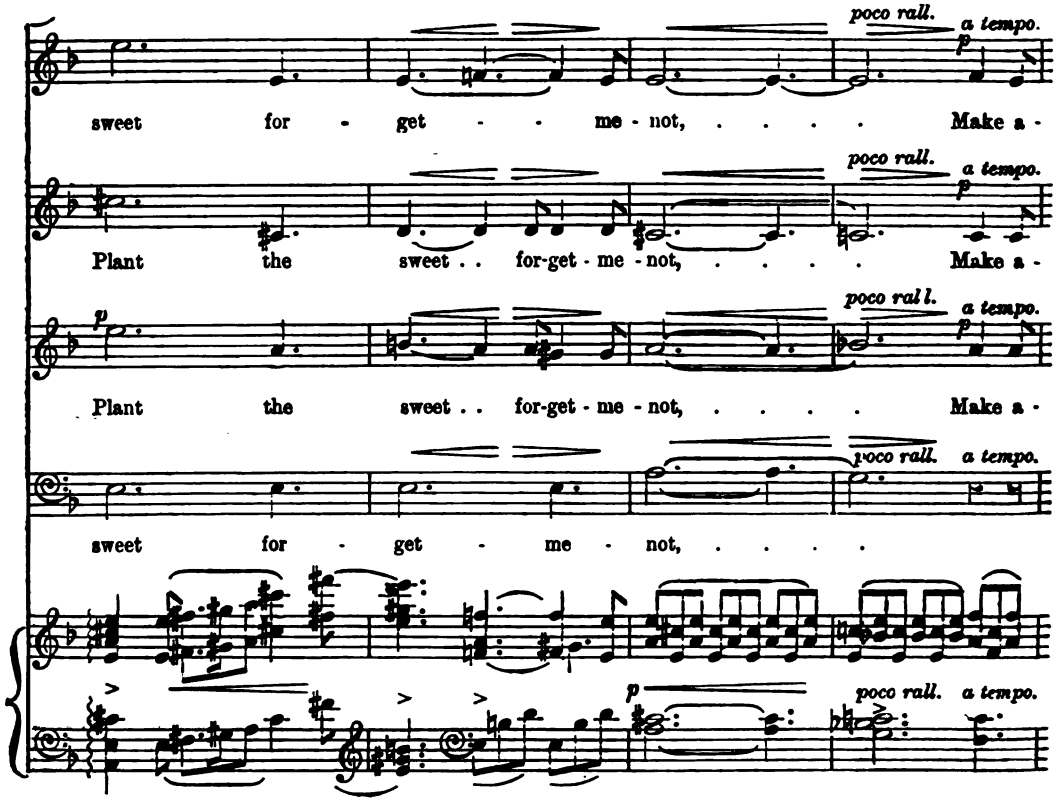
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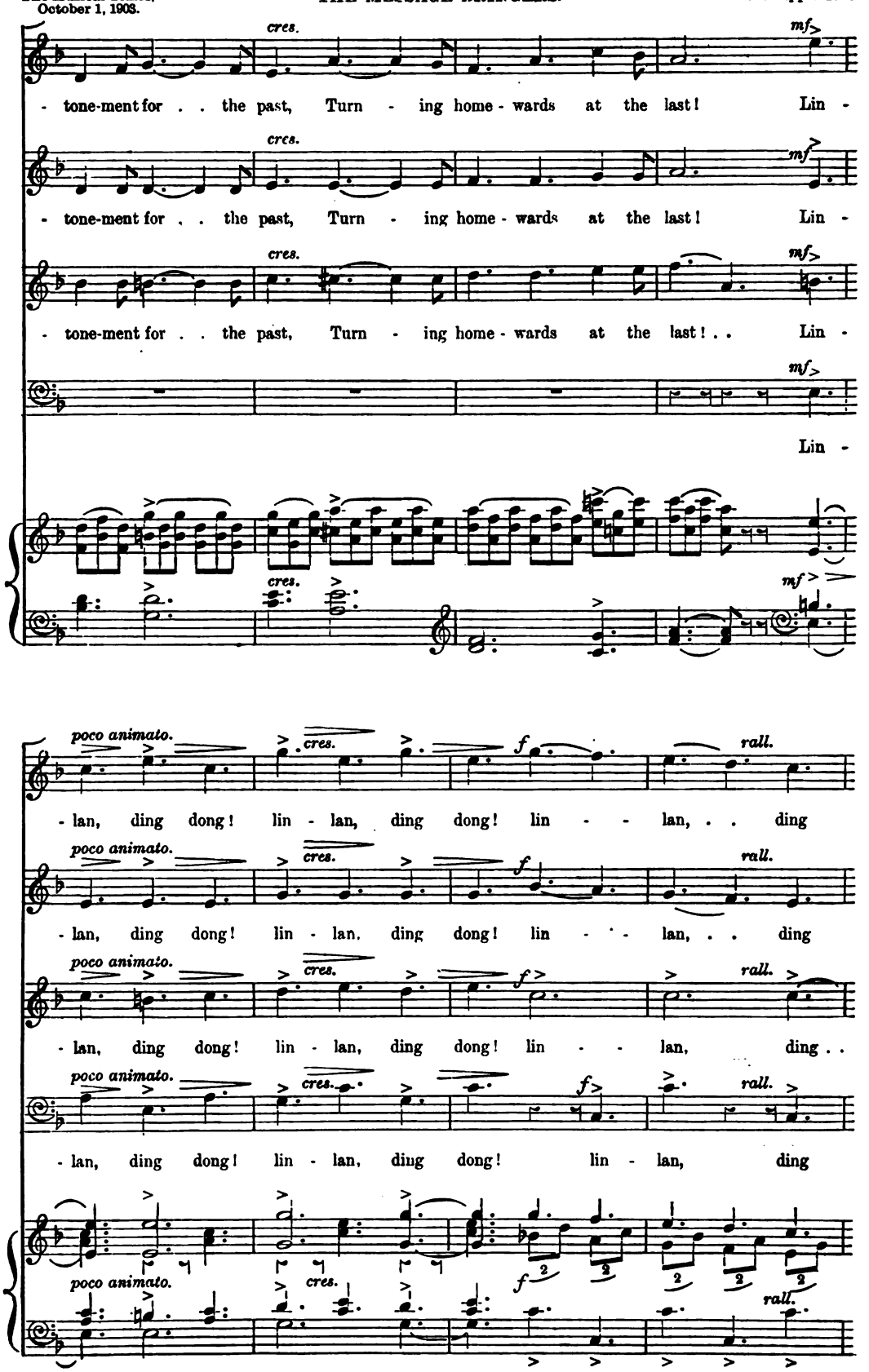
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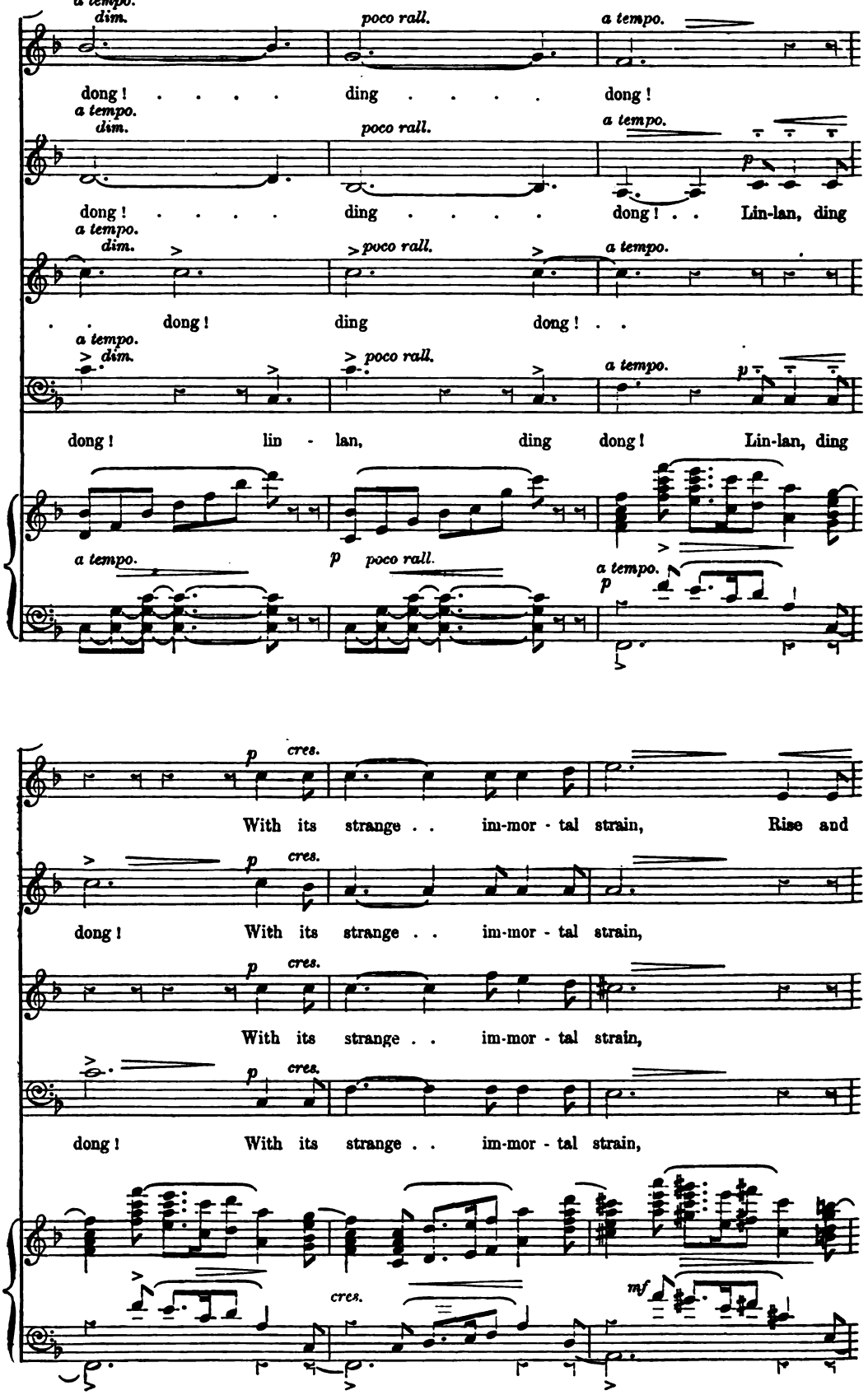
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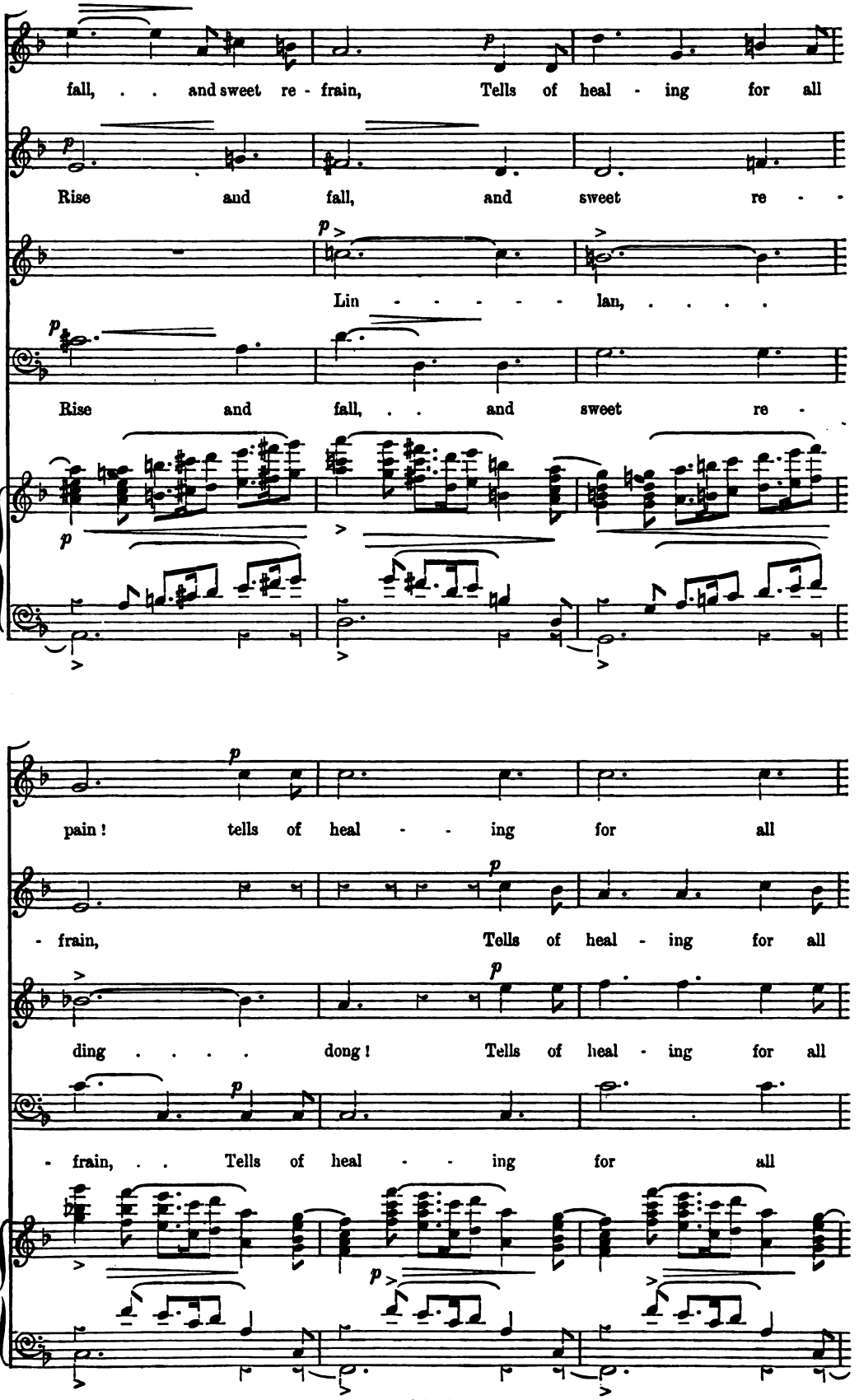
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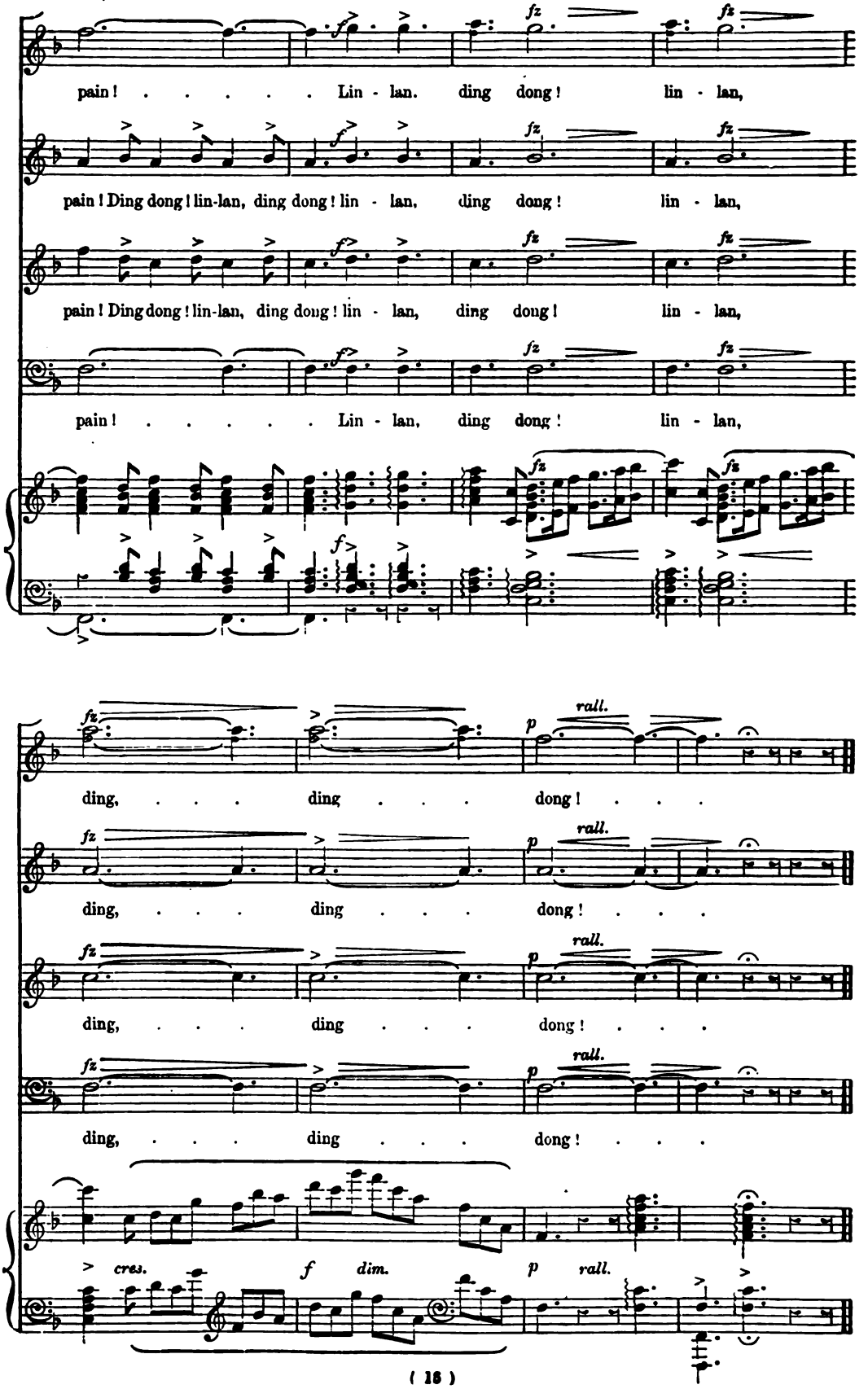
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The solo artists have comprised Mesdames Fanny Moody, Zelie de Lussan, Blanche Marchesi, Alice Esty, Teify Davies, Toni Seiter, Enriqueta Crighton and Messrs. O'Mara, Maclennan, Louis Arens, Dever, Shallard, Magrath and Charles Manners, all of whom have contributed to the success achieved.

The repertory has been confined to familiar works, the only English operas mounted being Wallace's 'Maritana' and Balfe's 'Bohemian Girl,' and the new opera now to be commented upon.

THE CROSS AND THE CRESCENT.

It is very rare that a prize-competition has resulted in the production of a work of great artistic value; but any methods calculated to encourage British composers are to be warmly commended. Mr. Charles Manners, in offering a prize of £250, plus other advantages, for the best English opera is deserving of unstinted praise.

The successful competitor, Mr. Colin McAlpin, is a native of Leicester. He studied at the Royal Academy of Music for three years. At our oldest music-school he had as his professor of composition Mr. F. W. Davenport; but he subsequently received guidance in his creative studies from Professor Prout and Mr. Henschel. For the last four years he has held the office of organist at Trinity Presbyterian Church, Clapham, where he is as greatly esteemed for his personal qualities as for his musicianship. Besides the work now under notice, Mr. McAlpin has written an opera entitled 'King Arthur,' a sacred cantata and numerous songs, in addition to some pianoforte and organ music.

The libretto of 'The Cross and the Crescent'—produced by the Moody-Manners Company at Covent Garden on the 22nd ult.—is an arrangement by the composer of Mr. J. Davidson's English translation of François Coppée's tragedy 'Pour la Couronne,' produced by Mr. Forbes Robertson early in 1896 at the Lyceum Theatre. The action takes place in the Balkans about the end of the 15th century, when the Sultan was endeavouring to subjugate Bulgaria. In emotional force the story, which need not be set forth in detail, is one well suited for musical illustration, but the composer has largely adapted Mr. Davidson's blank-verse which, besides being conducive to monotony of rhythm, does not sufficiently provide the necessary lyrical element. There is indeed only one lyric, *Militza's* 'Butterfly' song, in the whole work.

The Music—Mr. McAlpin has adopted a Wagnerian style, with a certain stiffness of melodic form, but without the *leitmotif* system. If his themes are somewhat deficient in significance and characterization, his earnestness and industry are distinctly manifest. Moreover, he shows that he has the gift of inventing tuneful phrases. In a word, this opera testifies on the one hand to Mr. McAlpin's talent, and on the other to his, so to speak, natural inexperience; to the loftiness of his aims, and to his present inability to realize them. In all this, however, there is distinct promise. The strongest writing is to be found in the choral portion of the work, in music that is admirably conceived and realistic in style. In the duets between *Militza* and *Constantine* there are some charming phrases, and the manly utterances of *Michael* are well set. The 'Butterfly' song begins well, but its interest diminishes towards the close in proportion as the composer stifles his own individuality by adopting Wagnerian methods. The orchestration is complex, but it is well balanced, and testifies to unsparing pains and musicianly skill.

The interpretation of the opera was chiefly remarkable for the impassioned singing of Madame Fanny Moody as *Militza*, and Mr. Joseph O'Mara as *Constantine*. The vivacity and intelligence of the chorus, to whose efforts the genial reception of the opera was in a great measure due, also deserve high praise. The other characters were capably sustained by Miss Toni Seiter as *Bazilide*, and Messrs. Dillon Shallard, William Dever and Charles Magrath, who severally appeared as *Stephen*, *Michael* and *Ibrahim*. Herr Eckhold conducted.

At the close of the performance the prize was handed by Madame Moody to the composer on the stage amidst hearty and well-deserved applause.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The approaching Triennial Musical Festival places all other undertakings in the background, and until that function is over there will be nothing to report. Choral rehearsals were resumed on August 17, and the second part of Dr. Elgar's oratorio 'The Apostles' was taken in hand two days later. 'The Voyage of Maeldune' rehearsal (on the 14th ult.) was directed by Sir Charles Stanford in person. At the close he expressed himself as being delighted with the work of the chorus, and complimented Mr. R. H. Wilson, the chorusmaster. On the 21st ult. Dr. Elgar paid a visit for the purpose of going through the choral portions of his new oratorio. The composer had a fine reception, and the singers gave an admirable reading of 'The Apostles.' There was an enthusiastic demonstration at the close. The constitution of the orchestra as tabulated in last month's MUSICAL TIMES has given rise to some newspaper correspondence, but it is too late to expect any modification or concession to local sentiment on the subject.

The only event calling for notice is the performance of Mendelssohn's 'Hymn of Praise' on the 17th ult. at St. Agnes' Church, Cotteridge, King's Norton, with band and chorus. Miss Rosina Buckmann and Mr. T. E. Davies were the principal vocalists, Mr. T. Johnson organist, and Mr. A. E. Walker conductor.

Owing to the Festival, the various concert-giving bodies are late in issuing their prospectuses. It is understood that the Festival Choral Society will open its season with Coleridge-Taylor's 'Scenes from the Song of Hiawatha,' and give Handel's 'Israel in Egypt,' Dvorák's 'The Spectre's Bride,' and some work by Dr. Elgar at later concerts.

The City Choral Society promises Elgar's 'Coronation Ode,' Dvorák's 'Patriotic Hymn,' and Liszt's 'St. Elisabeth.' Messrs. Harrison announce a brilliant array of artists for their concerts, and the engagement of the Queen's Hall Orchestra, with Mr. Henry J. Wood; while Mr. Halford promises many important novelties.

At the annual meeting of the Birmingham Amateur Orchestral Society, held at the Midland Institute on the 17th ult., it was decided that the concerts should be the means of making known the compositions of comparatively untried men. The Society has an unbroken record of more than forty years, and the new policy should attract the attention of young composers.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Most of our musical societies have resumed rehearsals, and in some cases works of much interest will be given during the coming season. The scheme of the Choral and Orchestral Union is practically on the same lines as formerly, and will include eleven orchestral and four choral concerts, and in addition the usual series of Saturday Popular Orchestral Concerts. Dr. Cowen has been re-appointed conductor of the Scottish Orchestra. On the occasions of his absence the performances will be directed by Messrs. Henry Wood, Richard Strauss, and Edouard Colonne. Mr. Henri Verbrugghen will occupy the leader's desk in place of Mr. Maurice Sons, who temporarily breaks his connection with the Orchestra.

The Choral Union, conducted by Mr. Joseph Bradley, will give Elgar's 'The Dream of Gerontius,' Haydn's 'Creation,' Brahms's 'Requiem,' and Mendelssohn's 'Walpurgis Night.' The Pollokshields Philharmonic Society, under Mr. John Cullen, makes a departure from the beaten track by taking up Gluck's 'Orpheus,' which, with Stanford's 'The Revenge,' will be performed in association with the Scottish Orchestra. The Glasgow Glee and Madrigal Society, a recently-formed choir, conducted by Mr. B. W. Hartley, has in hand a programme of madrigals, historically arranged, giving examples of the works of Belgian, Italian, and English writers. Later on the Society will essay motets by Palestrina, Tallis, Allegri, &c. The programme of the Glasgow Amateur Orchestral Society's first concert will

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include Berlioz's 'King Lear' overture, Joncières' 'Sérénade Hongroise,' Beethoven's Symphony in D, and a pianoforte or violin concerto.

The choirs connected with religious societies as usual devote their energies to well-known oratorios. The Young Men's Christian Association Choir, Central Section, will give the 'Messiah' and 'Judas Maccabæus,' the Southern Section, 'Samson,' and the choir of the Sunday School Union 'The Creation,' while 'Elijah' forms the winter's programme of the choir of Renfield Street United Free Church.

Of suburban societies the following arrangements are announced: Cambuslang Choral Union (Mr. Herbert Walton, conductor), 'Elijah,' the 'Messiah' and Stanford's 'The Revenge'; Dumbarton Choral Union (Mr. E. C. Owston, conductor), 'The Creation,' the same work being selected by Hamilton Choral Union (Mr. T. S. Drummond, conductor).

Much success has attended Mr. Herbert Walton's autumn series of organ recitals at the Cathedral. In this the first series of recitals since the enlargement of the organ, Mr. Walton had fitly associated with him Dr. Peace, his predecessor in that premier post, and Sir Walter Parratt, his former teacher at the Royal College of Music. New organs have this month been 'opened' by Dr. Peace in Pollokshields Congregational Church, and by Mr. Thomas Berry in Pollok Street United Free Church.

MUSIC IN LIVERPOOL AND DISTRICT.

(from our own correspondent.)

Time will demonstrate whether the season 1903-4 intends to go out 'like a lion,' but it certainly shows every sign of coming in 'like a lamb.' After a summer of absolute stagnation, even now there is shown no hungry desire to get to work. However, the first Philharmonic Society concert is announced for the 6th inst. The outstanding features of the Society's season are the promise of 'Samson et Dalila' (Saint-Saëns) and the arrangement of two—instead of one as heretofore—'Grand Orchestral Nights' with increased orchestra. Dr. Frederick Cowen will again be at his old post as conductor of the twelve concerts. Mr. H. A. Branscombe is again to act as chorusmaster, whilst the Society's 'affairs' are again safeguarded by business-like Mr. George Broadbent, the Secretary, who has rendered Trojan service for an organization now just about to enter upon its sixty-fifth season.

I am given to understand that the forthcoming season of the Orchestral Society is likely to prove no less satisfying than those which have preceded it. Mr. A. E. Rodewald has done so much for music in these parts that one would like to see his good work meet with even ampler reward in the time to come than it has done in the past.

Mr. Henry J. Wood will bring his orchestra in February; at this concert Miss Marie Hall and Mrs. Henry J. Wood will also appear. Dr. Richter is announced to give us three programmes during the opening months of next year.

The Societa Armonica, an organization of high artistic worth, again puts forward a scheme of singular interest, under the direction of Mr. Vasco Akeroyd; Mr. Theodore Lawson has made some interesting plans for his usual series of chamber concerts; and Mr. Ernst Schiever promises us that he will again be responsible for several 'string quartette' programmes.

The Wirral Amateur Orchestral Society (conductor Mr. Ernst Schiever) is shortly to put several important works into rehearsal.

The Liverpool Musical Society (conductor Mr. D. O. Parry) has prepared a comprehensive scheme, and the Liscard Orchestral Society, under the direction of Mr. Philip Smart, will give several concerts during the season.

Series of concerts will also be forthcoming by the North Liverpool Choral Society, the Aintree Musical Society, the Liverpool Post Office Choral Society, the Walton Breck Musical Society, and the Cymric Vocal Union.

MUSIC IN MANCHESTER AND DISTRICT.

(from our own correspondent.)

Competition Festivals are growing more and more popular in North Lancashire. Fired by the example of Morecambe, musical Blackpool has established an annual competition, which will be held for the third time on the 8th, 9th, and 10th of this month. The latest addition to such meetings is due to the enterprise of Lytham, near Blackpool, where the first festival was announced to be held on the 25th and 26th ult. In Manchester a season that promises to be the busiest on record will be in full swing before the end of the month. The most important of the established Manchester series are the Hallé and Brodsky concerts, the one taking the lead in orchestral and choral, the other in chamber music; the Brand Lane concerts held on Saturday evenings with choral pieces by the Philharmonic Choir (on festival scale) and with many miscellaneous solo performances by 'stars'; the Gentlemen's concerts, some with small orchestra, others taking the form of recitals; concerts of the Manchester Vocal Society (conductor, Dr. Watson), which is a choir on a smaller scale than the Hallé and Brand Lane organizations; and the Schiller Anstalt concerts, managed by Mr. Fuchs, which vary in character, but are never orchestral. The announcements show that all these concert institutions will be in full activity during the coming season.

The concerts given usually on certain Wednesday evenings by Mr. Percy Harrison, of Birmingham, acquire a special importance this season through the engagement of Mr. Wood and the Queen's Hall Orchestra for the one to be held on February 10, 1904. A series to be called the Ladies Concerts is announced to be given at the Midland New Hotel. They are to be held three times a week, beginning on the 7th inst., and are under the management of Messrs. Broadwood. The Brodsky Quartet concerts will also be held in the Midland Hall, the subscription being raised to meet the cost of the change to a much more luxurious room. On the 8th inst. Miss Nora Meredith, a singer who went through the greater part of her training in Manchester, gives an evening recital in the same hall.

In the Hallé scheme for the season the choral works represent the following composers:—Bach, Handel, Beethoven, Mendelssohn, Berlioz, and Elgar (twice) and there is to be an operatic evening, with extracts from Wagner, Beethoven, and Cornelius. Works to be given for the first time at these concerts are 'Prinz Igor' overture (Borodine), 7th Symphony (Bruckner), Symphony (Glass), 'Maurische Rhapsodie' (Humperdinck), Symphonic Variations (Parry), Symphonic Poem 'Sarka' (Smetana), 'Also sprach Zarathustra' (Strauss), and Overture 'Die Feen' (Wagner). There seems to be something less than entire certainty that the Parry Variations have never been heard here before. The pianists engaged include Messrs. Busoni, Godowsky, and Lamond; the violinists, Dr. Brodsky, M. Kreisler, and Lady Hallé.

MUSIC IN NEWCASTLE.

(from a correspondent.)

Convention of Music Teachers.

Popular music instruction in the Newcastle district received a distinct impetus and encouragement by the meetings of the convention of music teachers, held here on the 10th, 11th, and 12th ult., under the general presidency of Mr. J. Spencer Curwen. Professional gatherings of musicians fulfil a good purpose, but here we had a large number of amateurs mixing in friendly conference with well-known professional men gathered from various parts of the kingdom. It is on such occasions that one realises how greatly musical propaganda depends upon the enthusiasm of amateurs and their desire to do something for themselves and for others. The Newcastle district can claim a special distinction in keenness, for I understand that at no previous conventions of this kind, held at other provincial towns, was the attendance so uniformly good and the interest so well maintained.

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The papers read during the conference—which was held in the Lecture Theatre of the Literary Philosophical Society—were nearly all of a practical character. Mr. W. J. Kidner (Bristol) liberally gave away his excellent ideas on the formation and management of male-voice choirs; Dr. Warriner philosophised on 'efficiency and success as a teacher of music'; Mrs. Curwen, whose apostleship of rationality in pianoforte teaching is well known, dealt with her favourite topic in her usual lucid style; Dr. Fisher (Blackpool) also spoke on matters connected with pianoforte playing; Mr. Newton Laycock (Gateshead), Mr. W. D. Oliver (Newcastle), Mr. Henry J. Finney (London), Mr. W. Harding Bonner (London), Mr. R. L. Reid (Glasgow), all dealt with school music teaching.

Choirs were catered for by Dr. Coward, who gave an address on the tendencies of modern music, with special reference to Choral Singing, and by Mr. L. C. Venables, who gave a Lantern Lecture on the Aid to Choirmasters afforded by the Tonic Sol-fa notation. Mr. S. Filmer Rook (London), gave the audience a free lesson in Breathing and Resonance, and Mr. N. Kilburn (Bishop Auckland), read a paper on Music in Home, Hall and Church. Finally, and very happily, Mr. R. Oliver Heslop, who has more than local fame as an antiquary, gave a most entertaining and instructive lecture on "Folk Songs and Melodies of Northumbria."

Among the Chairmen at the various meetings we had Mr. C. Francis Lloyd (Sunderland), and Dr. Huntley.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sacred Harmonic Society has issued a programme which should satisfy its most rigid critics. Three concerts will be given as usual, in addition to the annual performance of the 'Messiah' on Boxing Day, and the works selected for performance include Sullivan's 'Golden Legend,' Handel's 'Judas,' and Coleridge-Taylor's 'Hiawatha' trilogy.

The Nottingham Orchestral Concerts, under the same management, will perform Mozart's G minor and Brahms's D major Symphonies. Mr. Allen Gill retains the direction of both series.

West Bridgford, a growing suburb of Nottingham, possesses a Choral Society which intends to give Haydn's 'Creation,' Elgar's 'Banner of St. George,' and Leoni's 'Gate of Life' during the coming season.

In the field of chamber music, Miss Cantelo issues an attractive programme with such names as Mr. Louis Pecskai, Mr. Willy Hess, and the Kruse Quartet, for her seventh season in Nottingham.

At Leicester the New Musical Society has issued a very interesting scheme, which includes Gounod's 'Messe Solennelle,' Cowen's 'St. John's Eve,' and Dr. Crotch's 'Palestine,' a work that is very rarely performed.

The Philharmonic Society at Grantham intends to give a performance of Handel's 'Israel' and Smart's 'Bride of Dunkerron.' The Sleaford Society is not unlikely to resume its practices with Gade's 'Crusaders,' which it was unable to perform last season.

The Loughborough Philharmonic Society will put 'Acis and Galatea' in rehearsal. The Stapleford Choral Society has arranged dates for the 'Messiah,' 'Elijah,' and Jaxon's 'Story of Elaine.'

The Boston Society has commenced rehearsals of Haydn's 'Creation' for their first concert.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The results of the September meetings of the various musical societies indicate no diminution of activity in the doings of choral organizations of the city and district. The Sheffield Musical Union (Dr. Coward) issues a comprehensive syllabus which includes performances of 'The Dream of Gerontius' (November 17), the 'Messiah' (December 15), and Mackenzie's 'The Dream of Jubal' (March 22, 1904). The Sheffield Orchestra, which suspended operations during last season, has been secured for all three concerts.

The Sheffield Amateur Musical Society (Mr. Schollhammer) announces Dvorák's 'Stabat Mater' and Spohr's 'God, Thou art great' for December 21.

The Sheffield Choral Union (Mr. J. Duffell) has recommenced rehearsals with Parry's 'Blest Pair of Sirens,' and the Sheffield Male Glee and Madrigal Society (Mr. J. A. Rodgers) is preparing a varied programme of unaccompanied music in addition to Mendelssohn's 'To the Sons of Art.'

Among the numerous suburban and district societies there is no lack of enterprise. A new body, the Heeley Musical Union (Mr. M. Tomlinson), comes forward with Coward's 'Story of Bethany' and Gadsby's 'Lord of the Isles'; the St. Peter's (Abbeydale) Choral Society (Mr. William Gadsby) announces Gade's 'The Crusaders.' The Penistone and District Choral Society (Mr. J. Cooper) has in hand Handel's 'Judas Maccabæus' and Mendelssohn's 'Hear my prayer'; while the Burngreave Choral Society (Mr. H. C. Jackson) promises Costa's 'Eli,' Mendelssohn's 'Hymn of Praise' and the 'Messiah.' The Doncaster Choral Society (Mr. T. Brameld) offers its patrons Elgar's 'King Olaf' and Coleridge-Taylor's 'Meg Blane.' Later on they will join forces with the Rotherham Choral Society and give Coleridge-Taylor's 'Hiawatha' trilogy.

The Barnsley St. Cecilia Society (Dr. Coward) favours both ancient and modern in Handel's 'Acis and Galatea' (December 17) and Elgar's 'King Olaf' (March 24, 1904). The Norton Lees Choral Society (Mr. Horace Reynolds) has selected Smart's 'Bride of Dunkerron,' and the Chapeltown and District Sacred Harmonic Society (Mr. T. Bool) Handel's 'Judas Maccabæus.' At Worksop, the Musical Society (Mr. Hamilton White) announces Mackenzie's 'The Bride,' Van Bree's 'St. Cecilia's Day,' Coleridge-Taylor's 'Hiawatha,' and Stanford's 'Phaudrig Crohoore.' The Hoyland Common Choral Society (Mr. C. R. Senior) is busy with Handel's 'Acis and Galatea' and the 'Messiah.'

Obituary.

Among the deaths which have recently taken place we have to record with regret the following: On August 30, at Doncaster, aged 77, Mr. Samuel Meacock, J.P., head of the old-established firm of Messrs. S. Meacock and Son, music-dealers and organ-builders in that town. Mr. Meacock served with distinction the office of Mayor in 1880, and as a Justice of the Peace of Doncaster and Chairman of the Wheatley School Board he discharged important public duties with the same zeal that characterized his business aptitude.——On the 13th ult. Mrs. Robert Barnby, widow of Robert Barnby, a distinguished alto singer—a former gentleman of the Chapel Royal and a Vicar-Choral of Westminster Abbey—who died in 1875. Mrs. Barnby was a sister of the late James Coward, for many years organist of the Crystal Palace, and sister-in-law of the late Sir Joseph Barnby.——Mr. Thomas Anderton died at his home at Edgbaston on the 18th ult. He was formerly a prominent figure in the musical life of Birmingham as a journalist, lecturer, concert-giver, and composer. In the latter capacity he was perhaps best known by his cantata 'The Wreck of the Hesperus'; a similar work, entitled 'Yule Tide,' was produced at the Birmingham Festival of 1885. Mr. Anderton was born in Birmingham, April 15, 1836.

The Amateur Chamber Music Society has issued an interesting prospectus for the coming season. Among the works announced are the following, which have never been publicly performed in England: Sextet by Quef, Divertimento by Mozart, Quintet by Austin, and Serenade by Jadassohn. The President of the Society is Dr. W. H. Cummings, while its musical direction is safe in the competent hands of Mr. George A. Clinton. The Hon. Secretary is Mr. A. M. Donald, 57, Chestnut Road, West Norwood.

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Miscellaneous.

Mr. Fred W. Meir, Secretary of the North Staffordshire District Choral Society, writes:—

'On reading a report of the Royal National Eisteddfod contained in the current issue of the "Musical Herald," I am amazed to find the following statement:—"Two days previously the fine North Staffordshire choir were beaten at Corwen." Now these words are very misleading. One cannot for a moment think that the writer of the notice is ignorant of the fact that there is more than one choir or choral society in North Staffordshire to which his remarks may be applied. Therefore, in justice to the North Staffordshire District Choral Society, of which Mr. James Whewall is the conductor, permit me to say that this Society does not take part in those minor or local Eisteddfodau which are promoted chiefly to create and maintain local vocal interest—all honour to the promoters and their object. The only Eisteddfodau at which the North Staffordshire Choral Society have competed are those of the Royal National of 1901 and 1902, held at Merthyr and Bangor respectively, with, I am glad to say, successful results on each occasion in gaining the chief honours. Let me add that too much cannot be said in praise of the reception of us by our Welsh friends on both occasions.'

Two prize competitions form a feature of the second Dover Musical Festival to be held in May, 1904. The first is a prize of ten pounds for a Choral Ballad for chorus and orchestra, to occupy about ten minutes in performance; the second, for the same amount, is for an organ overture, for organ solo with accompaniment of strings, brass, and drums. All particulars may be obtained of Mr. H. J. Taylor, Borough Organist, Town Hall, Dover.

The Kimberley Musical Association gave their second concert on August 26. The chief item was Scenes from 'The Lady of the Lake' by James Thomson, which met with a very favourable reception, three numbers being encored. The leading (soprano) soloist was Mrs. A. H. Ashworth. Other items were Dudley Buck's 'Hymn to Music,' Thomas's Overture 'Raymond,' and Elgar's 'Pomp and Circumstance' marches. The concerts are under the direction of Mr. J. Frank Proudman.

A Grand Chair Eisteddfod is announced to be given in Queen's Hall in February next, when various musical competitions will be held, including one for male voices (prize, £50) and one for mixed voices (prize, £30), &c. All particulars may be obtained from the Hon. Sec., Mr. David R. Hughes, 49, Hailsham Avenue, Streatham Hill.

Professor Johann Kruse has engaged Mr. Hobday, the well-known viola player, for his Quartet, in place of Mr. A. E. Férir, who is about to leave London for Boston. The Kruse Quartet will now consist entirely of British musicians, Professor Kruse himself having been born in Melbourne, Australia.

The Royal Choral Society will perform the following works during the coming season:—'Elijah,' 'Messiah,' 'Israel in Egypt,' 'The Song of Hiawatha,' 'The Atonement' (Coleridge-Taylor), 'War and Peace' (Parry), and 'Callirhoë' (Bridge).

The Memoirs of Hector Berlioz, in a new translation by Miss Katharine F. Boult, will shortly be issued by Messrs. Dent in their 'Temple Autobiographies' series.

Mr. Frank Tours is conducting the orchestra at Daly's Theatre, New York, with great success.

Foreign Notes.

BERLIN.

The Stern Choral Society will perform this season Mendelssohn's 'St. Paul' on the anniversary of the composer's death, Bach's cantata 'Ein' feste Burg,' Enrico Bossi's 'Hohes Lied,' and Beethoven's 'Missa solemnis'; the last-named work, by-the-way, is also included in the present concert scheme of the Singakademie.——The Philharmonic Choir, under the direction of Siegfried Ochs, will perform Bach's B minor Mass, the Requiems of Berlioz and Brahms, and, by way of novelty, some choruses of Hugo Wolf. ——Victor Holländer's operetta 'König Rampsinit' has been given here several times with considerable success. A new work of the same kind, 'Der Sonnenvogel,' has been produced here by a travelling Viennese company and favourably received.

BORNES.

A public square has been named after the veteran composer Ernst Reyer, who spends the summer here in his charming castle. M. Georges Leygues, former Minister of Fine-Arts, was announced to preside over the ceremony of inauguration on the 20th ult. It is not often that composers are thus honoured during their lifetime.

BOULOGNE-SUR-MER.

Last month a Massenet festival-concert was given at the Casino under the direction of M. Gaston Coste. The hall was crowded, and great enthusiasm prevailed throughout the evening. The programme included among other works the 'Phèdre' overture, the 'Herodiade' prelude, the orchestral suite 'Les Erinnyes,' and the 'Scènes alsaciennes.'

CARLSRUHE.

In memory of Johann Wenzel Kalliwoda, the Town Council will place a memorial tablet over the house in which he died on December 3, 1866. Of this once popular composer little except the name is known. He wrote seven symphonies, and of the Fifth, Schumann spoke in terms of praise; moreover, he dedicated to him his Intermezzi (Op. 4).

COLOGNE.

The interesting programme for the season at the Stadttheater under the new direction of Otto Purschian includes Berlioz's 'Faust' and 'Benvenuto Cellini,' Hugo Wolf's 'Corregidor,' Massenet's 'Werther,' Pfitzner's 'Rose vom Liebesgarten,' Gluck's two 'Iphigenias,' and Weber's one-act 'Abu Hassan.' We should like to hear some of these operas in London.

COPENHAGEN.

August Enna, the Danish composer, author of 'The Witch,' 'Cleopatra,' &c., has just completed a new opera, 'The Death of Antony,' which is to be produced here during the forthcoming season.

CÔTE-SAINT-ANDRÉ.

On the Sunday after the festival at Grenoble, the small town in which Berlioz was born paid—though in humbler, if perhaps in more heart-felt manner—its homage to the master. Berlioz is represented there by a statue, a copy of the one set up in the Place Vintimille, Paris, and on the day in question a Berlioz museum was inaugurated in the very house in which the composer was born. It contains the romances with guitar accompaniment written by him in early youth, and other autographs; the crown of massive silver sent in 1861 to Berlioz from Hungary; the score of 'Roméo et Juliette' presented to the King of Prussia. MM. Ernst Reyer, the old friend of the master, and Saint-Saëns were both expected to be present at the opening ceremony, but both excused themselves, the one on the ground of advanced age, the other of fatigue caused by the performances at Béziers. Their absence was the subject of general regret. Performances were given in the evening of the 'Carnaval Romain' overture, fragments from 'Harold en Italie,' and 'L'Enfance du Christ,' and the 'Hungarian' and 'Hamlet' Marches.

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THE HAGUE.

The Netherland Society of Composers offers a prize of 1,000 gulden for an oratorio (soli, chorus and orchestra) set to Dutch, German, or Latin text. It is open to Dutchmen whether living at home or abroad. Manuscripts must be sent in before September 1 to the secretary, Herr Ackermann, Konigin Emmakade 105, s'Gravenhage, from whom also further information may be obtained.

LEIPZIG.

The firm of Lauterbach and Kuhn will shortly publish Hugo Wolf's symphonic poem 'Penthesilea,' the hymn 'Christnacht' for chorus, soli and orchestra, the stringed quartet in D minor with the superscription 'Entbehren sollst Du, sollst entbehren,' the first movement of an Italian Serenade, and a cycle of songs.

MAINZ.

A four-days' festival is to be held here in the spring of 1904 by the Kaim Orchestra of Munich, under the direction of M. Kufferath. The first concert will be devoted to Berlioz, the second to Schumann, Mendelssohn and Brahms, the third to Schubert and Weber, and the fourth to Beethoven.

MUNICH.

The question of a successor to the late Hermann Zumpe is being discussed. The name of Gustav Mahler has been mentioned, but it seems doubtful whether he would leave the Court Opera at Vienna.

PARIS.

M. A. Carré we imagine has some scheme *sur le tapis* for the Berlioz Centenary in December. A writer in *Le Monde Musical* suggests that on such an occasion he could not place 'Les Troyens' and perhaps 'Benvenuto Cellini' in better hands than those of M. Bruneau, who, by-the-way, entered upon his duties at the Opèra Comique in September by conducting 'Carmen.' The autumn season commenced on August 26 with Charpentier's 'Louise,' under the conductorship of Messager, when notwithstanding the great heat the theatre was crowded. M. Carré, who hitherto has complied with the condition requiring him to have ten performances every year at popular prices, has offered to the Minister of Fine-Arts to give them every Monday, excepting during the holidays. The first, on the 7th ult., was 'Le Domino Noir.' This excellent scheme will meet with general approval.——The Châtelet concerts under the direction of M. Edouard Colonne recommence the 18th inst.——A Berlioz cycle is to be given in December.

ST. PETERSBURG.

The Russian Opera will commence its winter season at the Conservatorium on the 14th inst. The management only gives Russian operas. Novelties by Sserow ('Judith'), Inferow ('Antony and Cleopatra'), Rimsky-Korsakow, &c., will be produced.——During the month of August performances of Rubinstein's 'Nero' were given at the Imperial Theatre.

Answers to Correspondents.

KATHLEEN.—(1) We sympathise with you in your difficulty, and admire your determination to improve your ear and musicianship. You are young, so do not despair, or regard yourself as 'a hopeless case.' As the first step in the right direction, join a tonic sol-fa singing-class under a *good* teacher, and derive all the benefit you can from the ear-training advantages of the system and its remarkable results, and let us know how you get on. We are glad to hear that you are 'very fond of Music (with a capital M),' and we hope that you will soon make Capital (with a capital C) progress. (2) For arrangements for a two-manual organ of favourite airs from the oratorios of Handel and Mendelssohn try the following:—Airs from 'Elijah' (Books 1 and 2), and four airs from 'St. Paul,' all arranged by George Calkin; 'I know that my Redeemer liveth' and 'Rejoice greatly,' arranged by Westbrook; 'Angels ever bright and fair,' 'Return, O Lord of Hosts,' and 'Lord, remember David,' arranged by Dunstan.

DORA.—No wonder you enjoy accompanying your friend—especially if he be a *special* friend—when he sings Hatton's glorious song 'To Anthea.' Who would not? You ask for 'any kind of history about it.' Well, you probably know that the words, no less delightful than the music associated with them, are by Robert Herrick (1591-1674), of whom it has been truly said: 'the fresh fragrance of English meadows lives in his verse, and will beget perpetual delight as long as English literature is read.' The earliest known setting of 'To Anthea' is by Henry Lawes, which appeared in John Playford's 'Treasury of Music,' 1699, where the song is entitled 'Love's Votary.' Hatton's setting was first published in 1850, yet it is as fresh to-day as when it was written. In the preface to a volume of Herrick's songs set to music by Hatton, the composer says: 'The songs forming the contents of this volume were written at different times and under various circumstances. Some few of them were composed previous to my departure to America in the autumn of the year 1848, and presented as little souvenirs to several of my friends on leaving England. The rest, with one exception, I wrote out entirely for my own amusement during the time I was away, and all of them were composed without any view to their publication. This statement I think it necessary to make in order to account for the fragmentary, scrap-like form of some of them. On my return to England I was urged by one of my friends, who was cognisant of what I had done, to make a complete collection of these little compositions, and publish them in a consolidated form. The kindness of my friends in returning me some of my MSS. has enabled me to do this, and I now send these songs forth into the world, satisfied if they should be the means, in however humble a degree, of adding to the material of musical enjoyment, or of contributing anything to the regeneration of the popular taste in an important department of chamber music. London, August, 1850.' John Liptrot Hatton—who published many of his songs under the pseudonym of Czapek, in order to make it appear as if they were the product of a foreigner!—was born at Liverpool in 1809, a memorable year as being that in which Mendelssohn, Tennyson, and Gladstone made their several entrances into the world. In playing the accompaniment to 'To Anthea,' let it go; never mind your friend's breath, or the want of it! He'll 'live and *die* for thee.'

HOPE.—For your violinist friend 'who has played Brahms and is capable of a really good thing, though he cannot execute enormous difficulties,' we venture to recommend the following 'good compositions for the violin': Fantasie éspagnole, Lalo; Concerto romantique, Godard; Suite and Sonata, Sinding; Sonata in G minor, Sjögren; Sonata (Op. 35), Grädener; Sonata (Op. 18) and Concerto, Richard Strauss; Sonata grazioso (Op. 119), Huber; Sonata (Op. 1), Wolf-Ferrari.

WINDSORITE.—(1) Stopped diapason and Principal seem to be necessary for a proper complement of stops on the swell manual. The solitary pedal stop (Bourdon) must surely be of 16-ft., not 8-ft. pitch. (2) Your range of study, though not without some good features, has been rather limited. Why not take some lessons of a good teacher? This would not only give you a fresh stimulus, but you would also obtain the advice you need for your studies better than we could give it to you.

H. J. B.—The words you submit to us—'humbled' and 'sprinkled'—are really not so difficult of pronunciation in singing as you seem to think if they are uttered naturally with emphasis on the first syllable and an unaffected enunciation of the final consonant. You would make far too much of the second and unaccented syllable by singing 'hum boold,' and 'sprin-koold' (in the latter distorting the word); and what shall be said of 'hum-bled' and 'sprin-kled'?

T. F. H.—(1) The old German cradle song 'Schlaf, Kindchen, schlaf,' is published in a volume of *Wiegenlieder* edited by Friedländer, and published in the Peters edition. (2) The title of the German students' song you require (of which you send us the refrain) is 'Mädchens Klage,' composed by Düringer.

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ANSWERS TO CORRESPONDENTS—*continued.*

Ajax.—Open Scholarships, either with or without maintenance, are annually competed for at the Royal College of Music, and similar benefactions (without maintenance) are obtainable at the Royal Academy of Music. As your daughter has done so well at the Associated Board Examination, she should feel encouraged to compete for one of these scholarships. There is no need for her to go to Germany to study music.

J. F. M.—(1) We are sorry that we cannot trace the Vesper Hymn you send us. (2) Your surmise proves to be correct. The tune No. 599 in the Hymnary, set to the words 'Christian, dost thou see them?' though there stated to be by an anonymous composer, is by Joseph Barnby. The same may be said of No. 460 in the same book. See his collected tunes, now published in one volume.

Ten Years' Reader.—Your diploma of L.R.A.M. and long pupilage should help you in obtaining a post such as you desire. We cannot think of any other way of advising you than in advertising and making application by letter to likely Principals of schools. As you live in a music-loving district you will doubtless find frequent opportunities of making yourself known.

H. G.—Haydn's Hymn to the Emperor (The Austrian National Hymn) forms the theme (with variations) of the slow movement of his String Quartet, Op. 76, No. 3. A reliable arrangement for the pianoforte, keeping as nearly as possible to the original form of the movement, may be obtained from Messrs. Novello.

H. J. G.—Go to a skilful oculist without delay. You would find one at Birmingham, if there should not be one in your own town upon whom you could rely. State your case fully and be careful, or the consequences might be serious.

G. C.—The following church cantatas will be found suitable for performance during Advent: The two Advents (Garrett), Advent Hymn (Schumann), Blessed are they who watch (Blair), and The Second Advent (Prendergast).

Hilda.—We have not yet heard of any examination for performers on the pianola, but the testing time for pianolaists will doubtless come in time. What a time the examiners will have!

W. F. M.—(1) We cannot differentiate between the diplomas—such as they are—you mention. (2) Yes, at Trinity College, London. (3) Bridge and Sawyer's 'Course of Harmony' would certainly be of use to you.

Valse Lente —When a footman was asked: 'Is life worth living?' he replied: 'It all depends upon the livery.' The analogy will apply to your pianoforte interrogation: it all depends upon the piano.

W. H. G.—A letter addressed to Dr. Dvorák at the Conservatorium, Prague, would doubtless reach the composer of 'The Spectre's Bride.'

Twenty-five Years' Reader.—Yes, by all means tell the examiners of your physical defect, for which they would surely make allowances.

W. P.—Do you mean gentlemen singers, or lady singers; singers alive, or singers dead?

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JESUS, NOW WILL WE PRAISE THEE	*Jesu, nun sei gepreiset.*
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(*Performed at the Hereford Festival*, 1903.)

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THE TIMES.

Musically this last chorus is of great importance as well as effect; it sums up much of the material that appeared in the opening prelude, and the themes are often noble and characteristic in both. That they should be broad in style and treatment will be expected by all the composer's admirers; and the scoring of the work is admirable throughout. What may be called the "Gethsemane" theme is eloquently expressive, and the way in which the chorus expands it is very interesting. The difficult passage of the Saviour's soliloquy is most reverently treated, and if there are figures and phrases that one could wish altered, in the description of the consoling angel's arrival, or in that of the advance of the Roman soldiers, the development of the central theme from the prelude on to the triumphant close, by way of the trio of the Maries at the Cross, is masterly. . . . The "Ecce Homo" scene is splendidly original, as, indeed, is all the processional music, and there are unity, character, sincerity of expression, and great melodic beauty in every part of the cantata.

STANDARD.

It is more finished than any previous composition from his pen, and it has fine and impressive moments.

DAILY NEWS.

The composer has approached his subject in a realistic mood, and in so far as he has been true to that mood his music has certain impressive qualities; at any rate, it does represent exactly how such a subject appeals to a man of his temperament. . . . The composer has been specially successful in his treatment of the choruses illustrating the vehemence of the crowd clamouring for the life of Christ, and also in those which play the part of a narrator. He must be dull to imagination in music who did not feel a thrill in the choral treatment of the scene in which the crowd accuse Jesus of Nazareth of sedition, or again in that other in which the unwilling Pontius Pilate is forced to deliver him up.

DAILY CHRONICLE.

The work made a highly favourable impression. It is evident that Mr. Taylor possesses most of the attributes needful for sacred composition. In "The Atonement" several of the themes are as devotional in spirit as could be wished, and the taste governing the entire production is beyond question. Whilst the characters in the sacred drama are clearly, and, as regards the Saviour, reverentially drawn, there is undoubted strength both in the choral writing and in the orchestration. . . . The hopes entertained of Mr. Coleridge-Taylor, after the production of his "Death of Minnehaha," as a composer capable of illustrating intensity of feeling with picturesqueness as well as sincerity, are strengthened by the scene of "Gethsemane" in his latest work. The instrumentation, no less than the vocal parts, is in perfect agreement with the pathos of the effect of the betrayal upon the disciples.

YORKSHIRE POST.

He has wonderful resources of melody, a command of the whole gamut of rich orchestral colour, and a finished technique. He is, besides, transparently sincere, and with gifts of so exceptional a nature it is impossible that a score of his should be without an abundance of charm from a purely musical point of view. "The Atonement" must be pronounced as one of his best works, not inferior to the "Hiawatha" cantatas. . . . In his "Death of Minnehaha" Mr. Coleridge-Taylor showed that he possessed the rare gift of pathetic expression, for which there was, of course, abundant room in the present case. It is constantly in evidence, but a striking instance is in the episode of the three Maries at the Crucifixion, which, though simply lyrical in form, expresses perfectly tender sorrow. . . . With a little more of the grip and sense of proportion necessary to the ordering of a great work, and with, it may be, a shade more *savoir faire*, one feels that he should be capable of even greater things than this undeniably powerful work. The choruses of the mock crowd are remarkably vigorous and full of a savage energy, the solos are original and expressive, and the treatment of the orchestra is rich and invariably effective.

BIRMINGHAM DAILY GAZETTE.

Mr. Coleridge-Taylor may be congratulated on having produced a successful work, which deals adequately with great themes, and which does honour to his natural genius as well as to his technical mastery of every modern musical resource.

BIRMINGHAM DAILY POST.

No audible tokens of approbation were possible, but it is safe to assume that the new cantata was a success. It should be heard again, and that before long; and as a guide to framers of programmes it may be mentioned that the performance lasts just five minutes over two hours.

BRISTOL TIMES AND MIRROR.

"The Atonement" is not only a remarkable composition, but the most dramatic work by an English musician. It is laid out and wrought with great skill; every technical device is employed in its structure, and nearly every orchestral instrument is brought into requisition in adding colour to the glowing tonal picture.

THE WORLD.

In attempting to set the story of the Passion, Mr. Coleridge-Taylor measures himself against very high standards, and his boldness deserves recognition; and he must be praised, too, for a conscientious attempt to find a new idiom appropriate to our time for the treatment of such a theme. He rightly determined that he must shake himself free from all convention, and has had the wisdom to see that the archaic and the devout are not synonymous, and that there is no essential connection between piety and strict counterpoint. The greater the subject the greater should be the freedom in using all the resources of art in describing it.

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("THE VOICES OF THEM THAT CRY")

MOTET

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BY

C. H. H. PARRY.

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THE TIMES.

Those who are familiar with Sir Hubert Parry's works will readily picture to themselves the noble impressiveness of the opening soprano solo, the vigour of the chorus in which the people arrive to hear the words of the prophet, the declamatory energy of the prophet's utterances, the richness of the short chorus of repentant people, virtually in six parts, and the melodic beauty of the second soprano solo. But even the most ardent of Sir Hubert Parry's admirers may have wondered whether he could again raise our thoughts to the highest things and produce once more the rapturous spiritual exaltation which he has so often shown his power to kindle. . . . The short fugal passage "And everlasting joy shall be upon their heads" is as masterly as anything in English music, and, like all the rest, purely English in style. . . . The final portion must rank with the highest and most inspired moments of the composer's work.

STANDARD.

This is a short work, but in the composer's best style. . . . The solos hold the attention by reason of their directness and terseness of expression, but the strength of the motet lies in its choral writing. The second chorus only consists of fourteen bars, almost entirely unaccompanied, but it is a gem of vocal part-writing. It is, however, in the final chorus that the composer has put forth his full strength, and with heart-stirring effects. The setting of the words, "And sorrow and sighing shall flee away," is exquisite, and a magnificent climax is achieved in the setting of the last lines.

MORNING POST.

It opens with stately music, one figure attracting special attention, and one which, as we gradually discover, plays an important *rôle* in the work. The first voice, "Vox clamantis in deserto," in declamatory tones bids the people come to judgment, and then the tumult of the nations is graphically described in a chorus. The tumult is likened unto the "rushing of mighty waters"; but where, by way of climax, some composers would have been tempted to realism Sir Hubert shows great restraint. The final section, "Vox Dei," which is choral, opens with a stately phrase, "I will create," after which comes a fugal section in which, despite the form of the music, there is true feeling. Towards the close the music becomes appropriately broad and bright.

WESTMINSTER GAZETTE.

Sir Hubert Parry's "Voces Clamantium"—prophetic voices from the Book of Isaiah, a crying, warning soprano (Madame Emily Squire), turning later on into a "Vox Consolatrix," a denouncing prophet (Mr. Plunket Greene), and a choir rolling out those majestic, satisfying harmonies of which Sir Hubert has a never-failing store—these are the features of the motet, a work truly delightful for those who love what I will call *honest* music, music that scorns a trick, that speaks in language like John Bright's—or, shall I say, Cardinal Newman's?—without long words and sentences interminable, plainly to be understanded of the people. If Sir Hubert wants to express the *saeva indignatio* of an Isaiah, he goes no roundabout way in his task—he does not give the indignation to a second hautboy while all the other instruments of the orchestra whirl about in what may be indignation or not, and the voice expresses nothing at all. He boldly bids his baritone clang out in abrupt displeasure, and his hearers tremble accordingly. If he wants a climax, he piles it up after the mode long ago laid down by those musical architects whose work has stood all weathers; and in "Voces Clamantium" he has certainly succeeded in constructing a noble building, simple in line, and therefore satisfying and impressive.

DAILY NEWS.

Apart from the influence of Handel, Bach, and Brahms, which is always to be traced in Sir Hubert Parry's music, there is the characteristic energy and bluff breeziness of the composer himself.

DAILY CHRONICLE.

Except the concluding few lines, forming a species of epilogue, the whole of the text is drawn from Isaiah, the key to the subject of the motet being the opening sentence "Cry aloud, spare not, lift up thy voice like a trumpet." This is a portion of the first of two solos for soprano, and a little later comes a dignified air for bass soloist, "God looked for judgment." There are three choruses in the popular English composer's very best style. In breadth, force, and feeling the music is perfectly suited to the words. "Voces Clamantium" is certain to quickly make its way among choral societies desirous of new works that repay study.

BIRMINGHAM DAILY POST.

The work of the chorus was really superb. The music is Handelian in its breadth and power, and is very grateful to the singers. The composer appears to have reached the stage where striving seems needless, and where assured strength, reposeful rather than clamorous expression is sought for; yet he can work up a tumult as effectively as ever, as the chorus "The noise of a multitude" testifies. The motet is a fine work, masterly, vigorous, yet with a certain calm.

BIRMINGHAM DAILY GAZETTE.

We regard the cantata as one of the finest works the composer has written, and a substantial and valuable addition to the classics of musical literature.

OBSERVER.

The motet is an admirable example of terseness of expression allied with power that many modern composers would do well to imitate. The text consists of judiciously selected verses from Isaiah, and is divided into six sections. . . . The composer has put forth his full strength, and shows his power to secure great effects by simple means. Amidst the energetic strains a beautiful contrast is obtained by the setting of the words "And sorrow and sighing shall flee away," which is succeeded shortly afterwards by an imposing *crescendo* that truly "leadeth upward" with inspiring exhilaration. So fine a composition should be heard in London at an early date.

SUNDAY TIMES.

It is the setting of the final exhortation that forms the memorable portion of the motet. This is a splendid piece of choral writing, simple in design and phraseology, but grand in speech and convincing in expression. The chorus, "The Lord is a God of Judgment," also shows Sir Hubert's power of writing choral music that stirs the heart.

THE WORLD.

Sir Hubert Parry's motet "Voces Clamantium" may be accounted as among the best of his recent works, in that it combines with his wonted mastery of choral writing a note of greater tenderness than is usual, and he succeeds in more amply satisfying the ordinary hearer's demands for sensuous beauty without loss of masculine strength. The final chorus is specially impressive.

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AND
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THE TIMES.

Mr. Atkins's work is vigorous, straightforward, and, as regards the *Magnificat*, appropriately jubilant.

DAILY TELEGRAPH.

This church musician, who is still a young man, has written festival works before, but never, as far as my knowledge goes, with so much success as in the present case. I had been led to expect an example of the ultra modern, which, in church music, is almost necessarily a mistake, but Mr. Atkins has adopted a style which, though modern, avoids extravagance, and does not lose sight of the special conditions which should govern sacred art. His music is often effective in a high degree, and the boldness of some of the passages is fairly justified. I shall look for even better things from this composer as time goes on.

DAILY NEWS.

It is very difficult to produce anything original in the setting, but Mr. Atkins has certainly succeeded, having struck out quite a new course.

GUARDIAN.

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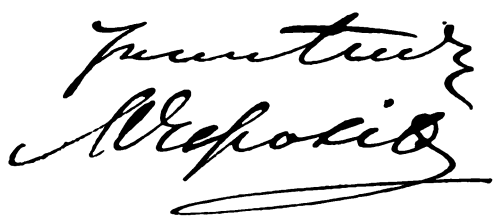

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(OP. 45.)

GERMAN TRANSLATION BY JULIUS BUTHS.

CONTENTS.

1. Yea, cast me from heights of the mountains (Ja, stürzt mich vom Steilhang des Felsen).
2. Whether I find thee (Ob ich dich fände).
3. After many a dusty mile (Nach so mancher staub'gen Meile).
4. It's oh! to be a wild wind (O wär' ich doch der wilde Wind).
5. Feasting I watch (Staunend bewacht).

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1903.

MICHELE ESPOSITO.

Delightfully situated in the sun-favoured Bay of Naples lies the busy town of Castellamare di Stabia, as it is officially designated. It occupies the site of the ancient Stabiæ destroyed in A.D. 79, at the same time as Pompeii, from whose famous ruins the place is, geographically speaking, a stone's throw. Castellamare—which derives its modern name from a castle built in the 13th century by the Emperor Frederick II.—stands *vis-à-vis* to Naples, a formidable rival in beauty of situation. Above the Bay stands Vesuvius, like a hot-headed sentinel ready to pour forth his fiery indignation in unmistakable literalness. Was not the elder Pliny sacrificed to its volcanic eruptiveness? Yes; it was at the first recorded eruption—on August 24, A.D. 79—that its appalling fury overwhelmed Pompeii, Herculaneum, Stabiæ, and other places in this fair district of radiant loveliness. Pliny, then in command of the fleet stationed off the Miseum, when the eruption was at its height was eager to observe the wonderful phenomenon and to render aid to the distressed and panic-stricken sufferers. He landed at Stabiæ (Castellamare), but had not gone far before his corpulent and asthmatic frame succumbed to the stifling exhalations of the mountain on that awful occasion eighteen centuries ago. Castellamare is now a favourite summer resort of the gay Neapolitans, who enjoy its bathing facilities, drink its mineral waters, and find true delight in its beautiful shady walks.

Here, at this pleasant spot in the sunny south, Michele Esposito entered into the world on September 29, 1855. He cannot claim a monopoly in the family musicianship, as his younger brother, Eugenio Esposito, is a conductor and composer of some fame in Russia. A comic opera by him entitled 'La Camorra' was produced in Moscow last season. At the age of ten, Michele competed successfully for a scholarship at the Conservatoire of Music at Naples (Reale Collegio di Napoli). This scholarship included maintenance, in addition to education in music and general subjects. During the eight years that the youth enjoyed the benefits of the Naples Conservatoire he studied under Beniamino Cesi, a pupil of Thalberg's, for pianoforte, and Paolo Serrao for composition. In the latter subject his progress was so rapid that he was the head boy in the class, a position which gave him the privilege of conducting the orchestra formed by his fellow-students. At the age of nineteen, Esposito made his first public appearance as a conductor under curious circumstances. It so happened that on one occasion Serrao, conductor of the Opera at Naples, found it impossible to attend during the first act. He therefore deputed his young pupil to take his place at the conductor's desk. 'Everything went well,' says Signor Esposito in recalling the incident, 'but I shall never forget the look of the prima donna that evening when she came on to the stage and saw me flourishing the stick instead of Serrao.'

The year 1873—he was then eighteen—proved to be the turning point in the career of Michele Esposito. Rubinstein then visited Naples and attended a pupils' concert at the Conservatoire, at which the subject of this sketch played Beethoven's Sonata in C sharp minor and conducted Mozart's G minor Symphony. The hearty congratulations of the great man upon this performance caused a natural feeling of pride in the student-pianist-conductor's breast. Moreover, Rubinstein subsequently spied out the lad from among a number of other students and introduced him to his own intimate friends as a talented young pianist with a future before him. This special mark of attention was followed by these words of advice from the lips of the experienced artist: 'You are young now,' said Rubinstein, 'and the sky of Naples is too beautiful for your work. You must go away.'

Five years elapsed before Michele Esposito left his native land. In the meantime he had toured as a brilliant young pianist with much success in Italy in company with his former professor at Naples, Signor Cesi. In 1878 he found his way to Paris, where he made music with Bruneau, Chevillard, and Messager. When Rubinstein went to Paris in 1881, Esposito called upon him. A cordial welcome was followed by a pleasant chat, during which M. Garcin, of the Conservatoire, called. Esposito rose to say 'good-bye,' but Rubinstein bade him be seated. Garcin had come to ask Rubinstein to play at one of the concerts at the Conservatoire, a request which met with a prompt refusal. 'The cheek of the fellow,' said the great Anton, after the caller had departed, 'he refused to perform a piece of mine at the Conservatoire, and now he asks me to play there for nothing!' Shortly afterwards Esposito attended a concert of Russian music conducted by Rubinstein. When Esposito had taken his seat, a lady sitting immediately behind him said, 'Would Monsieur allow my daughter to change seats with him, as she would so like to see M. Rubinstein's hands.' When he politely said that there was no pianoforte on the platform and that M. Rubinstein would therefore not play, she seemed scarcely to believe that the distinguished pianist would appear only in the *rôle* of a conductor.

The young Italian had a good time in Paris. He was a frequent guest at the studio of the celebrated Neapolitan painter, de Nittis, where everyone who loved art, from a princess to a poor student, was warmly welcomed. Here he

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met Massenet. On one occasion Esposito was accompanying a song of his own composition in which occurred an *un*common chord. As he played it, he received a decided poke in the back from someone standing behind him—it was Massenet, who thus accented that chord with a *sforzando* in the region of the composer's spinal cord. A pleasant reminiscence of Gounod is thus recorded: 'One of my pupils at Naples,' says Signor Esposito, 'was a daughter of the famous Madame Marchesi and sister of Blanche Marchesi. We met again in Paris. On the occasion of the début there of Blanche Marchesi, Gounod was present. Earlier in the evening I had played Beethoven's Sonata Appassionata. After Blanche Marchesi had sung two songs composed by Gounod, she was anxious to obtain the maestro's verdict upon her interpretation of his music. He said: "Those songs of mine, Mademoiselle, are not to be sung, but *said*, just as our friend Esposito in his playing made the piano speak."'

A musical party given by M. Saint-Saëns at his house in Paris terminated in a curious incident. Esposito, finding that the hour was late and that he had only a few minutes to catch the last train to convey him home, went up to the distinguished host to pay his compliments and make his adieux. 'No, no,' said Saint-Saëns, gripping his guest's hands, 'you must not go away yet: wait and hear my piano quintet.' This request was in the nature of a command. Esposito stayed; but on that bitterly cold mid-winter's night he had to tramp all the way home along several miles of deserted, frozen roads in the small hours of the morning. On the way he was overtaken by a workman. The two pedestrians beguiled their weary walk by pleasant conversation, till at length they parted and went their respective ways, the musician to his bed, the workman to his daily round.

Signor Esposito's sojourn in Paris covered a period of four years. The next change in his life came about in a rather remarkable manner. On Christmas Eve, 1881, a visitor was announced, who proved to be his old friend Caracciolo, whom he had known at the Naples Conservatoire. The two chums of former times spent an enjoyable evening together talking over old times and exchanging confidences about present experiences. Esposito told Caracciolo (then principal Professor of Singing at the Royal Irish Academy of Music in Dublin) that while life in Paris was very pleasant, professional work was of a very precarious nature, causing a man with a wife and family many anxious moments, and added that he would be glad to meet with some permanent post. Kind-hearted Caracciolo did not forget his old comrade. At the following Easter (1882) a vacancy occurred on the staff of the Royal Irish Academy of Music, and Esposito was thereupon appointed a professor of the pianoforte at the Institution in Westland Row.

It is a far cry from the Bay of Naples to 'dear, dirty Dublin,'—not that the Neapolitans can boast of an ideal standard of cleanliness—but Signor Esposito has found a pleasant home and congenial sphere of work in the capital of the Emerald Isle. For the last twenty years he has held in Dublin the position of an artist of the first rank, both as a performer upon and teacher of the pianoforte. To have been a pupil of Esposito is the hall-mark of many a young professional who has been his pupil either at the Royal Irish Academy of Music or privately. He is the chief professor of his instrument at the Academy, and a member of the committee of management, there being no Principal or Director of that Institution.

His recitals of chamber music have done much to spread the love of that delightful branch of the art in Dublin. With the valued co-operation of Messrs. Papini, Grisard, and Bast he has been the means of introducing many a string trio and quartet to the notice of Dublin music-lovers. As a composer Signor Esposito has been ambitious and successful. At the Feis Ceoil of 1897 he gained the composition prize by his cantata 'Deirdre,' a work which subsequently brought his name prominently before a London audience when it was performed at Queen's Hall under the direction of Mr. Henry J. Wood. Signor Esposito composed the music of 'The Post Bag,' the libretto by that clever and typically Irish man of letters, Mr. Alfred Perceval Graves. This brightly-written and humorous piece was performed in London on January 27, 1902. The event was duly noticed in The Musical Times in the following words:—

> The Irish Literary Society gave an attractive concert at St. George's Hall, on January 27. The first and last parts were miscellaneous, but between them came an operetta entitled 'The Post Bag,' the libretto by Mr. A. P. Graves, the music, based to a large extent on Irish tunes, by Signor Esposito. It proved an amusing little piece. The story is of an Irish girl whose lover is far away: he sends her a letter, but written in Irish. This the postman, and afterwards the blacksmith, both desperately in love with the girl, translate for her, but each in a way calculated to give himself a good chance. The sudden return of the lover puts an end, once and for all, to their scheming. Signor Esposito's music is bright and attractive. Miss Evangeline Florence gracefully impersonated the maiden, while Messrs. Joseph O'Mara and Denis O'Sullivan, as the two importunate and lying lovers, by their lively acting and excellent singing, provoked roars of laughter and produced rounds of applause. The accompaniments were played on two pianofortes by Miss Ladd and the talented composer.

In addition to some forty pianoforte pieces and numerous songs, Signor Esposito has composed a Sonata (in G) for pianoforte and violin; a Sonata for pianoforte and violoncello (which gained a prize offered by the Incorporated Society of Musicians); and a String Quartet (in D). All these works have been published. His compositions still in MS. are: Two Symphonies, the 'Irish,' and an early work; Overture, 'Othello'; Suite in E[illegible] and Suite

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Irish dances—all for orchestra; Fantasia for two pianofortes and orchestra; two Irish Rhapsodies for violin and orchestra; Pianoforte Quintet; second Sonata for violin and pianoforte; 'The Tinker and the Fairy,' opera, in one act, on an Irish subject, the libretto by Douglas Hyde, &c. He is now compiling and editing a volume of clavier music by Italian writers of the 16th, 17th and 18th centuries. He has also dug up from one of the Conservatoires in Italy some manuscripts, hitherto unpublished, of several fine compositions by Alessandro Scarlatti—Toccatas, &c., and some very fine variations, which, he says, have more unity running through them than anything down to Beethoven's Variations in C minor. The appearance of this volume will be awaited with interest.

A highly-commendable enterprise set in motion and skilfully engineered, so to speak, has to be placed to the credit of Signor Esposito's zeal in the cause of music in the city of his adoption. We refer to the Dublin Orchestral Society. Five years ago he thought the time had arrived when the Irish capital should have home-made orchestral music. He thereupon founded a Society on the lines of the Milan Orchestra, consisting of foundation and performing members. All the players in the band are Dublin men, severally engaged in tuition, in the Royal Irish Constabulary band, the regimental bands stationed in the city, the theatres, and the music-halls—a local orchestra absolutely. The performers, all professional men, are paid at so much per rehearsal and concert. They do not regard their work only from the pecuniary point of view, but as a real enjoyment combined with the educational advantages of studying classical works under an able and enthusiastic conductor. What a delightful change it must be for those who fiddle away night after night at the theatres and music-halls! They live a new life in such an uplifting environment, and it is astonishing how well they play the Symphonies of Beethoven, Brahms, Tschaïkovsky and others.

Signor Esposito spares no trouble in coaching his players—no fewer than *thirty-four* rehearsals were held for the first season of six concerts given four years ago. He takes infinite pains and finds a ready response in the efforts of his merry men. The concerts are given (in the afternoon, that they may not interfere with the evening engagements of the players) in the Great Hall of the Royal University of Ireland. Moreover, as we pointed out last month (p. 657), the concerts are subsidized to the amount of £50 per annum from the Corporation of Dublin, 'an interesting instance,' as we said, 'of the municipalization of music.'

Finally, the subject of this sketch is not only the life and soul of the Dublin Orchestral Society above referred to, but his influence is for good in all that concerns the art of music in the city of his adoption.

NEW COLLEGE, OXFORD.

One of the most striking figures in English history during the 14th century was William of Wykeham. A child of obscure parentage, he was born in 1324 at Wickham, a village near Fareham (hence his patronymic), and attained to a position of almost princely power in Church and State. He was a 'mighty pluralist' and one of the wealthiest ecclesiastics of his time, his emoluments as Bishop of Winchester amounting to £60,000 per annum according to the present value of money. But he made good use of this world's goods in founding two great educational institutions which have flourished for upwards of five centuries. These centres of learning, of twinlike birth and longevity, are New College, Oxford, and Winchester College. William of Wykeham was a generous and religious man, and founded his colleges 'first for the glory of God and the promotion of divine service, and secondarily for scholarship.' In the year 1369 he began to buy land in Oxford whereupon to build his college for the religious training of young men, 'many of whom,' as he said, 'were given up to idleness and frivolous vanities, betaking themselves to wandering and various insolences.' As part of the ground acquired by the founder contained a portion of the city walls, it behoved him to keep these walls in repair, and to allow the commonalty of the town the privilege of free access to them in time of war! Looking at those old city walls (see the photographs on pp. 709 and 711) to-day, when all is calm and peace, it is difficult to realize that once upon a time their environment was 'full of filth, dirt, and stinking carcases,' and that there used to congregate 'a concourse of malefactors, murderers, and thieves.' In order to carry out his plan Wykeham had to buy up several small halls, the names of some of which are somewhat peculiar—*e.g.*, Chimney Hall, Little Hammer Hall, and Maiden Hall.

On November 26, 1379, from his town house in Southwark, Wykeham issued his charter for 'erecting a College for a Warden and seventy poor and indigent clerks,' to be called 'Seinte Marie College of Wynchestre in Oxenforde.' As however there was already a St. Mary's College in Oxford—which subsequently became Oriel College—the name of Wykeham's foundation was changed to New College, a name which belies its accuracy, as it is one of the oldest colleges in Oxford. The first stone of the buildings was laid on March 5, 1380, and six years later the Warden and scholars publicly took possession of their beautiful dwelling on the morning of Palm Sunday, singing in stately procession a solemn Litany.

One of the charms, and there are many, of New College is that the buildings retain their original form. With the exception of the third story, added in the 17th century, the quadrangle stands as it did five hundred years ago. As

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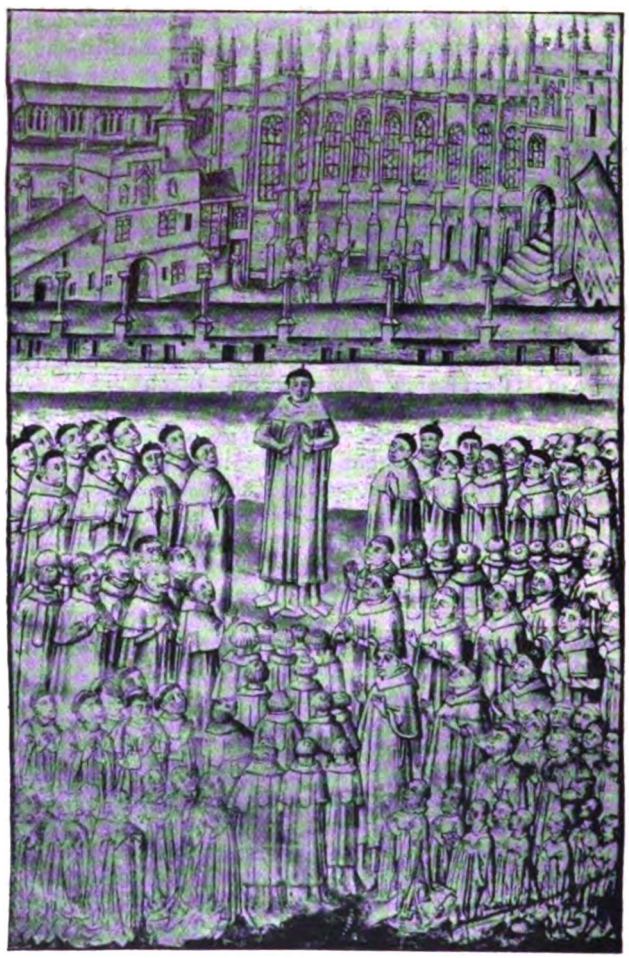
Dr. Rashdall and Mr. Rait, in their excellent 'History' of the College, state: 'The west side was filled chiefly by the principal gateway and the Warden's house, with its elegant staircase towers, the east and south sides by the chambers of the scholars. On the north side, then as now, chapel and hall bore witness to the greatness of the founder's aim and the grandeur of his design. The cloisters completed the noble equipment for the services of the Church, and offered a resting place for the dead. The gardens, bounded by the city wall, increased the material comfort of the living, and the library, on the east side of the quadrangle, and extending towards the garden, served for the intellectual nourishment of Wykeham's scholars.'

The chapel, notwithstanding that it has lost much of the splendour consonant with its gorgeous mediæval ritual, is one of the most fascinating in Oxford. Its most striking feature is the reredos, as shown in the illustration on p. 710. It was the custom of the late Sir John Stainer when showing his friends round Oxford to bid them shut their eyes directly they entered the ante-chapel of New College. Leading them to the door under the organ screen, and turning them in the direction of the reredos, he would say: 'Now, open.' He would then wax enthusiastic over the work of art which meets the beholder's gaze, and thereafter call attention to the beauties of the stained glass in the ante-chapel, of which the west window was designed by Sir Joshua Reynolds, and the fine specimens of brasses which still remain in the building. One brass in the cloisters—that to Richard Dyke (1604) has this characteristic 17th-century riddle—

Exiit e vita cum Februus exiit, annum
Si cupis, et morbum scire, dabit MeDICVs.



NEW COLLEGE IN THE 15TH CENTURY.
FROM WARDEN CHANDLER'S MS.
(Photo by the Oxford Camera Club. By permission of Messrs. F. E. Robinson & Co.)

The great tower—literally the outstanding feature of the College—is without the city walls. It serves as a receptacle for a clock and bells: five of the latter were given by the founder and still form a portion of the chimes. The present front gate and the one at the Slype—the slip of ground outside the city-wall—are the original gates of the College. Loggan's view (*circa* 1675), reproduced on p. 709, gives a very good bird's-eye view of the College buildings—the great tower, the cloisters at the west end of the chapel, the chapel and the hall adjoining it on the north side of the quadrangle, the library on the east side, and the Warden's lodgings on the west, above the great gateway. 'Many of these features,' record Messrs. Rashdall and Rait, 'appear themselves for the first time. No previous college could boast of a tower gateway, a separate residence for the Head, a cloister-cemetery, and a regular library.'

The 'History' already quoted contains several interesting references to the social life of the College. In 1418 the 'Ambassadors of our Lord the Pope' were entertained with 'spiced bread and beer.' The Puritan zeal of William Forde, a Fellow in 1519, whose soul was vexed by the golden images of the College Chapel, is thus recorded: 'One night Mr. Forde tyed a longe coorde to the images, lynkinge them all in one coorde, and being in his chamber after midnight, he plucked the coorde, and at one pull all the golden gods came downe with heybo Romhelo. It wakened all men with the rushe.' For cleaning his hall and the passages leading to it every day or every other day, Warden White (*circa* 1553) paid his charwoman a penny per week. The wearing of 'long, undecent hair' by the younger Fellows (in 1633) was an abuse for

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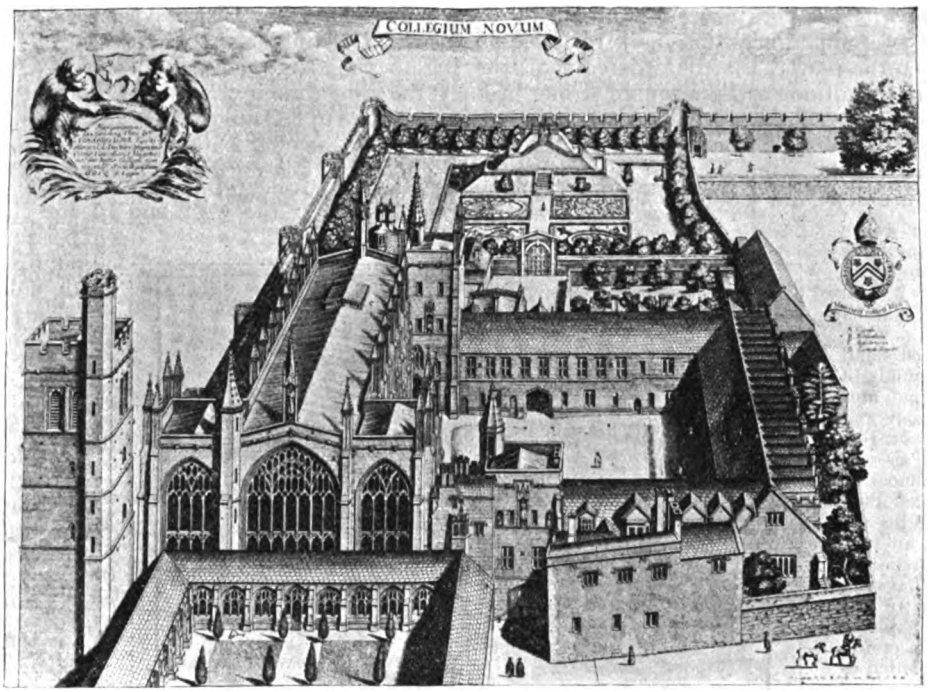
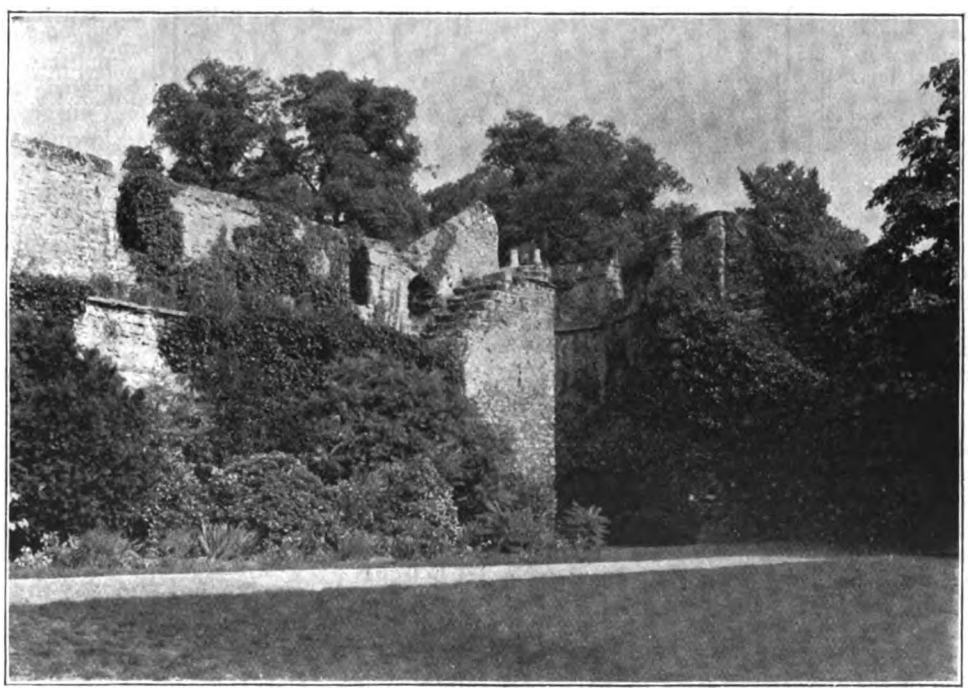


NEW COLLEGE, OXFORD: VIEW BY LOGGAN, *circa* 1675.
(By permission of Messrs. F. E. Robinson & Co.)



THE CITY WALLS FROM THE COLLEGE GARDEN.
(Photo by the Oxford Camera Club. By permission of Messrs. F. E. Robinson & Co.)

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which Robert Barkar was 'punished a fortnight's commins for having long hayre down to his nose before; and he had once before been punished and warned for the lyke a week's commins.' A symptom of temperance reform is recorded in 1788, when the powers-that-be ordered that 'the Beer Butler shall not battle no more strong beer in the Buttery except that stock which shall now be in the Cellar.' Some of our lady readers may like to try the following ancient recipe for the manufacture of a New College Pudding:—

For one duzon take a penny halfe penny white bread and grate it and put to that halfe a pound of beefe suett minced small half a pound of curantes one nutmeg and salt and as much creame and eggs as will make it almost as stiffe as past then make you in the fashion of an egg, then lay them into the dish that you bake them in one by one with a quarter of a pound of butter melted in the bottom, then set them over a cleare charcole fire and cover them, when they are browne turne them till they are browne all over, then dish them into a cleane dish, for yr sause take sack suger rose water and butter pour this over yr puddings and scrape over fine suger and serve them to the table.

THE EAST END OF THE CHAPEL.
(Photo by the Oxford Camera Club. By permission of Messrs. F. E. Robinson & Co.)

The consideration of some musical aspects of New College may now claim our attention. The statutes of the Founder provided for a 'Warden and seventy scholars, ten stipendiary priests or chaplains, three stipendiary clerks and sixteen chorister boys.' Dual duties certainly devolved upon the choristers, as in addition to other domestic calls upon their time they had to 'make the beds.' At an early period a choir-school was built between the east cloister and the west wall of the chapel. The musical education of the choristers seems to have been of the 'Squeers' type, for, at the Visitation of 1566, the young gentlemen were examined as to their 'hability' to sing, and 'it was speedily ascertained that, with the exception of three, they cd not, and had never been instructed to sing.' No wonder that the Bishop 'advised' that the choristers should spend most of the day in learning to sing 'as well plane song as composite.' At the same time it was decreed that the 'metrical psalms are to be sung before and after sermons, and every member of the College is to bring a psalm-book.' A curious old custom, which continued till 1830, was the mode of summoning the members of the College to dinner. Two little choristers started from the College gateway, shouting in unison and in lengthened syllables: 'Tempus est vo-candi ā-man-ger, O Seig-neurs.' It was the business of these juvenile duettists to make this sentence (itself a remnant of older times) *last out* till they reached, with their final note, the College kitchen.

Among miscellaneous musical matters associated with the College, the following may be mentioned. The Bursars' rolls of $154\frac{8}{9}$ record a payment: 'Pro iv. Psalteriis Anglice.' In the year 1605, King James I. was entertained with a royal feast and incomparable musick.' Unfortunately no programme exists of this 'incomparable musick.' New College supplied a distinguished member of the company that assembled at the weekly music-meetings of Will. Ellis, held in Oxford, *circa* 1659. In a list of those music-makers, to the number of sixteen, Anthony-à-Wood gives: '(14) Thom. Ken of New coll. a junior. He would be sometimes among them, and sing his part.' The said 'Thom. Ken' became the famous author of the Morning and Evening Hymns. Another member

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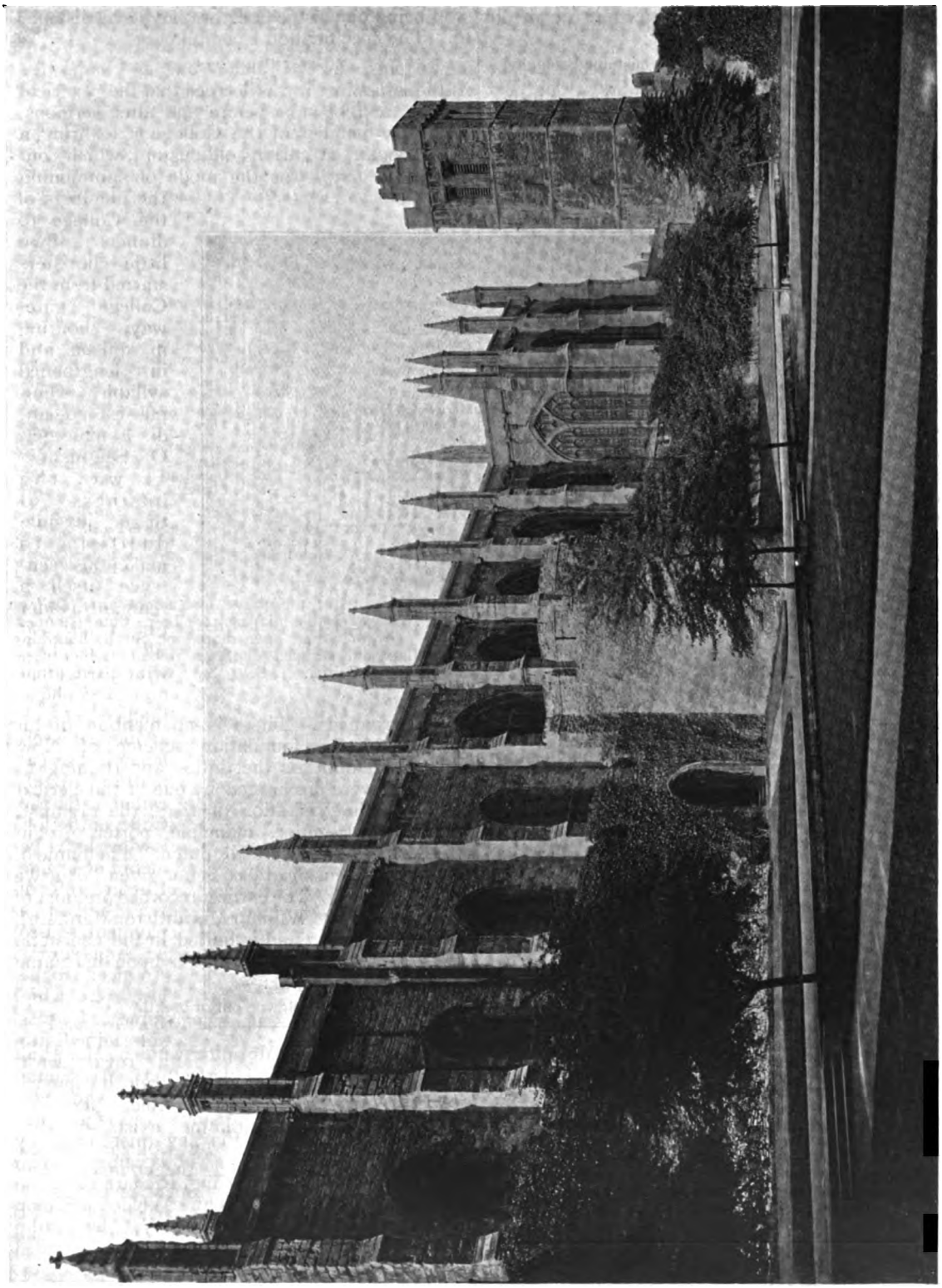

New College, Oxford.

(Photo by H. W. Taunt, Oxford.)

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of this musical party was, according to Wood, 'a confident Westmonasterian, a violinist to hold between his knees.'

Wood gives an interesting account of an old musical custom in these words:—

> There was sometime an auntient custome belonging to New College fellows: viz., on Holy Thursday every year some of the fellows of New College (with some of their acquaintance with them) did goe to St. Bartholomew's Hospitall, and there in the chappell sing an anthem of 2 or 5 parts. After that, every one of them would offer up money in a bason, being sett for that purpose in the middle of the chappell. After that, have some refreshment in the house. Then going up to a well or spring in the grove, which was strew'd with flowers round about for them, they sung a song of 5 parts, lately one of Mr. Wilbye's principium, 'Hard by a christall fountaine.' And after that came home by Cheyney Lane, Hedington Hill, singing catches. The choristers and singing men of New College did about 2 or 3 o'clock in the morning sing an anthem on the tower; and then, from thence to St. Bartholomew's.

The earliest express mention of an organ in New College Chapel was in the year 1446, when 'William Porte and Joan his wife gave the great organs.' This instrument stood 'in a loft supported by wooden pillars, joining to the vestry door on the north side of the upper end' of the Chapel. It was repaired in 1540 and practically renewed in 1598, when the College paid £10 for 'making the orgaines.' With the Restoration, the celebrated organ-builder Robert Dallam appeared on the scene. Dallam agreed to erect, for £350, an organ of which the pipes were to be 'of especially good metal and sweet and musical,' but the cost was increased to £420 to cover the additional expense of trumpet and cornet stops. This organ was finished in 1663. The case, which stood on the screen at the entrance to the Quire, was made to 'open in the midst to let in more light from the Western window,' a feature of the case continued to this day. Robert Dallam died at Oxford on May 31, 1665, apparently when he was on a visit to New College, as he is buried in the cloisters before the west door leading into the Chapel. The stone over his grave bears a Latin inscription, of which we give an equivalent in English. It will be observed that the name on the stone is spelt 'Dallum':—

> Here lies
> Robert Dallum
> a most skilful constructor of a pneumatic instrument commonly called an organ:
> the son of Thomas Dallum, of Dallum in the county of Lancaster.
> He died on the last day of May A.D. 1665.
> Aged 63
> having embellished many European countries with the art in which he excelled so conspicuously, he ultimately adorned with his remains the spot where he now rests.

Dallam, as a place, is near Warrington. Renatus Harris had charge of the organ until 1733; to him succeeded Byfield. Green repaired and enlarged the instrument in 1774, at a cost of £700. Exactly one hundred years later Father Willis built the present four-manual organ, a fine specimen of his handicraft, the oboe stop being one of the finest we have ever listened to. The specification is as follows:—

Great Organ (13 stops).

	Feet.		Feet
Double Diapason	16	Twelfth	2⅔
Open Diapason (No. 1)	8	Fifteenth	2
,, ,, (No. 2)	8	Mixture	—
Claribel Flute	8	Fourniture	—
Gamba	8	Trumpet	8
Harmonic Flute	4	Clarion	4
Principal	4		

Swell Organ (11 stops).

Bourdon	16	Fifteenth	2
Open Diapason	8	Mixture	—
Salcional	8	Oboe	8
Voix Celestes	8	Cornopean	8
Stopped Diapason	8	Clarion	4
Principal	4		

Choir Organ (9 stops).

Bourdon	16	Principal	4
Viol d'amore	8	Harmonic Flute	4
Dulciana	8	Stopped Flute	4
Claribel Flute	8	Corno di Bassetto	8
Lieblich Gedact	8		

Solo Organ (4 stops).

Harmonic Flute	8	Orchestral Oboe	8
Harmonic Flute	4	Tuba	8

Pedal Organ (6 stops).

Open Diapason	16	Mixture	—
Violone	16	Ophicleide	16
Octave	8	Clarion	8

Accessories.

Swell to Great, Unison.	Solo to Pedal.
,, ,, Sub-Octave.	Swell to Pedal.
,, ,, Super-Octave.	Great to Pedal.
Solo to Great.	Choir to Pedal.
Great to Choir.	

The old stops in the above instrument are: *Dallam* (1663): Great, double diapason; Choir, flute (stopped wood). *Green*: Great, open diapason; Swell, bourdon, open diapason, stopped diapason (metal trebles with chimneys), principal. *J. C. Bishop*: Great, claribel flute (treble).

The organists. There is no mention of an organist in the foundation scheme of New College. Doubtless the duties appertaining to this office were discharged by one of the clerical staff. At the Visitation of 1648, the organist, sexton, under-butler, manciple, porter, groom and basket-bearer were all 'outed.' The name of the organist thus disgraced is not given. But we are anticipating. The earliest recorded organist of New College was William Meridith (or Merideth), who died in 1637 and is buried in the Cloisters. The following punning epitaph upon his name is recorded by Wood:—

> Here lyes one blowne out of breath,
> Who liv'd a merry life, and dyed a *merry death*.

The successors of Meridith were a Mr. Pink (perchance the Pink of perfection), Mr. Simon Coleman (doubtless the organist who was 'outed'), a Mr. Miles (salary, £6 13s. 4d.), a Mr. Crouch, a Mr. Flexney (mentioned by Wood), Robert Pickhaver (who became organist of Winchester), William King, Richard Goodson Senr., the celebrated John Weldon, Simon Child, and Richard Church. In 1776, Dr. Philip Hayes became organist; to him succeeded Isaac Pring, brother of Dr. Pring, of Bangor. He was followed by Alfred Bennett, who edited, in collaboration with William Marshall, a well-known collection of chants.

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Coming to the organists of more recent times we find the name of Stephen Elvey, editor of Elvey's Psalter and the inventor of the term and use of the 'imaginary bar.' Although Dr. Elvey had the misfortune in early life to lose his right leg by an accidental shot, he was able by the aid of a wooden leg to manipulate the pedals in a remarkably skilful manner, and—according to Mr. John S. Bumpus, who possesses some unpublished church music by Elvey—'few performers could give greater effect to Handel's choruses in Wykeham's beautiful chapel.' On the death of Elvey in 1860, the late Dr. G. B. Arnold held the post for five years, till his removal to Winchester as organist of the Cathedral. He was succeeded by the late Dr. James Taylor, a man greatly esteemed no less for his personal qualities than for his skilful musicianship. Dr. Taylor, who was an excellent pianist, rendered splendid service to the cause of music in Oxford. He died much regretted on August 1, 1900. A memorial tablet placed on the wall of the cloisters bears the following inscription:—

M. S.
JACOBI TAYLOR, Mus. Doc.
Hujus Collegii
per quinque et triginta annos
Organistae
ut arti suae ita Collegio
pie atque constanter dediti
Hoc marmor
Custos Sociique
gratis animis
ponendum curaverunt.

The present organist of New College, Oxford, is Dr. Hugh Percy Allen. Born at Reading on December 23, 1869, he studied under Dr. F. J. Read. When only eleven years of age he was appointed organist of St. Saviour's Church in his native town. In 1884 he held a similar post at Tilehurst Church, his subsequent church appointments being Eversley Parish Church (1886), assistant-organist of Chichester Cathedral (1887), and Christ's College, Cambridge (1892), at which University he took his M.A. degree. In 1897 Dr. Allen became organist of St. Asaph Cathedral, a year later he went to Ely Cathedral, and in 1901 he succeeded Dr. James Taylor in the organistship of New College, Oxford, an appointment he worthily holds.

Dr. Allen very soon made his influence felt beyond the walls of New College. He conducts the Oxford Bach Choir and the Oxford Choral and Philharmonic Society. A man of striking personality and tremendous nervous energy, he has succeeded in the difficult task of welding some of the musical forces of Oxford by giving a joint performance, by the two Societies named, of an important work in the course of each year. In the brief space of time that he has been at Oxford he has conducted the Requiem and Rhapsodie of Brahms, Bach's 'St. Matthew Passion' and B minor Mass, Beethoven's Choral Fantasia, &c. The Societies are now rehearsing 'Israel in Egypt' and Brahms's 'Nänie.' He also conducts an orchestra which gave a capital concert last May, and no further proof is needed of the active part he takes in the musical life of the University city. He is an excellent organist, and his recitals in New College Chapel are remarkable for the high classical standard of the

DR. H. P. ALLEN.
(Photo by Hills and Saunders, Oxford.)

music performed and the skilful manner of its interpretation. We give one of Dr. Allen's recital programmes, that of June 18, 1902:—

Ciacona in E minor	Buxtehude.
Choral Preludes on 'Vater unser':—	
(1)	Bach.
(2)	Buxtehude.
Choral Preludes on:—	
(1) 'Herzlich thut'	Brahms.
(2) 'Herzliebster Jesu' ...	
Prelude and Fugue in B minor	Bach.
Choral Preludes on:—	
(1) 'O wie selig'	Brahms.
(2) 'Es ist ein Ros'entsprungen'	
(3) 'O Welt ich muss dich lassen'	
Passacaglia in C minor	Bach.

The idea of playing in succession Organ Preludes by different composers on the same Choral is one that may be followed with advantage. Dr. Allen wisely makes it a practice to play over the tune of the Choral in simple harmony, in order that his hearers may the more easily follow its course in the more complex form of the Prelude.

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The choral service at New College is maintained in a high state of efficiency. There is a well-equipped school for the choristers, for whom a handsome new boarding-house has just been built. The boys come from all parts of the country, and are well cared for and educated by the master of the choir school, Mr. George Carter, M.A., who is assisted by his son, Mr. Francis Carter, M.A.

In the preparation of this article acknowledgment is due of the valued help rendered by Mr. Robert S. Rait, Fellow and Lecturer of New College, joint-author with Dr. Hastings Rashdall of 'New College,' in the invaluable 'College Histories,' published by Messrs. F. E. Robinson and Co., who have kindly allowed the use of four illustrations from that book; to Dr. H. P. Allen, organist of New College; and to Mr. T. W. Taphouse, whose aid is these matters is invaluable.

DOTTED CROTCHET.

BERLIOZ IN ENGLAND.

(*Concluded from page* 656.)

HIS LAST VISIT—1855.

In the year 1854 the Philharmonic Society reached a crisis in its history. 'The Autocrat of all the Orchestras'—to adopt the designation bestowed upon Sir Michael Costa by Mr. J. W. Davison, of *The Times*—unexpectedly resigned the conductorship of the Society which he had held for the previous eight years. The first man to whom the Directors turned their attention as a successor to Costa was Hector Berlioz. The distinguished French composer was obliged to refuse their invitation, as he had already been engaged to conduct the concerts of the rival organization, the New Philharmonic Society. To quote the words of Mr. Davison (*Musical World*, January 20, 1855):—

> When it was decided that M. Berlioz could not manage to release himself from his compact with Dr. Wylde and the New Philharmonic Society (which he would willingly have done, had he possessed the ways and means), the composer of Faust's 'Damnation' was abandoned to his fate. It was impossible for him to appear at the head of both the rival Societies—not from any punctilio on his side, but from the very natural objection to the elder Society to such a division of his time and influence.

Foiled in their endeavour to secure Berlioz, the Philharmonic Directors ultimately engaged Richard Wagner, with results that are well known.

It would seem as if Berlioz was not very keen about conducting the concerts of the New Philharmonic Society, if we may judge from

HECTOR BERLIOZ—FORMERLY!

(*From 'Le Figaro' of March* 3, 1883. *By permission.*)

the following letter which he addressed to his colleague in the conductorship, Dr. Wylde:—

> MY DEAR MR. WILDE,
>
> I address myself to you not as a conductor but as an artist. A number of very advantageous proposals have been made to me from various quarters for next season, which, on your account, it will be impossible for me to accept. I cannot retract the promise I have given you; but consider the immense injury you would do to my career were I obliged to refuse what is offered me. Be good enough to release me and give me my liberty. I shall be extremely grateful to you; it will be easy to replace me for the two concerts.
>
> Awaiting an early reply, which I hope will be favourable, accept my most distinguished sentiments.
>
> Yours,
>
> 17, Rue de Boursault, Paris. H. BERLIOZ.
> December 26, 1854.

The above expressed wish of Berlioz was so far gratified by an arrangement made whereby he should conduct the last two concerts only of the season of 1855. In forecasting the operations of the two Societies, Mr. Davison spoke as a weather prophet. Quoth he: 'With Hector Berlioz at the "New" Philharmonic, and Richard Wagner at the "Old," we may expect

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some thunder this season. M. Jullien should prolong his concerts at Covent Garden and drown it.'

Berlioz, accompanied by his second wife, arrived in London early in June. Before leaving Paris he wrote to his friend Auguste Morel, on June 2, 1855, in these words: 'I leave for England on Friday. Wagner, who conducts the Old Philharmonic Society of London (a post which I was compelled to decline on account of having been engaged by the other), is sinking beneath the attacks of the entire English press. But he remains calm and unmoved, so I am told, convinced that *fifty years hence* he will be the master of the musical world.'

If Mr. Davison did not show any particular affection towards Wagner, he certainly held Berlioz in the highest regard. In concluding a leading article on the New Philharmonic Society, 'J. W. D.' wrote in these enthusiastic, if somewhat enigmatical terms:—

> Happily, M. Berlioz is a vast favourite with the Exeter Hall public, and could not be easily swamped. He came and was received as before. He was not swamped, but achieved a new triumph. Yea—'by Abs and by Adnam!'—he roused up his hearers to enthusiasm, and their applause made the walls tremble!

At the former of the two New Philharmonic concerts conducted by Berlioz in 1855—Exeter Hall, June 13—the programme opened with Henry Leslie's overture 'The Templar'; and it included Mozart's G minor Symphony and the Overture to 'Zauberflöte,' together with a selection from the composer-conductor's 'Romeo and Juliet' Symphony. Wagner was among the audience on that occasion, as we shall presently see.

The omission of the choral parts of the 'Romeo and Juliet' Symphony at the above concert called forth a peppery correspondence in the *Musical World*, to which Berlioz replied as follows (translated):—

> To the Editor of the *Musical World*.
>
> SIR,—One of the members of the chorus of the new Philharmonic Society, demands from me an explanation on the subject of the suppression of the choruses of my symphony (*Romeo and Juliet*), at the concert which I directed at Exeter Hall, the 13th of this month. The reasons which compelled me to make this suppression were evident and imperious.
>
> The little chorus of the prologue, for fourteen voices only, had been studied *in the French language*, M. and Madame Gassier being, to my great astonishment, engaged for the solos of this part of my symphony, which it was impossible for them to sing in English. Now, at the last moment, M. Gassier, whose voice is a barytone, declared that he could not sing a tenor part, and that Madame Gassier (a high soprano) could not sing a contralto part; as was evident to myself.
>
> It was then necessary to commence new studies with the English text and their extremely difficult choruses, the words of which should be well pronounced, and, without accompaniment, could not be sufficiently learned in so short a time.
>
> As for the song of the Capulets, with which MM. the male choristers had taken much pains, it was perfectly known, but learning that it was now the custom to have the choruses executed before the public *without the chorus-singers having once* rehearsed with the orchestra, I experienced a lively inquietude, the more so that but a small number of these gentlemen came to the last rehearsal, and having twice in succession failed to come in after the signal of the orchestra, it was evident that those who were to sing at the concert, without even having heard the orchestra (that is to say the majority), would assuredly fail in the same manner. Could I expose them to so unfortunate an accident? Could I expose the [New] Philharmonic Society to a disaster of such gravity?
>
> And could I expose myself to see one of the principal *morceaux* of my work compromised in such an attempt?
>
> I leave to artists and to every one who has any knowledge of musical matters the trouble of answering.
>
> As for myself, I do not believe that such experiments should be made in public.
>
> I have the honour to be, Sir, your devoted servant,
>
> London, 26 June, 1855. HECTOR BERLIOZ.

HECTOR BERLIOZ—NOW!

(*From 'Le Figaro' of March 3, 1883. By permission.*)

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The second and last New Philharmonic concert, conducted by Berlioz, took place on July 4. Henselt's Pianoforte Concerto in F minor (soloist, Karl Klindworth) was performed for the first time in England. This novelty Mr. Davison judged to be 'the most incoherent thing we ever heard from the pen of that clever composer of bagatelles. It is nothing more than an unmeaning *pasticcio* of *traits de bravoure*.' Ernst played the solo viola part in 'Harold in Italy'—'the grand and poetical symphony of M. Berlioz,' to quote Davison. Two days later, on July 6, Berlioz made his last appearance in England, when he conducted the orchestra at the benefit concert given by Mrs. Anderson. On that occasion the vocalists included Clara Novello, Grisi, Viardot, Mario, Tamburini, Formes and Lablache, while Ernst played some violin solos. Rossini's 'Stabat Mater'—conducted by Berlioz!—concluded that highly-fashionable July music-making. On the following day Berlioz left England, never again to return.

Two exceedingly pleasant sidelights on the visits of Wagner and Berlioz are furnished in the correspondence between the former and Liszt. On his return to Leipzig, after his Philharmonic experiences in London, Wagner wrote a long letter to Liszt—dated Zurich, July 5, 1855—in which he says* :—

DEAREST FRANZ,

. . . . . .

One real gain I bring back from England—the cordial and genuine friendship which I feel for Berlioz, and which we have mutually concluded. I heard a concert of the New Philharmonic under his direction, and was, it is true, little edified by his performance of Mozart's G minor Symphony, while the very imperfect execution of his 'Romeo and Juliet' Symphony made me pity him.

A few days afterwards we two were the only guests at Sainton's table; he was lively, and the progress in French which I have made in London, permitted me to discuss with him for five hours all the problems of art, philosophy, and life in a most fascinating conversation. In that manner I gained a deep sympathy for my new friend; he appeared to me quite different from what he had done before. We suddenly discovered that we were in reality fellow-sufferers, and I thought upon the whole, I was happier than Berlioz.

After my last concert he and the other few friends I have in London called on me; his wife also came. We remained together till three o'clock in the morning, and took leave with the warmest embraces.

. . . . . .

RICHARD.

If only that five hours' Berlioz-Wagner conversation on 'all the problems of art, philosophy, and life' had been recorded in a phonograph!

To Wagner's interesting letter, Liszt replied as follows :—

I am delighted at your friendly relations with Berlioz. Of all contemporary composers he is the one with whom you can converse in the simplest, openest, and most interesting manner. Take him for all in all, he is an honest, splendid, tremendous fellow; and, together with your letter, I received one from Berlioz, in which he says, amongst other things :—

'Wagner, will no doubt, tell you all about his stay in London, and what he has had to suffer from predetermined hostility. He is splendid in his ardour and warmth of heart, and I confess that even his violence delights me. It seems there is a fate against my hearing his last compositions. The day when, at the command of Prince Albert, he conducted his Tannhäuser overture at the Hanover Square Rooms, I was compelled at the same hour to attend a horrible choral rehearsal for the New Philharmonic concert which I had to conduct two days later . . . .

'Wagner has something singularly attractive to me, and if we both have asperities, those asperities dovetail into each other.'

(Berlioz's drawing is more brilliant than mine.)

During this his last visit to England, Berlioz more than once visited the house of Messrs. Novello, then in Dean Street, Soho, in order to arrange for the publication of an English version of his Treatise on Instrumentation. On his return to Paris he wrote to Morel: 'I have received a commission from London for a small work, *L'Art du Chef d'Orchestre*, which will be added to the English edition of my revised and enlarged Treatise on Instrumentation. It will take up the whole of my time next month.' The English version of this standard and amplified text-book was supplied by Mrs. Cowden-Clarke, and duly published by Messrs. Novello.

The works of Berlioz, in spite of his attractive personality, were for many years more or less a sealed book to English amateurs. There were, however, a few ardent spirits who were anxious to do honour to the Master during his lifetime. For instance, the Musical Society of London, established in 1858, desired to perform his 'Symphonie Fantastique.' When this proposed performance reached the ears of Berlioz, he wrote to his English friend, George Alexander Osborne, in the following terms (translation) :—

Paris, 23 February, 1859.

MY DEAR OSBORNE,

I see that your name is among the members of the Committee of the Musical Society of London, and I write to beg an important service of you. Some few days ago a German artist wrote to me that there had been some vague talk of performing my *Symphonie Fantastique* at one of the concerts of the new Society. Now, this is just the one of my works with which I should like the English public to be acquainted; but it is also one of the most difficult, and without a certain number of rehearsals, it would be impossible to execute it. To perform this work after only one rehearsal, according to the London custom, would be absolutely to cut its throat. I must ask you, therefore, to dissuade the Committee from carrying out this project, if it exists. Benedict, Davison, Mori, Beale, Molique, Henry Smart, will, I hope, uphold you in this. Ask them, in my name, to do so. The orchestration of this Symphony is extremely complicated. A number of important arrangements will

ondence of Wagner and Liszt.' Translated by Franz ıdon: Grevel & Co. 1897.

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have to be made to do it well. Even certain instruments not generally employed in orchestras, will be wanted:—

1 Clarinet in E flat.
1 Piano (this is more common).
4 Harps.
4 Drummers (on *two pairs* of drums).

(Now in London you do not possess four good drummers, able to play a delicate roll.)

Without that the Adagio, 'La Scène aux Champs,' and the 'Marche au Supplice,' would be ruined. I am aware that the Society must have a fine orchestra, and that Mr. Mellon is an excellent conductor, but time and study are absolutely indispensable to the successful execution of a work of this sort. Were I myself the conductor, I would not undertake that it should go well after two rehearsals; think therefore what should be the result with a single rehearsal, directed by a conductor *who did not know the score by heart*.

Do, therefore, your very utmost to prevent the appearance of my Symphony in the programme. I repeat, it would be murder, and I am well aware that your Society entertains kind feelings towards me.

Adieu, let me have a word of reply.

Yours ever H. Berlioz.

Twenty years passed, however, before this eminently characteristic work of the imaginative French composer—the 'Symphonie Fantastique'—was heard in England. Its first performance in this country (so far as we can discover) took place at the Hallé Concerts, Free Trade Hall, Manchester, on January 9, 1879, under the direction of the late Sir Charles Hallé.

In bringing to a close these informal articles on 'Berlioz in England,' one cannot help being struck with the cordiality with which he and his music were received in this country. The Mendelssohn domination is often spoken of in terms of reproach, and as if no other composer after him could win the affections of the English people. But Berlioz, with his startling innovations and eccentric methods,—judged from the British point of view of the time—no sooner arrived here than he was received with open arms. The contrast between the welcome accorded to Berlioz and the rabid animosity displayed towards Wagner is remarkable, but not inexplicable. May not an attractive personality have had a great deal to do with the different treatment accorded to the two men? Wagner, embittered by his long struggle against poverty, depreciation and failure, set foot on these shores in a very unfit condition to make friends, even if he had been the most genial of men. He appears to have set every one by the ears, so to speak: while Berlioz, on the other hand, resembled Mendelssohn in the charm of his manner and the desire to be affable.

It was by a mere chance that the composer of the 'Symphonie Fantastique' did not settle in England, or, at least, make it to a large extent his home. What might have been the course of our orchestral, yea, even choral music if this evident desire on his part had been fulfilled? This question, though futile now, may furnish a train of thought in this centenary year of the birth of so great an artist, so poetical a musician, and so eminent a composer as Hector Berlioz.

F. G. E.

DR. CROTCH ON BACH'S 'FORTY-EIGHT.'

An interesting book has lately been lent to me—a copy of Wesley and Horn's edition of Bach's 'Das wohltemperirte Klavier,' which belonged to Dr. Crotch. His name and address are on the title page, 'Wm. Crotch, Kensington Gravel Pits, 1821,' and scattered throughout the volume are many marginal notes. These notes, as representing a critical study of Bach and the estimation in which he was held in the early part of the 19th century by a distinguished English musician, are of such considerable interest, that I felt a description of them might be interesting to readers of The Musical Times.

From the notes, it is very evident that Crotch knew his 'Forty-eight' thoroughly and esteemed many of them highly; thus, at the end of the C sharp minor Fugue (No. 4 in Part I.), he adds in a pencil note: 'I think this is the finest piece of writing in the world.'

That is the key-note of the bulk of his criticisms—his unbounded delight in the *writing*, in the scientific construction of the Fugues, rather than admiration of the emotional force, the deep expressiveness, the playfulness, the broad dignity, or the sparkling humour which we find in them. This attitude causes Crotch to be strangely oblivious to the more matured powers displayed in Part II. of this immortal work, compiled some twenty years later than the first, and thus induced him to write on the title-page of the third set*—that is, at the beginning of Part II.—'I think these too (*sic*) sets composed before the former, and are inferior'!

Crotch adds a note to the editorial introduction, which to some extent explains his views. A paragraph in this preface runs as follows:—

> These introductory Remarks are not designed as a Panegyric upon Compositions which have perpetually delighted the candid Lover of Truth, Science, Taste, and Expression, and even extorted the Approbation of those whose Prejudices had formerly superseded their better Judgment.

He underlines and queries 'Truth, Taste, and Expression,' but admits the Science!

Unless we allow Crotch a certain inconsistency we shall find it difficult to realize what he understands by Science alone, as he gives his highest praise to the Preludes in E flat minor and B flat minor (Nos. 8 and 22 in Part I.). He employs a method of indicating by a star at the beginning of each Prelude or Fugue his opinion of it, the size of the star increasing in direct proportion to his estimation of the music; sometimes it is as small as an asterisk, at others as large as a goodly-sized chrysanthemum. The Preludes just mentioned (Nos. 8 and 22, Part I.) bear stars of the greatest magnitude. At the end of the second he writes: 'I think this the finest piece I know.'

Prefixed to the Prelude in D minor (No. 6, Part I.) is the note, 'My hobby,' illustrated

* The Wesley-Horn edition of the '48' was published (1810-1813) in *four* sections.

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with a pencilled figure of a man riding. He has evidently compared the Preludes as they stand in this edition with Forkel's Leipzig Edition of 1801, and thinks that the latter is the correct one, with its shorter form of ten of the earlier Preludes. That the exact opposite is the case is shown by Spitta in Appendix XII., vol. ii., page 664, of his 'Life of Bach.'

In regard to the Fugues, Crotch has a genuinely enthusiastic love. He has evidently analysed them all carefully, and has annotated many, often expressing his admiration by such ejaculations as 'fine,' 'magnificent,' 'astounding,' 'great.' But one cannot help feeling that his appreciation is curiously limited. He is always on the look-out for the science displayed in the construction of the Fugues, and is often astonished at Bach's sparing use of conventional fugal devices; 'no stretto,' when, as he shows, the subject might be treated canonically; 'no inversion,' when the subject would invert well. Is it possible that he did not realize that a fugue might be a characteristic and closely-reasoned piece of music without any such devices, or with only a small selection of them, and that a display of ingenuity might be detrimental to the general character of the Fugue and utterly spoil its balance and sense of proportion? It must be so or we should not find such peculiar criticism blended with his enthusiasm.

At the end of the first Fugue in C major (Part I.) he writes: 'This is very fine, but might not inversions and augmentations have been used?' After the next (No. 2, in C minor) he pencils out the subject in inverted form, possibly feeling that Bach had missed a chance; the false relations in the episode of this Fugue also trouble him greatly. The third (in C sharp major) he would prefer to be in D flat, adding, 'The lesser evil is always to be preferred.' The seventh Fugue (in E flat major) he dismisses with the astonishing professorial dictum, 'More genius than science'!

He revels in the marvellous power of canonic imitation displayed in No. 8, writing out in ink the various intervals at which the imitations are introduced, not forgetting to occasionally mention that they are not strict. That in F sharp minor (No. 14) he finds harsh, and suggests no less than seven emendations of the text! In one of these he is right, at bar 21, where there is an obvious misprint in this particular copy; but as regards the rest it is easy to see that Bach was aiming at character rather than purity of part-writing. The G major Fugue (No. 15) he prefaces with the remark, 'Too much is made of ye inversions,' and says at the first introduction of the subject in inverted form, 'Too soon, and too often.' Above the entry of the subject in the [illegible]d voice, ten bars from the end, is the [illegible] remark, 'New College.' What *does* [illegible]n?

[illegible]ve the whole of his annotations would [illegible]is paper to an inordinate length, but I [illegible] a few more which seem to me charac- of the man and the time. The triple counterpoint in the Prelude of No. 19 (I am still referring to Part I.) delights him immensely, and he carefully marks all the entries of the three subjects. The Fugue in A minor (No. 20) he calls a 'juvenile piece,' and says again that 'Too much importance is attached to ye inversions.' Later research has shown that this is indeed an earlier work, modelled possibly upon an organ Fugue of Buxtehude. Spitta assigns it to the year 1707 or 1708. A prefatory note to the Fugue in B minor (No. 24) reads: 'Very great, but laboured—discords unprepared, &c.,' and this opinion causes Crotch to suggest several totally unnecessary emendations of the text. Over bars 18, 19, 20, he writes: 'What tho' I trace,' and, at the end of the Fugue: 'I wonder how often Handel played this.'

And this brings me to another interesting series of notes—the many references to Handel, and comparisons with passages from his works; frequent suggestions of Handel borrowing from Bach, and once or twice of Bach being indebted to Handel! Is there any evidence at all that Handel ever saw Bach's 'Forty-eight Preludes and Fugues?' Crotch obviously thought so, but gives no authority for his statement, beyond pointing out certain similarities: he evidently remembered that Handel had freely conveyed ideas from other composers.

The Prelude in C sharp minor (No. 4) is headed, 'What is this so like? Something of Handel's?' The similarity to 'Wretched lovers' in the bars of the Prelude in E flat (No. 7, bar 23) is duly noted, while the eleventh Fugue is said to be 'more like Handel than ever.' Crotch writes at the beginning of Wesley and Horn's second set (Nos. 13 to 24, Part I.): 'This set Handel has studied'; he notes the likeness of the extension of the answer in No. 16 to 'Fallen is the foe,' and compares the twenty-second Fugue to Handel's 'Overture to Tamerlane.'

Of the many further references to Handel I can only select a few. Bar 5 of the twenty-sixth Fugue is compared to 'Handel in Joseph'—I am unable to place the reference; the thirtieth Prelude is called 'Very good, Handelian'; and about half-way through there is a note, 'Handel knew and liked this, I am sure'; to the Fugue he put 'Handel knew this, too.' Before the fortieth Fugue he writes: 'I should think Handel must have sent him this subject': Fugue forty-three is, he thinks, 'Like Handel's Lessons.' At the end of this he writes as follows: 'Subject wants a more marked character; one does not know it when one meets it, like the lawyer and his conscience.'

In the thirty-third Fugue in E major—called by S. Wesley 'the Saints-in-glory' Fugue—we find the subject in diminished form compared to 'and triumph over death,' from 'Samson'; but at the end Crotch adds a still more interesting note: 'Dr. Burney showed me this about 1790, and it made a deep impression upon me. It is the finest of all, I think.'

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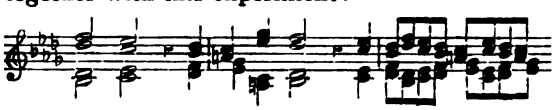
A few more general remarks on the second part may be cited. Although, as I have stated previously, Crotch has not so high an opinion of this as of the first part, wrongly attributing it to an earlier date, he, though he passes over the first four or five without comment, waxes enthusiastic over several other numbers.

At the end of the Fugue in D major (No. 29) he writes: 'Can anything be finer'; but modifies his rapture with the further comment, 'no inversion, no augmentation.'

Crotch is not pleased with the thirty-fifth and thirty-sixth Fugues. He prefaces the first of these with the note, 'subject vulgar, I think, but written well,' evidently feeling that the gigue form was too undignified for fugal treatment. The second has this comment: 'not a good subject,' and some of the writing is 'modern.' Fugue 42 (in G sharp minor) was evidently a great favourite with the old Doctor. About the middle he writes: 'Every bar is a separate wonder'; and at the end, 'What is the greatest possible musical treat I could have after hearing this? *Answer:* To hear it again.'

The forty-sixth Prelude, he thinks, 'might have begun more simply.' For the noble Fugue which follows, his admiration, genuine as it is, seems to be confined to the dexterous workmanship displayed in its construction. At the first entry of the subject and answer in stretto, at the interval of a seventh, he writes: 'What capabilities!' and at the end, 'very wonderful,' together with this experiment:—



Before taking leave of our old professor and his treasure, mention should be made of the following letter, fastened inside the cover of the volume, from Samuel Wesley to Dr. Crotch, written two years before Wesley's death:—

MY DEAR SIR

Accept my cordial Thanks for your very kind and instructive Letter and valuable Present, in which I am gratefully joined by my Daughter.——I am glad to find that you do not give up old Bach, nor think I have been *much* mistaken in my Opinion of him.

It gives me Pleasure to hear of your good Health: of my own I cannot boast.

Believe me, My dear Sir, faithfully yours

S. WESLEY.

8 King's Row, Pentonville
Wedy 5. Augst 1835.

Is the underlined word ironical in the old enthusiast's letter, or has Crotch in his 'instructive Letter' modified some former opinions, and shown more readiness to give Bach the full meed of honour due to him? Rather let us think that Bach, after a century of neglect, was at last coming to his own, though his immensity could have been only imperfectly recognized even by the band of enthusiasts who attempted to understand him, not the least among whom was Dr. Crotch.

E. T. SWEETING.

Occasional Notes.

MANY HAPPY RETURNS OF THE DAY TO—

Madame Albani	November 1.
Edward Dannreuther	,, 4.
Ignaz Jan Paderewski	,, 6.
John Philip Sousa	,, 6.
Allen Gill	,, 13.
Henry R. Bird	,, 14.
Willem Coenen	,, 17.
Roland Rogers	,, 17.
W. S. Gilbert	,, 18.
Madame Moody Manners	,, 23.
Bernhard Stavenhagen	,, 24.
Henry Coward	,, 26.
Joseph Bennett	,, 29.
Myles B. Foster	,, 29.
Ivor Atkins	,, 29.

The first concert—announced to be given on the 26th ult.—by the newly-formed London Choral Society will have taken place too late in the month for notice in the present issue. Meanwhile we may refer to the origin and prospects of the Society. For some time past the need has been felt for a choral organization in central London. On the occasion of the Beethoven Festival held during the past summer—though there was no summer in 1903—it was found necessary to enlist the services of a suburban society for the singing of the choral portion in Beethoven's Ninth Symphony, and the Dulwich Philharmonic Society was the one selected for the discharge of that duty, under the baton of Herr Weingartner. On that occasion the interpretation by those excellent Dulwichites (or Dulwichers) of Beethoven's exacting (and by no means dull) music called forth a general chorus of praise, in which the critics heartily joined. The conductor of the Dulwich Society, Mr. Arthur Fagge, and his singers were not only highly gratified thereby, but Mr. Fagge fancied he saw great possibilities attending the formation of a London society on the same lines as that of Dulwich. A man of action, energy, and dauntless enthusiasm, he set to work at once to seek and obtain financial support in the shape of a guarantee fund, and thereupon started the London Choral Society. We understand he has had shoals of applications for performing membership, but so high—and rightly so—is the standard of voice and reading power which has been set up, that the full complement of 300 first-rate singers has not yet been reached. The choral rehearsals are held on Monday evenings at 7 o'clock at the Memorial Hall, Farringdon Street, while the concerts (under the management of Mr. Vert) will be given in Queen's Hall with a first-class orchestra and efficient soloists. The scheme includes such well-tried favourites as the 'Golden Legend' and 'Elijah,' in addition, to Dr. Elgar's 'Dream of Gerontius' (already in rehearsal) soon after the opening of the New Year. Such an enterprise, started under conditions that point to the goal of success, deserves every encouragement. In bringing the aims and aspirations of the London Choral Society and its conductor before our readers, we have no hesitation in saying that this, the youngest choral body in the Metropolis, is one that merits support, and we feel sure that in the matter of attainment the Society will justify its existence.

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The death of Mr. John Callcott Horsley, R.A., which, we regret to record, took place on the 19th ult., removes the bearer of an honoured name from the artistic life of London. Born on January 29, 1817, Mr. Horsley was a son of William Horsley, the celebrated glee composer, a brother of Charles Edward Horsley, a grandson on his mother's side of Dr. Callcott, and a great-nephew of Sir Augustus Callcott, the celebrated painter. As a young man in the art school of Mr. Sass, he had as a fellow-student Edward Novello. He first exhibited at the Royal Academy of Arts in 1836, and was elected R.A. in 1864, subsequently becoming Treasurer of the Institution at Burlington House. Mr. Horsley was a splendid type of the fine old English gentleman. He delighted in talking of the time when Mendelssohn spent so many happy hours in the old home of the Horsley's at Kensington Gravel Pits, the same house in which the deceased painter drew his last breath. 'How Mendelssohn laughed at our private theatricals, as he bent over the head of the couch in this very room,' he told the present writer in the course of a reminiscent conversation. It was after one of his pleasant visits to Kensington that Mendelssohn wrote from Germany to Mrs. William Horsley in these words:—

'As for Mr. Horsley's promise to hang up a plum-pudding for me, and to keep it waiting till next spring, shall it be realized? It must be a serious and rather sentimental feeling to eat such a venerable thing, that has lived so long, and seen so much of the world, and what may happen during its life! However, I hope the Pudding and I shall meet both in good health, and then I shall be glad to contribute to its destruction.'

The 'P.S.' to this letter reads: 'I have forgotten to send my congratulation to Mr. John for the medal he has won. I long to see the drawing for which he received it, and shall make my criticisms of it, as I did before.'

Among Mr. J. C. Horsley's most precious treasures were two miniature water-colour sketches from the brush of Mendelssohn. These he very kindly allowed to be reproduced (in coloured facsimile) in The Musical Times of December, 1897. One of these delicately-executed pictures is entitled by the musician-painter, 'Lurgenstein's Garten, Leipzig. The seat of Felix Mendelssohn Bart.', an amusing abbreviation of his name (Bartholdy), whereby he turned himself into an English baronet! The good name and fame of two generations of the Horsley family are perpetuated in the person of Sir Victor Horsley, F.R.S., the eminent pathologist, a son of the venerable Royal Academician.

Liszt's 13th Psalm, performed at the recent Birmingham Musical Festival, recalls an interesting comment of the composer's in regard to that particular work. When Sir Alexander Mackenzie met Liszt in Florence several years ago, Sir Alexander said he was glad to tell him (Liszt) that a performance of his 13th Psalm had been announced in England. A grim smile passed over the face of the great pianist as he replied 'O Herr, wie lang?' ('O Lord, how long?'), the opening words of the Psalm.

Performances of Dr. Elgar's oratorio 'The Apostles' are already arranged to be given during the present season at Birmingham (twice), Hanley, Leeds, and Manchester. It is probable that the work may soon be heard in London. 'The Dream of Gerontius' was successfully performed at Darmstadt on the 19th ult., under the able direction of Hofkapellmeister e Hahn.

The Proceedings of the Musical Association, recording the operations of the 29th Session, have recently been issued. The contents of the volume fully justify the *raison d'être* of the Society, which exists 'for the investigation and discussion of subjects connected with the art and science of music.' The octet of papers read before the Association during the past Session, consisted of the following subjects together with the names of the writers:—

'Hungarian Music.' By Miss Ilona de Györy.

'The Dual Theory in Harmony.' By Herbert Westerby.

'Some Aspects of Beethoven's Instrumental Forms.' By Gustav Ernest.

'National Opera in Russia.' (Third Paper.) By Mrs. Newmarch.

'The Whistles and Reed Instruments of the American Indians of the North-West Coast.' By the Rev. F. W. Galpin.

'Some Notes on Musical Libraries.' By J. E. Matthew.

'The Influence of the Organ in Musical History.' By Dr. A. Madeley Richardson.

'The Two Keys to the Theory and Practice of Harmony.' By Professor Niecks.

A new and interesting departure in the (nearly) thirty years' history of the Society was the holding of a meeting at the house of a member, Mr. J. E. Matthew, when that gentleman showed and explained the treasures in his library. The 'Some Notes' contributed to the 'Proceedings' by Mr. Matthew make very pleasant reading, in addition to their value from a bibliographical point of view. The Musical Association might very well extend its operations in this respect. Why not a summer visit to Tenbury?

On Wednesday, the 1st ult., was unveiled the Wagner monument in the Tiergarten, Berlin, in the presence of Prince Eitel, who represented the Emperor of Germany; at his side was Prince Frederick Henry of Prussia, Honorary President of the Festival Committee. The 'Kaisermarsch' was performed under the direction of Professor Rossberg, to which succeeded the final chorus in the 'Meistersinger,' 'Ehrt eure deutschen Meister.' Kommerzienrath Leichner delivered a short address, and then at the moment of the unveiling the 'Wachet auf,' from the 'Meistersinger,' sounded forth from choir and orchestra. The work of the sculptor, Professor Eberlein, has been much admired. Various concerts were given, but it is not in the concert room that Wagner can be duly honoured. Into the scheme of these concerts, and into the treatment by no means decorous of foreign composers resulting in their withdrawal from participation in the event, we need not enter. The first concert, given under the direction of Hofkapellmeister Carl Pohlig, of Stuttgart, illustrated the development of instrumental music from Gluck to Wagner; a second, under the direction of Hofkapellmeister H. Riedel, of Brunswick, was devoted to Schubert, Spohr, Mendelssohn, and Brahms; and the third, conducted by Kapellmeister Gustav Kogel, of Frankfort-on-Main, to Berlioz, Liszt, Peter Cornelius, and Richard Strauss. The most fitting homage paid to Wagner was however the excellent performance on the Friday evening of 'Die Meistersinger,' under the able direction of Dr. Richard Strauss.

The conclusion of the Biographical sketch of Vincent Novello is unavoidably held over till the December issue.

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Fortunate indeed are the musical students at the University of Edinburgh. Here is the bill of fare which Professor Niecks has arranged for their delectation during the present Session:—

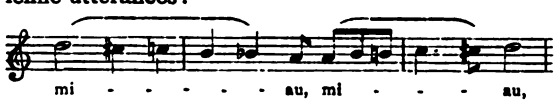
UNIVERSITY HISTORICAL CONCERTS.

Under the Direction of the Professor of Music.

1. November 18.—A recital of original pianoforte duets, interspersed with songs by Adolph Jensen. Performers: Messrs. Arthur Dace and Francis Gibson, and Miss Marion Richardson.
2. December 16.—Concert of wind-instrument music. Performers: The Queen's Hall Wind-instrument Quintet.
3. January 20.—A Liszt pianoforte recital. Performer: M. Paul Della Torre.
4. February 3.—The Waltz, from the 18th to the 20th Century. Performers: An orchestra of thirty players from the Scottish Orchestra.

A very interesting scheme, upon which the Professor and his audiences may be congratulated (especially having regard to the subject of the last concert) in *toto*.

The *Musikhandel und Musikpflege*, published in Leipzig, gives a summary of musical publications issued by German houses during the year 1902. Of instrumental works there were 7,383, of vocal music 4,730, and of writings on music 475—in all 12,588 works!

The fondness of musicians for animals has received many proofs, Wagner and his dog for instance. Cats have awakened the muse of composers. Adam Krieger (1667) to wit, who composed a four-part vocal fugue on the following subject entirely imitative of feline utterances:—

Fifty years ago one Carlo Minasi composed a 'Poor Pussy Polka,' which he dedicated to the Society for the Prevention of Cruelty to Animals. This *Opus* was reviewed in the *Musical World*, the notice ending with these words:—

> The polka, musically speaking, is good—very clever, tripping, and causative. There is an excellent imitation of a cat's mew in the *Coda*, which brings the piece to a categoric conclusion. *Finis coronat.* O Puss!

While on the subject of animals we may again refer to the dog as a companion of musicians. When Wagner paid his first visit to London (in 1839) he brought with him his little wife and his big dog. The animal was soon lost in the streets, to the great distress of Wagner. Great was Wagner's joy, however, when the lost dog burst into barkter on hearing his master's footsteps on the stairs of an hotel in Soho. Dragonetti, prince of double-bass players, used regularly to take his dog into the orchestra of the opera-house. Schneitzhofer, a pupil of Cherubini, had a dog in the orchestra of the Grand Opera in Paris, which possessed the gift of absolute pitch. At the command of his master this musical specimen of the canine tribe would correctly bark the note A. In truth a notable dog. If an A dog, why not a B or a C dog, and so on?—even to the number of eight well-tempered dogs who would bark the scale.

Considering that Mr. Gladstone took so important a part in the Concert of Europe, it is a little disappointing not to find several references to the Art in Mr. John Morley's 'Life' of the great Statesman. So far as we have examined the book, the only mention of music is of the year 1833. Gladstone then was a young man of 24 years of age, when we are told that:—

> He frequented musical parties where his fine voice, now reasonably well-trained, made him a welcome guest, and he goes to public concerts where he finds Pasta and Schröder splendid.

The mirth-provoking authors (Messrs. E. V. Lucas and C. L. Graves) of 'Wisdom while you wait' have followed that sapient volume with an equally funny production in 'England day by day, a guide to efficiency and prophetic calendar for 1904.' (Methuen and Co.) The 'Guide' gives us the following information under the heading 'Scale of appreciation'—

10 deadheads make	-	½ a claque.
1 claque makes	- -	a furore.
10 furores make	- -	1 paying engagement.
50 paying engagements make	- - - -	1 wealthy.
2 pathetic ballads make	- - - -	1 recall.
½ recalls make	- -	1 bouquet.
5 bouquets make	-	'an enthusiastic reception.'

The 'Prophetic Calendar' forecasts the following in the month of October:—

13	TH.	Opening of the Birmingham Musical Festival. Production of choral ballad, *Retaliation*. Words by Goldsmith, music by Sir Howard Vincent.
14	F.	Birmingham Festival, second day. Sullivan's *Cobden Legend*; Berlioz's *Joseph in Africa* symphony; and overture to *L'Inchiesta Segreta*. Conductor, Mr. C. A. Vince.
15	S.	Miscellaneous programme, including: Songs, 'Che farò senza Giuseppe?' and 'The Lost (rubber) Cored,' Mr. A. J. Balfour; solo, 'Ranz des trois Vaches,' Mr. Jesse Collings; and grand scena, 'Revenons à nos moutons,' Princess Te Rangi Pai, of New Zealand.

The prophecy for the 19th of the same month, as an incident of a concert tour (may we say twoer?) of two musicians round the world, undertaken by the 'grave and gay' duettists Messrs. Algernon Ashton and Hayden Coffin, reads thus:—

> Funeral Games.—Dead heat between Mr. Algernon Ashton and Mr. Hayden Coffin in the sack race. Mr. Coffin sings 'Down among the Dead Men,' with accordion obbligato by Mr. Ashton.

A hundred or so equally amusing extracts could be given from this cleverly-compiled brochure, one that will cause many a smile and provoke not a few hearty laughs. The book is a capital shillingsworth.

Biography seems to be rampant on the subject of the late Sir Arthur Sullivan. Three life-stories of him are said to be in preparation from the respective pens of Mr. Vernon Blackburn, of the *Pall Mall Gazette*, Mr. B. W. Findon, a cousin of the composer's, and Mr. H. Saxe Wyndham, Secretary of the Guildhall School of Music. The public will therefore soon be in possession of *five* biographical volumes on Sullivan—two having already been published, in addition to the monograph in Mr. Charles Willeby's 'Masters of English Music,' and the biographical articles in Grove's 'Dictionary' and 'The Dictionary of National Biography.'

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Church and Organ Music.

THE EVENING HYMN.

ITS ORIGIN AND HISTORY.

The Evening Hymn of saintly Bishop Ken is one of the most beautiful in the English language. The remorseless hand of time has not dimmed the lustre of its devotional expressiveness, with the result that this time-honoured sacred lyric is one of the most treasured contributions to the worship-song of the people. Let us, then, glean something that may be of interest concerning its history.

Thomas Ken, born at Little Berkhampstead, Hertfordshire, in 1637, was educated at Winchester College, of which foundation he subsequently became a Fellow, and at New College, Oxford. In the year 1674

BISHOP KEN.

he published 'A Manual of Prayers For the Uſe of the Scholars of Winchefter Colledge.' This book of devotion—which bears on its title-page the motto 'Manners makyth man'—contains the following fatherly advice to the said scholars:—

> Be ſure to ſing the Morning, and Evening Hymn in your chamber devoutly, remembering that the *Pſalmiſt*, upon happy experience aſſures you, that it is a good thing, to tell of the loving kindness of the Lord early in the morning, and of his truth in the night ſeaſon.

This, the first edition of the 'Manual,' contained no hymns, but the inference is that the famous Morning and Evening Hymns written by the good Bishop were printed or written out on separate sheets for the use of the youthful Wykehamists. Their first appearance in print, however, was in a later edition of the 'Manual,' issued in 1695, of which we give the full title:—

> A MANUAL OF PRAYERS For Use of the Scholars of Winchester College. And all other Devout Christians. To which is added three Hymns for Morning, Evening, and Midnight; not in former editions: By the Same Author. Newly Revised.
>
> London, Printed for Charles Brome at the Gvn, at the West End of St. Paul's Church, 1695.

It will be observed that no author's name is given in the above title; but the 'Manual' and its three Hymns were undoubtedly from the pen of Thomas Ken. The 'Morning Hymn' is the well-known lyric beginning 'Awake, my soul, and with the sun'; but it is with the Evening Hymn that we have to do. The first line originally stood:—

> Glory to Thee, my God, this night.

a reading still retained in some hymnals. Bishop Ken, however, in the 1709 edition of his Winchester 'Manual,' revised the text and in so doing caused the hymn to commence:—

> All praise to Thee, my God, this night.

It has been pointed out that the words 'All praise' were frequently used by the old prelate in his sacred writings. The hymn originally consisted of twelve stanzas, including that magnificent Doxology and unrivalled pæan, 'Praise God from whom all blessings flow.' At the first appearance of the hymn in print there was a curious misprint in its second line, which read 'For all the blessings of the *night*,' instead of '*light*'! The verses usually omitted (7 to 11) are so quaint as to justify their insertion here:—

> 6. Dull Sleep, of Sense me to deprive,
> I am but half my time alive:
> Thy faithful lovers, Lord, are griev'd
> To lye so long of Thee bereav'd.
>
> 7. But tho' sleep o'er my frailty Reigns,
> Let it not hold me long in Chains;
> And now and then let loose my Heart,
> Till it an Hallelujah dart.
>
> 8. The faster sleep the Senses binds,
> The more unfetter'd are our minds;
> O may my Soul from matter free,
> Thy loveliness unclouded see!
>
> 9. O when shall I in endless Day
> For ever chase dark Sleep away,
> And Hymns with the Supernal Choir
> Incessant Sing, and never tyre!
>
> 10. O may my guardian while I sleep
> Close to my Bed his Vigils keep
> His Love Angelical inſtil,
> Stop all the Avenues of Ill.
>
> 11. May he cœlestial joy rehearse,
> And thought to thought with me converse,
> Or in my stead all the Night long,
> Sing to my God a Grateful Song!
>
> 12. Praise God from whom all blessings flow, &c.

We may now turn to a consideration of the *music*, that which is associated, and worthily associated, with Bishop Ken's words, in the tune known as 'Tallis Canon.' To trace its origin we must look at a Psalter versified by Matthew Parker, the second Protestant Archbishop of Canterbury. This book, issued in or about the year 1560, was entitled:—

> The whole Psalter translated into English Metre, which contayneth an hundreth and fifty Psalmes. . . . . Imprinted at London by Iohn Daye, dwelling ouer Aldersgate, beneath S. Martyns.
>
> *Cum gratiâ et privilegio Regiæ maieſtatis. ſer Decennium.*

This Psalter never came into general circulation. It is an exceedingly scarce book, and the very few copies now in existence are doubtless the remains of a small number given to select persons, and consequently they were carefully preserved. Near the end of the Psalter we find the following quaint information given under the heading 'For the Coniunction of Psalmes and tunes':—

> First ye ought to conioyne a sad tune or ſong, with a sad Pſalme, And a joyfull tune and ſonge wyth a joyfull Pſalme, And an indifferent tune and ſong, with a Psalm which goeth indifferently. . . .

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Equally quaint are the words of the Archbishop concerning the character, poetic genius, and skilled musicianship of King David:—

> David . . . was a Chriſtian deuine in ſprite, a perfecte Poete in hys Metre, and an expert muſicio in ordering of his inſtruments, and ſetting of his tunes agreably.

No less interesting are the concluding pages of this old Metrical Psalter, attributed to Archbishop Parker, as they contain eight tunes and a supplemental tune,

all composed by worthy Thomas Tallis. Concerning 'The nature of the eyght tunes' we are told:—

> The firſt is meeke: deuout to ſee,
> The ſecond sad: in maieſty.
> The third doth rage: and roughly brayth.
> The fourth doth fawne: and flattry playth,
> The fyfth deligth: and laugheth the more,
> The ſixt bewayleth: it weepeth full ſore;
> The ſeuenth tredeth ſtout: in froward race,
> The eyghte goeth milde: in modeſt pace.

To this interesting description succeeds the following direction, doubtless in the words of Tallis himself:—

> The Tenor of theſe partes be for the people when they will syng alone, the other parts, put for greater queers, or to ſuche as will syng or play them priuatelye.

The 'eyghte' tune, which 'goeth milde: in modeſt pace' (organists, please note) is the original of 'Tallis Canon.' It is there assigned to Psalm lxvii. in this metrical form:—

> God graunt wyth grace, he vs imbrace,
> In gentle part, bleſſe be our hart:
> With louing face: ſhyne he in place,
> His mercies all: on vs to fall:
> That we thy way: may know al day:
> While we do faile, this world ſo fraile:
> Thy healthes reward: is nye declard:
> As playne as eye, all Gentils ſpy.

This eight-line verse necessitates the repetition of each line of Tallis's canonic tune. The canon starts in the tenor, not in the soprano as we now sing it.

The last page of Archbishop Parker's Psalter contains a curious wood-cut which we reproduce. It represents John Daye, one of the earliest of English music-printers, as a skeleton, recumbent on a tomb. From out the Daye skeleton grows the tree of virtue. The accompanying maxim reads: 'Virtue will continue after death, even though death quickens its pace *day by day*.' Mr. John Daye, the most eminent music-printer of that early period, was rather fond of these punning conceits; a motto used by him reads 'Arise, for it is Daye!'

The reduction of 'Tallis Canon' into a four-line tune was the work of Ravenscroft. Here is the title of his book:—

> The Whole Booke of Psalmes: with the Hymnes Evangelicall, and Songs Spiritvall. Compoſed into 4 parts by ſundry Authors, to ſuch ſeuerall Tunes, as haue beene, *and are vſually ſung in England, Scotland, Wales*, Germany, Italy, France, and the Nether-lands. Neuer as yet before in one volume published.
>
> Also: 1. A briefe Abſtract of the Prayſe, Efficacie, and Vertue of the Psalmes.
>
> 2. That all Clarkes of Churches, and the Auditory, may know what Tune each proper Pſalme may be ſung vnto.
>
> Newly corrected and enlarged by *Tho: Rauenſcroft* Bachelar of Muſicke.
>
> *Gloria in excelſis Deo.*
>
> Printed at London for the Company of Stationers. 1621.

Ravenscroft's Preface is addressed

> To all that have *Skill*, or *Will* vnto *Sacred Musicke*, I wiſh Concord among *themſelues*, with God, and with their owne Consciences.

After addressing his readers as 'Harmonicall Brethren,' he goes on to say:—

> I haue here vndertaken with no ſmall labour, and charge, to bring the Tunes of the Psalmes, Hymnes Euangelicall, and Songs Spirituall, (as they are vſually ſung throughout Great Brittaine) into one entire volume; which are ſo Compoſed, for the moſt part, that the vnskilfull may with little practice, be enabled to ſing them in parts, after a plauſible manner.

The reference to the plauſible manner' of the 'vnskilfull' strikes one as being a little funny. The old Psalmodist in concluding his address thus subscribes himself to his 'Harmonicall Brethren':—

> Your well according and
> beſt wiſhing Brother,
> THO. RAUENSCROFT.

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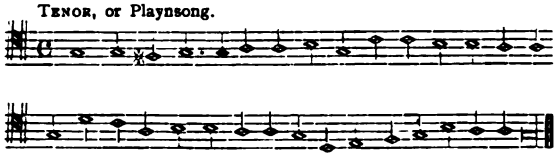
The shortened form of the tune appears in Ravenscroft as follows:—

A Psalme Before Morning Prayer. T. Tallis.

Canon. 2 parts in one.

Tenor, or Playnsong.

As in Archbishop Parker's Psalter, the canon starts in the tenor.

THOMAS TALLIS.

(From Mr. Myles B. Foster's 'Anthems and Anthem Composers.' By his kind permission.)

So perfect is the mating of the words and music of the Evening Hymn that one is naturally inclined to think that Thomas the divine, and Thomas the musician, must have fraternized and collaborated in producing a perfect thing. But more than a century separated their respective careers, and it was not until the year 1732 (so far as at present known) that the blending of hymn and tune took place, and then in a collection entitled:—

> The Harmonious Companion: or, The Psalm-Singer's Magazine: Being a different Tune to each Psalm in Four Parts, Cantus, Contra-Tenor, Tenor and Bass. Collected from Mr. Thomas Ravenscroft, and others. With Several Tunes never before Publish'd. Also, several Hymns and Anthems.
>
> . . . . . .
>
> Collected by B. Smith: and corrected by W. P. Prelluer.
>
> . . . . . .
>
> London: Printed by W. Pearson . 1732.

It is there headed 'An Evening Hymn—A Canon Two in one.' John Wesley included the tune, though in an altered form of its melody, in his 'Foundery' collection of tunes (1742), where it is assigned to the hymn, 'Jesus, Thy blood and righteousness.' Various subsequent tinkerings of 'Tallis Canon' obliterating all traces of the canon, have taken place from time to time, but modern editors have happily restored this simple strain to a close approximation of the form in which Tallis wrote it.

Thus we have endeavoured to give an outline of the history of a hymn and tune which have touched the hearts of millions of worshippers—a sacred song, which in the direct utterance of its tender breathings, no less than in the devotional strain which forms its true counterpart, will long continue to hold an honoured place in the worship-song of all Christian congregations.

SIR WALTER PARRATT ON CHURCH MUSIC.

Church music found a place in the proceedings of the Church Congress held at Bristol from the 11th to the 18th ult. An interesting discourse on the subject by the Rev. Prebendary Bevan was followed by what is described as an 'entertaining' paper, read by Sir Walter Parratt, whose wise remarks were reported in *The Times* as follows:—

In what were called well-appointed services, he said there was scarcely room left for the worshipper to use his own voice. There was music everywhere—it had appropriated for itself every word which was assigned to the congregation. Though this monopoly of the service by music was not unnatural in the desire to make worship artistic and attractive, and was doubtless due to good motives, it should not be forgotten that there were still, and would always be, unmusical souls. Many of these, fortunately, were aware of their deficiencies, but there were others who at all costs desired to take part in the service. There was too often no place for such persons to share in the proper sphere of work of the congregation with satisfaction to themselves and comfort to others. The unmusical surely deserved some consideration; and it would, on the whole, in many cases be better to read the Creeds and the Confession and some of the prayers, for no musician could attach any value to the monotonous intoning of which we had far too much. English Churchmen, unfortunately, had been too often deprived of the power of joining in the service in their natural voices. The attempt was often made, but after a sentence or two the whole congregation was apt to drift into the dreary drone with which they were all so familiar, and which was so depressing. Nor did the clergy escape the infection, and it was rare indeed to hear the Lessons read with an easy and expressive intonation of the voice. Like the laity of whom he had been speaking, there were many excellent clergymen who laboured under the mistaken idea that they had an ear for music. The sooner they were undeceived the better. It often happened that the organist gave one note and the priest took another. At the same time, it was, in his opinion, desirable whenever it could be done that the Psalms should be chanted and the Canticles also sung to chants. Singing in unison was often recommended as the cure for many ills, but it was open to many objections. If all parish churches were to have choirs—a matter on which he entertained some doubt—the music ought to have interest enough to demand effort and be difficult enough to induce the adult members to give up at least one evening a week to rehearsal. Congregational singing would be facilitated if the choir were near enough to afford support. But in too many cases the choir was placed in a narrow chancel whence the sound emerged very imperfectly. Then the organ was often very badly placed in a hole on the north side of the chancel. The old west-end position was unquestionably the best for the organ, and the choir should be ranged half-way up the nave. However destitute of a voice, there were some people who felt that they were left out in the cold if they made no effort to join in the singing. Such persons were an affliction to their neighbours. He could not understand the feeling, for it was not given to everybody to sing. Not being able to sing himself, he did not when he was a member of a congregation feel constrained to disturb by his harsh voice the devotions of those who sat near him. All these questions were

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difficult and demanded different answers according to circumstances. He was no believer in the grievances of congregations; they were largely imaginary. As a rule they were a lazy, listless set who might do much more than they did. Seeing a number of people paid more or less to do their work, they did not trouble themselves to respond, and thoughtful Church people must often feel that it would be better to abolish choirs altogether or else to distribute them throughout the church. The unfortunate organist and choir were often unjustly blamed, and the clergy would do well if they addressed strong remonstrances to the people for their apathy and lethargy.

'The Parish Choir Manual' (Novello) is one of those handy books whose usefulness is in inverse ratio to the cost thereof. It contains the Canticles (set to various chants), Responses, Litany, Final Amens, Vesper Hymns and Vestry Prayers, together with accompaniments to the Lord's Prayer and Apostles' and Nicene Creeds. The 'Manual' has in it all the elements which should ensure its acceptance for use 'in quires and places where they sing.'

Mr. Henry Frowde sends us from the Oxford University Press 'A Kalendar of Hymns Ancient and Modern for the year of grace 1904,' compiled by the Rev. R. S. George. This useful little book of reference, which also contains a Table of Lessons, would seem to be indispensable to clergy and organists in the not altogether easy task of making a judicious selection of hymns for Sunday and daily services.

Mr. E. H. Thorne announces another series of four Bach Organ Recitals at St. Anne's Church, Soho, on the Saturday afternoons in November, at 3.30 p.m. As heretofore the scheme is a most commendable one; it includes some of the magnificent Choral Preludes composed by the great Cantor, in addition to a judicious selection of the immortal Fugues.

ORGAN RECITALS.

Dr. A. L. Peace, Congregational Church, Waterloo, near Liverpool.—Toccata (B minor) and Scherzo (E major), *E. Gigout*. Opening of the new organ built by Messrs. Lewis and Co., Ltd.

Mr. Arthur Hill, Oaklands Congregational Church, Shepherd's Bush.—Fanfare, *Lemmens*.

Mr. Chastey Hector, St. Michael's, Handsworth.—Fantasia and Fugue in E minor, *W. T. Best*.

Dr. Varley Roberts, Wesley Chapel, Halifax.—Minuet and Trio, from Symphony in G minor, *Sterndale Bennett*.

Mr. R. H. Turner, Parish Church, Portsmouth.—Andante con moto, *W. S. Hoyte*.

Mr. Louis H. Torr, Parish Church, Emsworth.—Sonata in D minor, *J. Frederick Bridge*.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—Marche Pontificale, *Lemmens*.

Mr. H. Mozart Sheaves, Moss Side Baptist Church, Manchester.—Fantasia in E minor, *Stainer*.

Mr. Arthur S. Manfield, Canal Street United Free Church, Paisley.—Commemoration March, *John E. West*.

Mr. Harry Bingham, Wesleyan Church, Blundellsands.—Choral March, *Dudley Buck*.

Dr. A. Madeley Richardson, St. Lawrence Church, Whitchurch.—Concerto in G minor, *Handel*.

Mr. Frank Pullein, Wrexham Parish Church.—Sonata in the style of Handel, *Wolstenholme*.

Mr. C. H. Moody, Ripon Cathedral.—Prelude and Fugue in F sharp minor, *E. H. Thorne*, and Toccata, *Purcell*.

Mr. William Cooke, All Saints', Sutton, St. Helen's.—Invocation in B flat, *Guilmant*.

Mr. Ernest H. Smith, St. Bede's, Liverpool.—Andante in D, *Silas*.

Mr. J. Robinson, Parish Church, Benwell.—Hommage à Mozart, *J. B. Calkin*.

Mr. Arthur C. Tattersall, St. Alphege, London Wall.—Poco adagio in D, *Smart*.

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. H. Maitland Barnes, Holy Trinity Church, Halstead, Essex.

Mr. J. W. Barron, St. Alphege Church, Lower Edmonton.

Mr. Walter Blount, Holy Trinity Church, Scarborough.

Mr. A. Hampton Brown, St. Simon Zelotes Church, Upper Chelsea.

Mr. A. Chatfield, Parish Church, Kidderminster.

Mr. J. F. Cryer, St. John's, Waterloo, Liverpool.

Mr. A. W. Fletcher, North Adelaide Baptist Church, South Australia.

Mr. W. Johnson, St. George's Church, Altrincham.

Mr. C. G. Leopold Kimber, Parish Church, Earlsfield, Wandsworth.

Mr. Sydney H. Lovett, Parish Church, Harrow Weald.

Mr. J. Wellard Mathews, Woodgrange Wesleyan Church, Forest Gate.

Mr. R. J. Pitcher, St. Swithin's Church, Cannon Street, City.

Mr. John Pullein, St. Peter's Church, Harrogate.

Mr. E. Hadfield Sidebottom, and Mr. W. P. Fairclough, organist and choirmaster respectively of Holy Trinity Church, Shaw, Oldham.

Mr. F. Stapledon-Hiley, Union Church, Valparaiso.

Mr. Percy Taylor, St. Paul's Church, Southsea.

Mr. Arthur Goundry (Bass), St. Anne's Church, Soho.

THE BIRMINGHAM MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENTS.)

Dr. Edward Elgar's eagerly-expected Oratorio 'The Apostles' was produced in the Town Hall, Birmingham, on Wednesday morning, October 14. It came to triumph and to stay; of this we have not the least doubt. History can show but few oratorios which have enriched the world's vast store of music with so much that is both new and beautiful as 'The Apostles' will eventually prove to have done. Unless we are greatly mistaken, it will be considered the most remarkable contribution to sacred art since Brahms's 'German Requiem.' Its originality is so great and rare that some time may elapse ere the full significance of the work is realized. For it has this in common with many of the greatest and most original creations in our Art, viz., that closest familiarity with every detail is necessary ere all its mysterious depths can be fathomed, and its many beauties appreciated. Moreover, 'The Apostles' is a work destined and worthy to move and elevate countless thousands now and in time to come—a work which will grow from year to year in the estimation and love of the people, for it brings anew, and in the lofty language of a master's noblest music, an old yet ever-welcome story.

Of the libretto nothing need be said in this place, since it has already been dealt with by more competent hands in previous issues of this journal. To deal with the music in anything like adequate detail would require many pages, for its newness is evident in almost every bar, and a treatise would be needed to do justice to the mere technical part of the composer's masterful workmanship. Dr. Elgar's most striking development since 'The Dream of Gerontius' lies in his complete surrender to the Wagnerian method of using the Leitmotif. The Oratorio bristles with representative themes; they are employed with a freedom which rivals that of the deftest of post-Wagnerian composers. In carrying out his design he has not, however, been consistently successful. There are a few isolated passages where the Leitmotif has been a fetter rather than a

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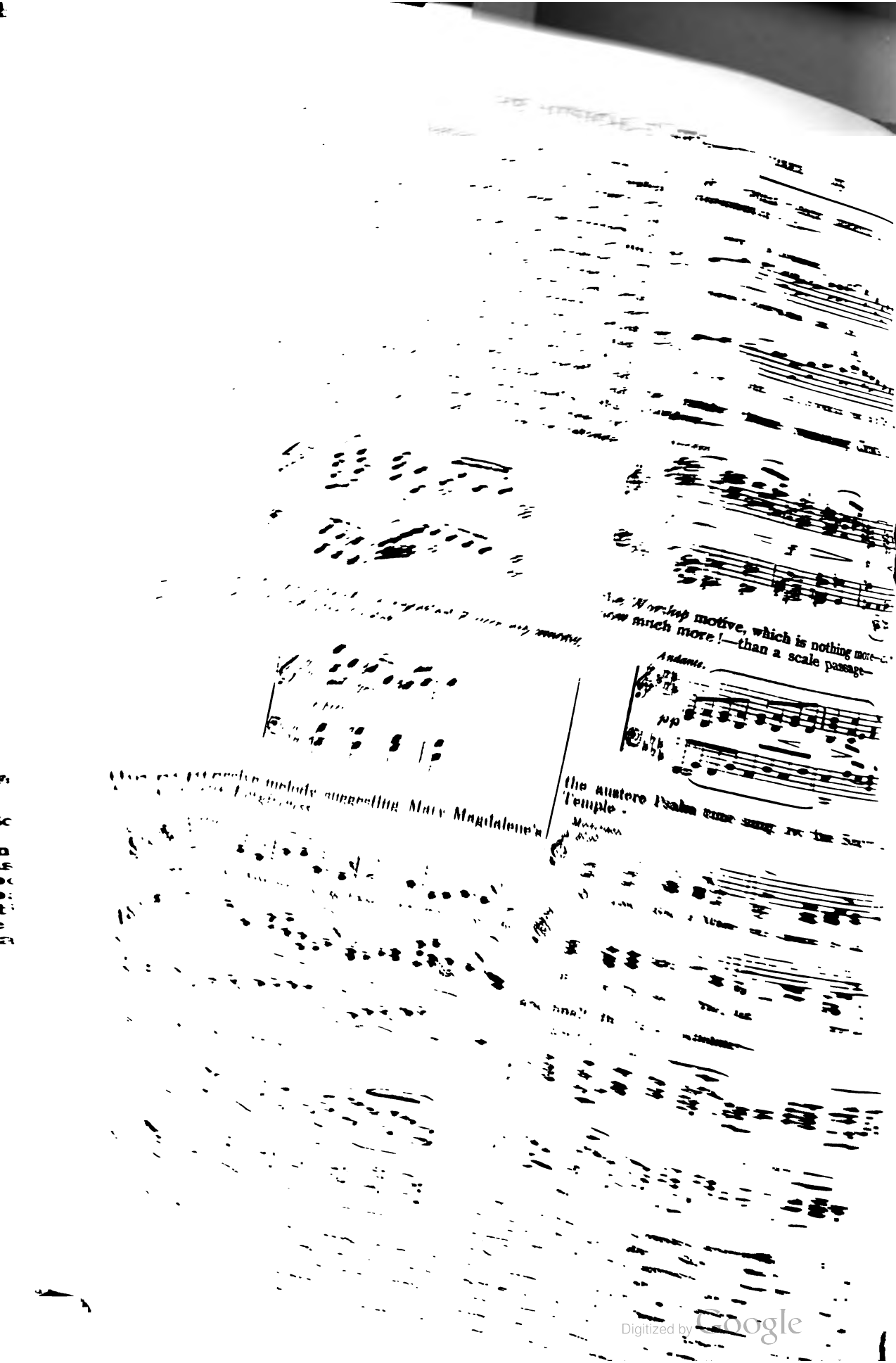

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the radiance of the first Easter morn, or the splendour of the Ascension, each picture is true, and in each the composer creates atmosphere.

But these are mere details of technique. It is the spirit breathed into the composer's new forms which will matter most, and which will decide the fate of the new Oratorio. Is it a life-giving spirit, and can his strains move as they can astonish? Assuredly, yes! At the first performance, as scene after scene was unfolded, the master held the sympathetic listeners as it were in the hollow of his hand; their emotions responded willingly to his every emotion.

The Prologue, 'The Spirit of the Lord is upon me,' a highly effective and deeply impressive movement, sounds at once the note of mysticism which is such a remarkable feature of Dr. Elgar's sacred art, but which in this new work assumes a healthier, manlier character than before. Passing rapidly over the various sections of the Oratorio, reference must be made to the mystic, pre-Raphaelite beauty of the 'In the mountain—night,' a picture full of symbolism and holy calm; the music illustrating the Dawn, with the *Watchers* on the Temple roof greeting the rising sun; the broadly melodious morning Psalm (founded on an ancient Hebrew melody); the gorgeous orchestral picture illustrative of a sunrise over Jerusalem, and symbolic of the realization of Christ's prayer in the night watches. There follows the highly original, complex ensemble, 'The Lord hath chosen them,' in which the Apostles first appear and give utterance to the new faith that is in them, and Christ, in dignified and solemn phrases, makes the pronouncement, 'Behold, I send you forth: he that receiveth you, receiveth Me,' &c. Then we reach the peaceful scene 'By the Wayside,' a gem of unaffected expression, of peace and happiness; and, in strong contrast, the wonderful 'By the Sea of Galilee'; *Mary Magdalene's* grief, poured out in accents of bitter anguish; the weird 'Fantasy,' a vague, reluctant remembrance of her past days; the exciting 'Storm' episode (a superb page of graphic delineation); *Mary Magdalene's* conversion (to strains of pathetic tenderness and an accompaniment of rare polyphonic complexity and beauty); *Peter's* 'Thou art the Christ,' &c., and the Lord's pronouncement 'Thou art Peter, and upon this rock,' &c.; the consoling words of *Mary the mother of Christ*, set to music of ineffable sweetness, and the final chorus to Part I., 'Turn ye to the stronghold,' filled with a calm dignity, and with a message of peace and hope all its own.

Part II. opens with an Introduction of almost tragic solemnity, thus forming a natural prelude to the scene of the Betrayal, with its sub-divisions 'In Gethsemane'; 'In the Palace of the High Priest' (containing a little chorus for female voices 'And the Lord turned,' in which the limits of expression would almost seem to have been reached). Next, the 'Temple' scene, during which *Judas* pours out his remorse in declamatory phrases of dramatic intensity; then the great scene 'Without the Temple,' rich in subject-matter and in the interest appertaining to the powerfully treated tragedy of the traitor's end. A return to reverential simplicity is made in the section 'Golgotha,' where the Atonement is briefly referred to in a few bars pregnant with meaning, the subsequent short dialogue between *Mary the mother of Christ* and *John* telling of a grief almost too deep for words in accents of masterful restraint, yet heart-moving pathos. The scene 'At the Sepulchre' is a masterpiece of unaffected, tuneful simplicity. 'The Ascension' sets a crown upon the whole, for it is a movement to which the term 'inspired' may be safely applied—a structure of vast proportions, remarkable design, and wonderful effect, greatly varied in the style and significance of its various sections, but breathing in every bar the word sincerity. To conclude: 'The Apostles' is likely to take its place as the great Oratorio of the present generation, and to hold that proud position until it is usurped by an even greater and nobler work.

The performance was splendid. Chorus and orchestra gave of their best, and the soloists—Madame Albani (*The Angel* and *Mary the Blessed Virgin*), Miss Muriel Foster (*Mary Magdalene*), Mr. John Coates (*John*), Mr. Kennerley Rumford (*Peter*), Mr. Andrew Black (*Judas*), Mr. Ffrangcon-Davies (*Jesus*)—were as fine a sextet of singers as could be brought together. Dr. Elgar, who conducted, was on his appearance greeted with tumultuous applause, and at the end was recalled again and again by one of the largest audiences ever attracted to a Birmingham Festival by a Novelty.

The sole novelty of the Festival having been discussed, the rest of the music, being for the most part familiar, does not require detailed notice. The opening morning was, as usual, devoted to Mendelssohn's 'Elijah,' and it must be acknowledged that if in other cities it would be well sometimes to select 'St. Paul' by way of variation, or one of Handel's neglected oratorios, Birmingham takes proper pride in regularly repeating an oratorio which is the only work of the kind written in the 19th century which has survived. The music being so well known, the Festival choir started advantageously on its arduous week's work. The singing was extremely fine. Dr. Richter conducted with a firm hand, though not perhaps with the sympathy which Mendelssohn's music so essentially demands. In the evening Sir Charles Villiers Stanford conducted a work of his produced at the Birmingham Festival of 1889, a setting for soli, chorus and orchestra of Tennyson's ballad, 'The Voyage of Maeldune.' In the six pictures representing respectively the Isle of Silence, of Shouting, of Flowers, of Fruits, of Fire, and of Witches, the composer found opportunities for exhibiting his skill as a tone-painter; there are also good, realistic effects. Some of the writing for the solo voices is smooth and effective. As a whole, however, the work lacks warm inspiration: it is well-made, yet somehow or another one cannot get rid of the fact that it is made.

Wednesday was devoted almost exclusively to British composers. As noted above, the morning was occupied with Dr. Elgar's oratorio. The evening programme commenced with Sir Arthur Sullivan's 'The Golden Legend,' of which an excellent performance was given, Dr. Richter bringing out effectively the various points of importance in the orchestration. The singing of 'O gladsome Light' was beautifully smooth and expressive; the pitch, however, was not maintained to the end. After a brief interval, Dr. F. H. Cowen came forward and conducted his orchestral poem, 'A Phantasy of Life and Love,' written for and produced at the Gloucester Festival of 1901, a work in which the composer shows consummate skill in the handling of an orchestra; moreover there is poetry and imagination in the music. It is an effective 'dream-picture of life, with its passions and emotions, hopes and aspirations.' The composer met with an enthusiastic reception.

On Thursday morning the 'Messiah' was performed. Dr. Richter's interest in 'Elijah' does not appear to be great; that in Handel's oratorio still less. He made practical acquaintance with both works after his tastes had been formed, and those

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tastes lie, as is well known, in the direction of orchestral music, notably that of Beethoven and Wagner. The rendering of the 'Messiah' was formal and cold, and from various uncertain moments we conclude that little time had been devoted to its rehearsal. In the evening the eminent conductor was quite in his element with Berlioz, Liszt, and Wagner. First came the 'Harold in Italy' Symphony. The first and last movements may not be very convincing, but the 'Marche des Pélerins' and the 'Sérénade' are full of character and charm, and the scoring is delightfully picturesque; they were rendered with rare delicacy. The Liszt setting of Psalm xiii.—introduced into England by Walter Bache at his concert given in St. James's Hall on February 28, 1873—is an interesting work. Some of the music may be rather secular in character, but it is fresh and spontaneous. Choral Societies in search of an unhackneyed work ought to welcome it. The tenor solo was well sung by Mr. William Green. Sir Hubert Parry's 'Blest Pair of Sirens' was splendidly rendered, the composer conducting. For Strauss's symphonic poem 'Don Juan,' the 'Vorspiel and Liebestod' from 'Tristan' was substituted. A magnificent performance of the 'Meistersinger' Overture concluded the concert.

Friday was a red-letter day for choir and orchestra. In the morning Bach's Mass in B minor was performed. At the opening the choir seemed to be feeling the effects of the hard work of the week, but the singers recovered, and the colossal choruses were superbly rendered. The 'Et incarnatus' and the 'Crucifixus' were sung most impressively, and of the other choruses, the 'Cum sancto spiritu,' the 'Et resurrexit' and the 'Sanctus' with magnificent and at times overwhelming power. The evening concert commenced with Bruckner's Te Deum, performed on this occasion for the first time in England. The work was discussed by the present writer in his account of the Duisburg Festival which appeared in The Musical Times of July last. This was followed by Dvorák's 'Symphonic Variations,' and then we listened to that soul-stirring work, Brahms's Rhapsody (Op. 53) for alto solo, male chorus and orchestra, which was rendered with true nobility, Miss Muriel Foster singing the solo portion with artistic skill and genuine feeling. The performance of the Choral Symphony was one of the finest ever given in this country: the instrumental movements were splendidly played; the quartet of solo singers—Miss Agnes Nicholls, Miss Muriel Foster, Mr. William Green and Mr. Andrew Black—irreproachable; while the chorus covered itself with glory, and in so doing bore testimony to the skill of the Festival chorus-master, Mr. R. H. Wilson. This was the last work in the programme; anything after it would have proved an anti-climax.

The complete list of solo-vocalists is as follows:—Madame Albani, Miss Agnes Nicholls, Madame Clara Butt, Miss Muriel Foster, Madame Kirkby Lunn, Mr. Ben Davies, Mr. William Green, Mr. John Coates, Mr. Andrew Black, Mr. Kennerley Rumford, and Mr. Ffrangcon-Davies. A word of praise is due to Mr. C. W. Perkins, organist of Birmingham Town Hall, for the good service he rendered as organist throughout the Festival.

Theodor Kirchner, the composer of many well-known pianoforte pieces, died at Hamburg on September 19 at the ripe age of eighty. In 1843 he became a pupil of the Leipzig Conservatorium, and, in a letter of that year written to his friend Verhulst, Schumann mentions that fact, adding 'his creative talent is the strongest of all,' *i.e.*, the pupils. Schumann subsequently referred ner as 'the most gifted of the young composers.'

MENDELSSOHN'S OVERTURE TO 'A MIDSUMMER NIGHT'S DREAM.'

By Sir George Grove, C.B.

Mendelssohn's Overture to the 'Midsummer Night's Dream' (Op. 21) must not be confounded with his incidental music to that play (Op. 61). The latter, including the Wedding March, was composed in 1842 or 1843, after 'St. Paul,' the 'Hymn of Praise,' the 'Italian' and 'Scotch' Symphonies; and its first performance took place four years only before its author's death. But the Overture was written while he was yet a lad, and still under the wing of Zelter. 'It was composed and put to paper,' wrote his friend Klingemann, 'in 1826: part of the score was written in the beautiful summer of that year, in the open air in the Mendelssohn garden at Berlin, as I can witness from having been present.' Mendelssohn was then mid-way in his eighteenth year.

To this we may add the testimony of the Autograph, which bears the date 'Berlin, 6 Aug., 1826,' and the recorded fact that on November 19 of the same year his friends first heard the Overture played as a pianoforte duet by his sister and himself.* The price which he received for it from the publisher was three louis d'or.

It is now known that the present work is a second attempt. The former one, of which the first half was completed, begun with the four chords and the fairy figure. On these followed a regular prologue to the play, in which the theme quoted below as No. 5 represented the loves of Lysander and Hermia. Nothing else has survived. The many other beautiful and characteristic features of the present work are new, and appear to be mainly the result of the representations of A. B. Marx, then extremely intimate with Mendelssohn, who urged that an Overture should not only be based on the subject of the play, but should adopt it as a programme.†

But whatever the details of the history of the Overture it is doubtless the greatest marvel of early maturity that the world has ever seen in music—probably in any art. 'It must be remembered,' said Wagner, 'that it was written at seventeen; but how finished the form already is!' The Octet (Op. 20) had been composed in the preceding year, and the String Quintet in A (Op. 18) was completed in June, 1826. But astonishing as these two works are in form and ideas for one so young, yet as compositions for stringed instruments they are only like crayon or monochrome—if the comparison may be allowed—when contrasted with the bright, living, moving picture which is presented by the Overture, radiant with every colour of the orchestra.

Beethoven was still alive when the Overture to the 'Midsummer Night's Dream' was completed; alive and at work. The F major Quartet (Op. 135), his last composition, in which after his own fashion he had tried to solve the 'difficult question,'‡ 'To be, or not to be?'—a question soon to be solved for him in quite another manner§—had occupied him all the summer and autumn of 1826, till October 30, when he wrote his name upon it as complete.

(*Continued on page 737.*)

* See the 'Life of Moscheles,' vol. i., p. 136.

† See A. B. Marx's 'Erinnerungen.' Berlin, 1865, vol. ii., p. 230.

‡ 'Der schwergefasste Entschluss'; such is Beethoven's own title to the last movement of the Quartet in F, Op. 135, to two of the subjects of which he has affixed the question and answer, 'Muss es sein?' —Must it be? 'Es muss sein!' —It must be!

§ By his death on the 26th of the following March.

‖ The autograph copy of the separate parts of this Quartet contains the date in the composer's own hand: 'Gneixendorf, am 30 Oktober 1826.' Elsewhere he says, with his own humour: 'Gneixendorf, what a name! It sounds like the breaking of an axle-tree.'

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O Jerusalem, look about thee.

ANTHEM FOR CHRISTMAS.

Baruch iv. 36; Rev. xii. 10; St. Luke i. 32, 33; and a verse of an old Carol.

Composed by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro. BASS (ALL THE BASSES, IF POSSIBLE). *Moderato. Quasi Recit.*

Allegro. ♩ = 138. *rall.* O Je -

ORGAN. *Gt. f*

Ped.

- ru - sa - lem, . . look a - bout thee toward the east, . . and behold the joy that

Sw. mf

CHORUS.

1st SOPRANO. *Allegro. mf* Now - ell, Now - ell, Now - ell, . . Now -

2nd SOPRANO. *mf* Now - ell, Now - ell, Now - ell, Now -

ALTO. *mf* Now - ell, Now - ell, Now - ell, Now -

TENOR. *mf* Now - ell, . . Now - ell . . Now - - -

poco rall.

com - eth un - to thee from God.

poco rall. *Allegro.* *Ch. mf*

Ped. *Man.*

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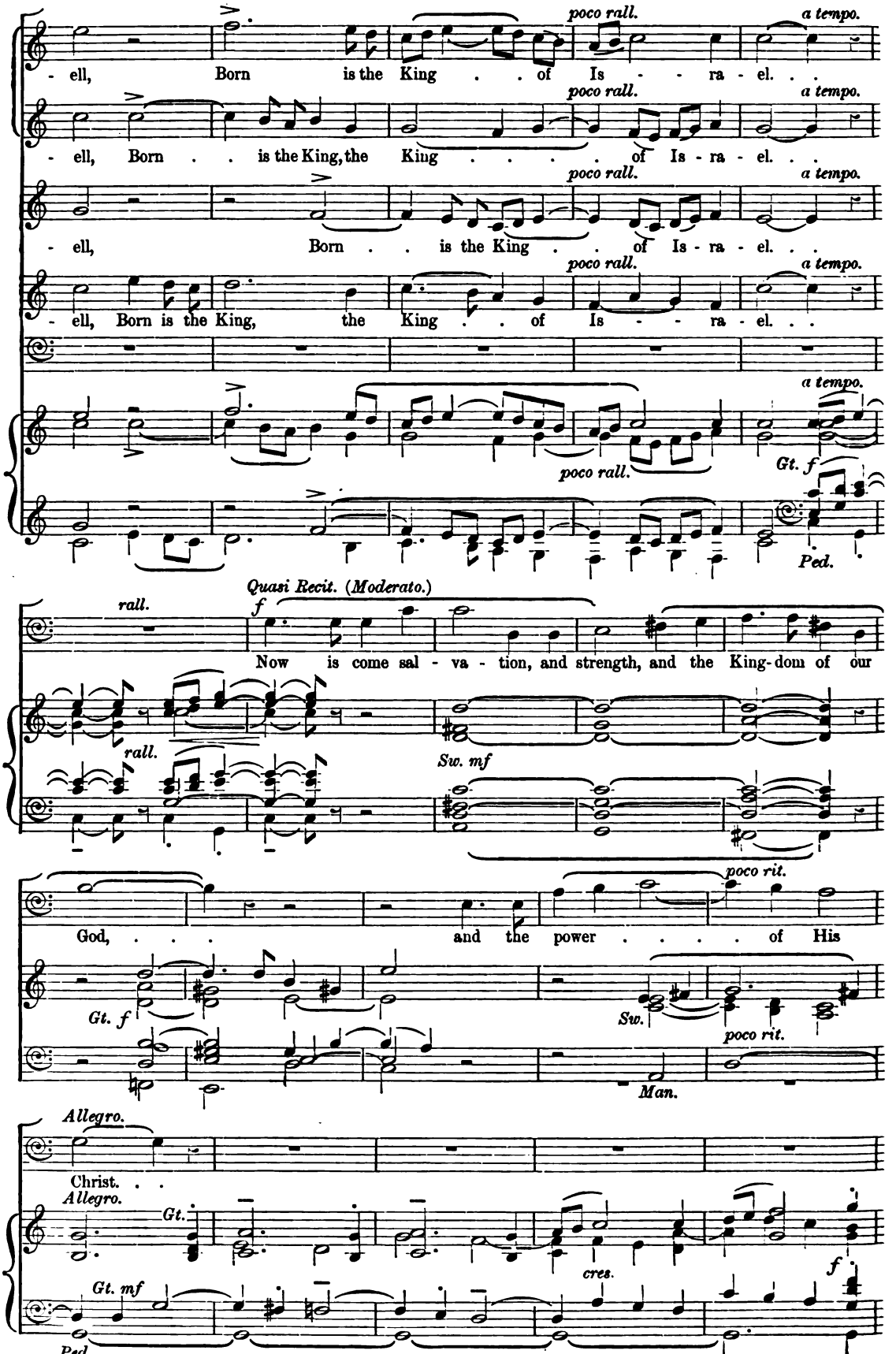
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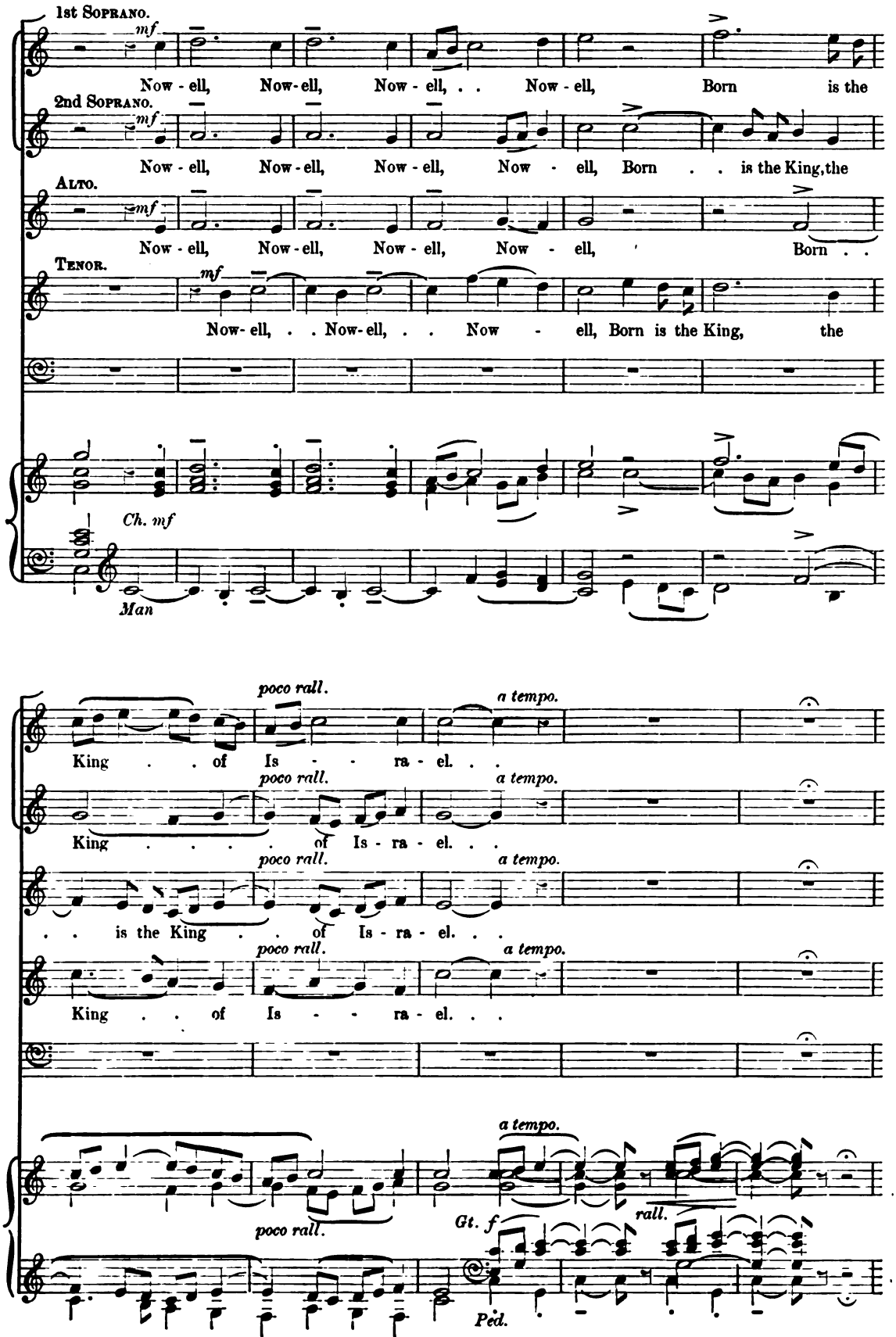
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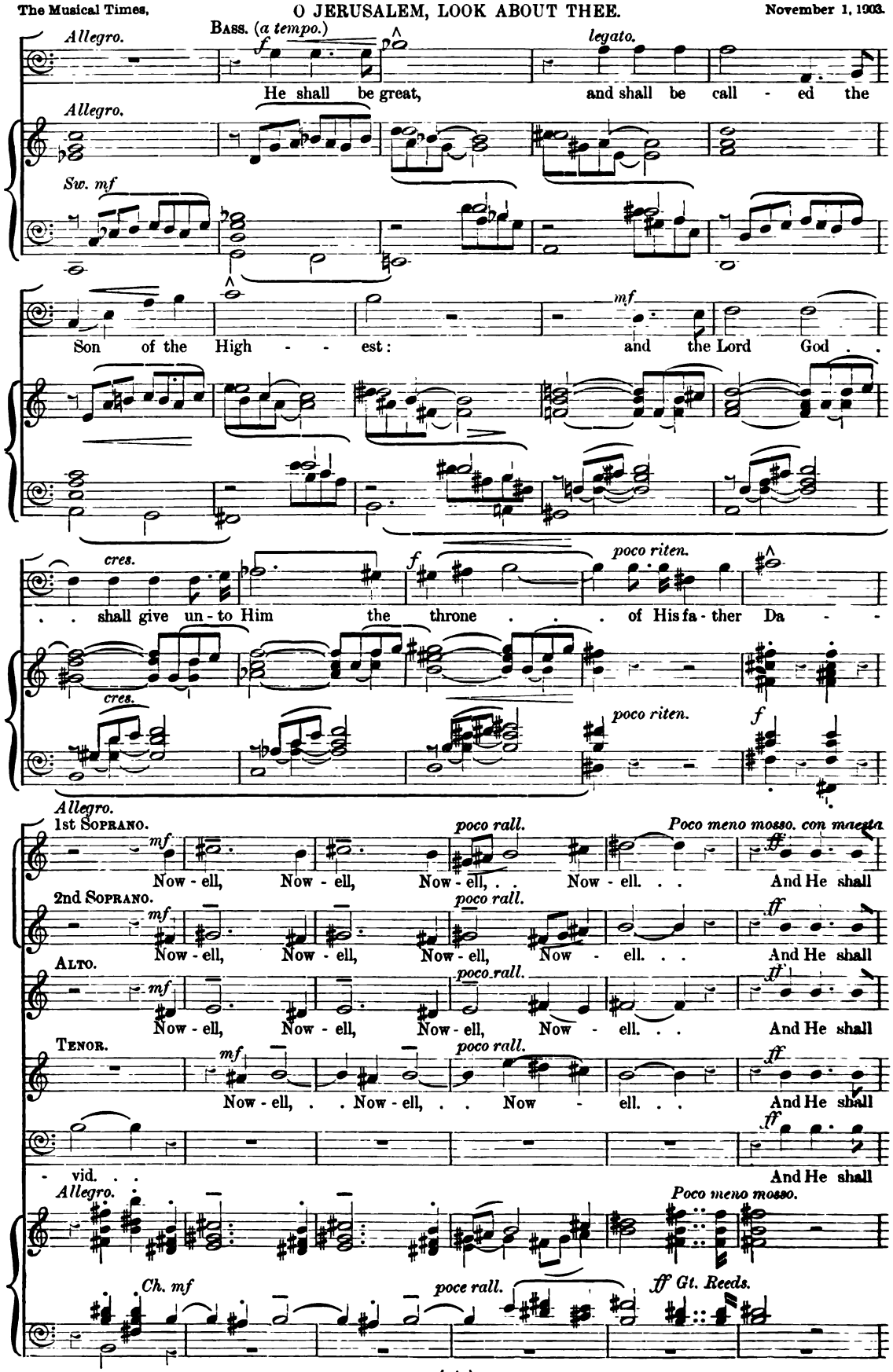
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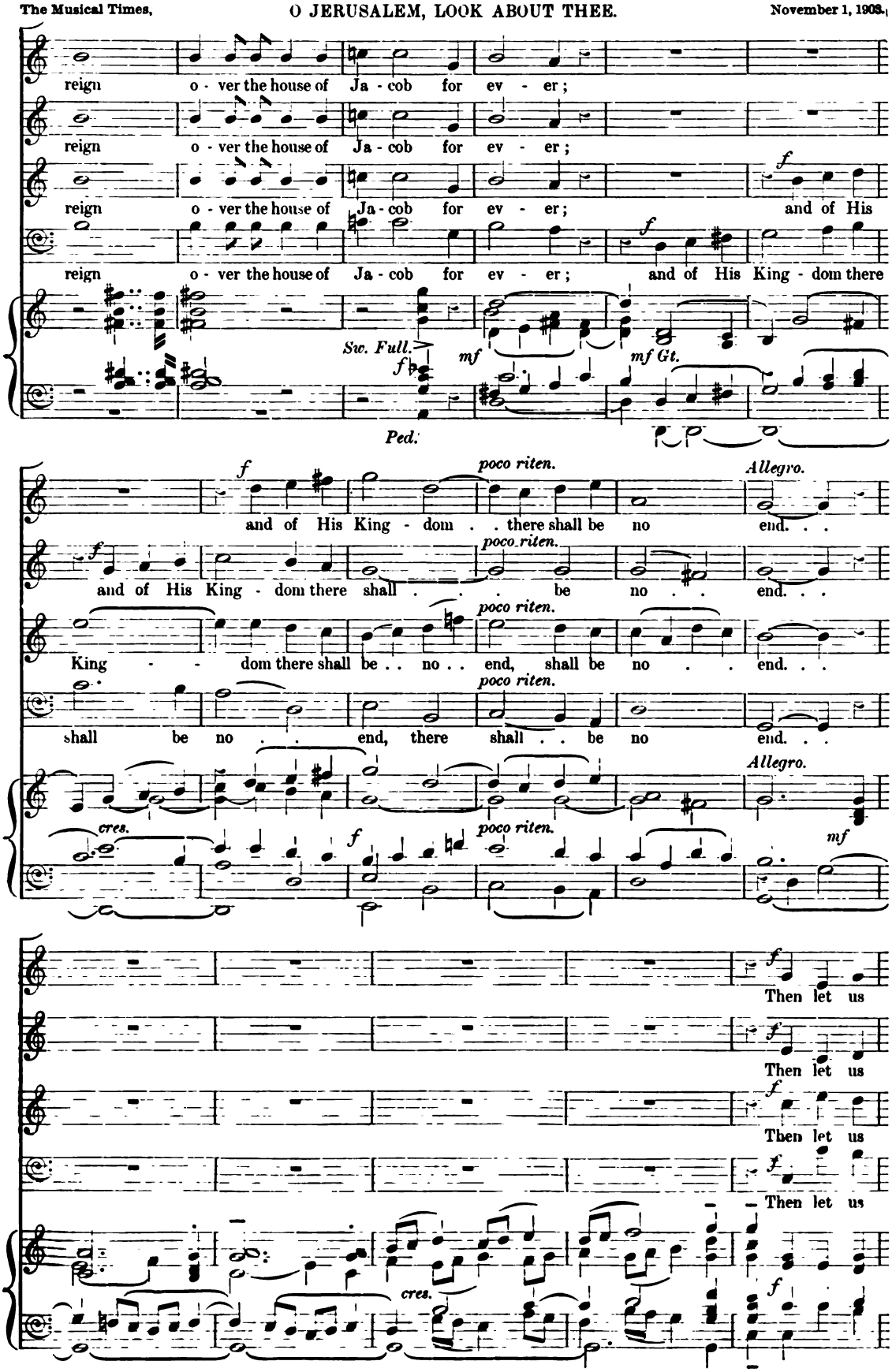
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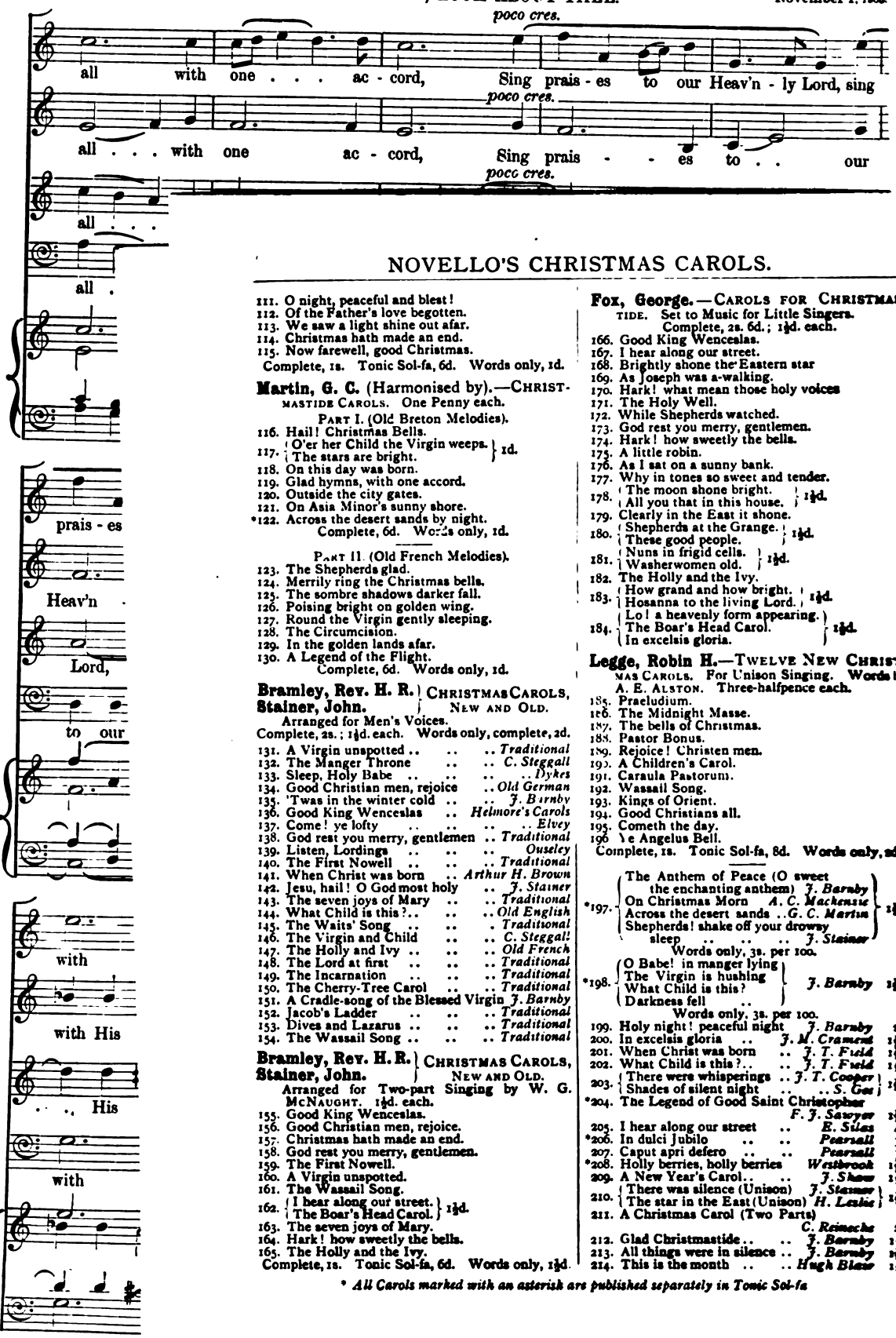
NOVELLO'S CHRISTMAS CAROLS.

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136. Good King Wenceslas .. *Helmore's Carols*
137. Come! ye lofty .. .. .. *Elvey*
138. God rest you merry, gentlemen .. *Traditional*
139. Listen, Lordings .. .. .. *Ouseley*
140. The First Nowell .. .. .. *Traditional*
141. When Christ was born .. *Arthur H. Brown*
142. Jesu, hail! O God most holy .. *J. Stainer*
143. The seven joys of Mary .. .. *Traditional*
144. What Child is this?.. .. .. *Old English*
145. The Waits' Song .. .. . *Traditional*
146. The Virgin and Child .. .. *C. Steggall*
147. The Holly and Ivy .. .. .. *Old French*
148. The Lord at first .. .. .. *Traditional*
149. The Incarnation .. .. .. *Traditional*
150. The Cherry-Tree Carol .. .. *Traditional*
151. A Cradle-song of the Blessed Virgin *J. Barnby*
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171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
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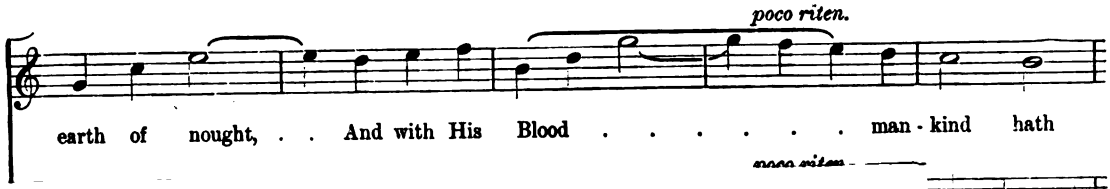

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*6. The First Nowell .. .. .. *Traditional*
*7. Jesu, hail .. .. *J. Stainer*
*8. Good Christian men .. .. .. *Old German*
*9. Sleep, holy Babe .. .. *Dykes*
*10. Good King Wenceslas .. .. *Traditional*
*11. When I view the Mother .. .. *J. Barnby*
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*37. The Wassail Song .. .. .. *Traditional*
*38. In terrâ pax .. .. *Dykes*
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99. There dwelt in Old Judea .. .. *R. Jackson*
100. Good people, give ear .. .. *J. Swire*
101. Carol for Christmas Day .. .. *J. T. Field*
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106. Come, shepherds, come! shake off your sleep.
107. Now sing we all full sweetly.
108. The good men all of Chastres.
109. Whence comes this rush of wings afar?
110. { Come with us, sweet flowers, and worship. / Infant so gentle, so pure, and so sweet! } 1d.

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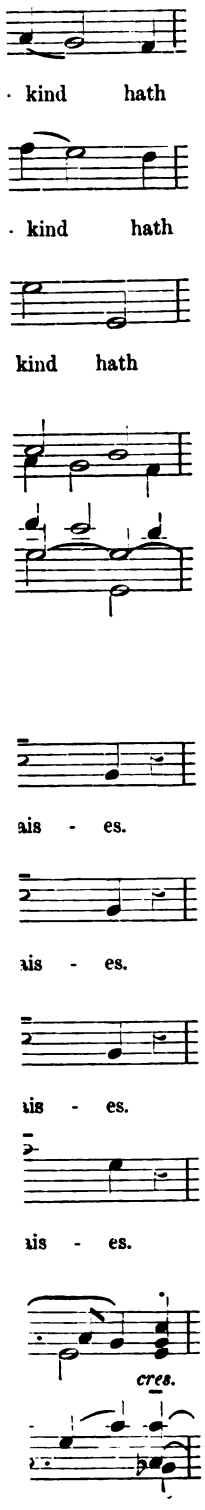
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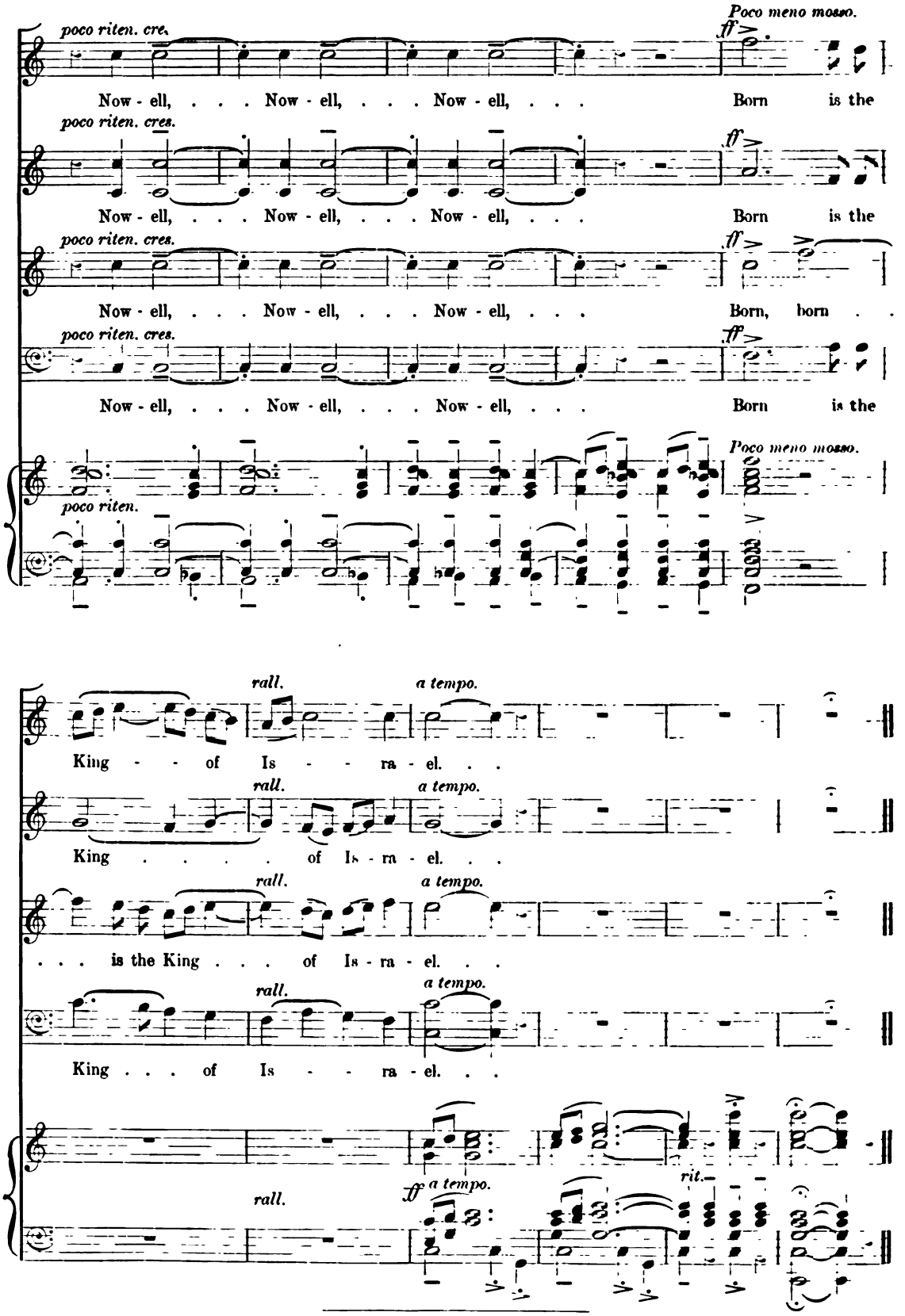
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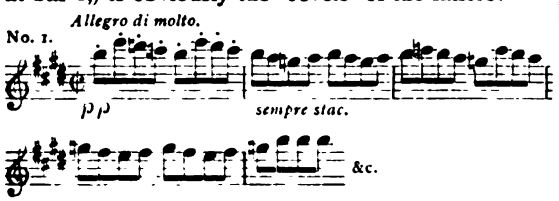
A MIDSUMMER NIGHT'S DREAM—*Continued.*

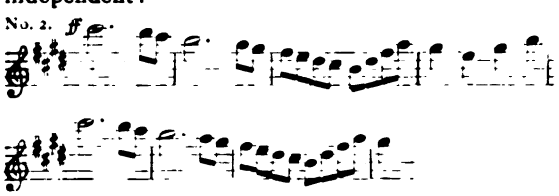
While the happy and handsome boy was putting the finishing touches to his score in his father's sunny garden at Berlin, undisturbed by the jokes and laughter of sisters and friends around him, the solitary, deaf, weird-looking Beethoven was wandering through the fields and woods at Gneixendorf, notebook in hand, humming or howling the scale backwards and forwards from top to bottom, as was his wont while composing—or muttering the mystic words which form the motto of his Quartet, 'Muss es sein? Es muss sein.' Thus his latest work coincided with Mendelssohn's earliest: the setting of the great fiery splendid sun of Vienna, with the rising of the bright morning star of Berlin. Strange coincidence! It is thus that the torch is handed on—the succession of great artists kept up! Can we doubt that had he read this genial score, Beethoven would have said, as he did of Schubert, after perusing his 'Allmacht' and his 'Junge Nonne': 'Truly Mendelssohn has the divine fire in him—he will some day make a noise in the world.'

In England the Overture was quickly known. Mendelssohn brought it and the 'Meeresstille' Overture with him on his first visit to London in 1829, and left the MS. score of it with Sir George Smart. It was not played by the Philharmonic till March 1, 1830, at the first concert of the season; but it had been heard twice before in the preceding year, first at a concert of Drouet the flute-player, on June 24, Midsummer night! and again on July 13, at a concert organized by Mdlle. Sontag for the relief of the sufferers in Silesia—two performances which Mendelssohn himself spoke of as 'a rehearsal for next year.' On returning from Drouet's concert in a hackney coach with Mendelssohn, Sir George Smart left the score in the coach. It was never recovered.

The beginning of the Overture stamps the fairy character of the work. The four opening chords represent moonlight as well as sound can represent an object of sight, while the quaver figure (beginning at bar 8,) is obviously the 'revels' of the fairies:—

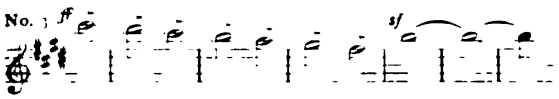
No. 1.

This forms the prevailing element of the Overture. It lasts for more than fifty bars, and then bursts into a melody, which has a strong resemblance to one of the airs in Weber's 'Oberon,' though there is no reasonable doubt that the two tunes are quite independent:—

No. 2.



This melody, after some development, ends in a descending passage for the wind:—

No. 3.

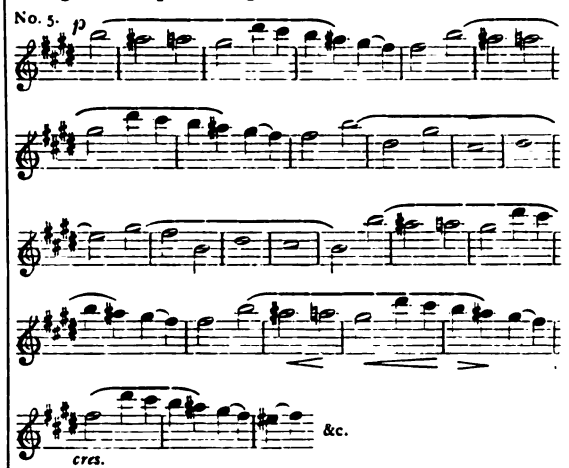


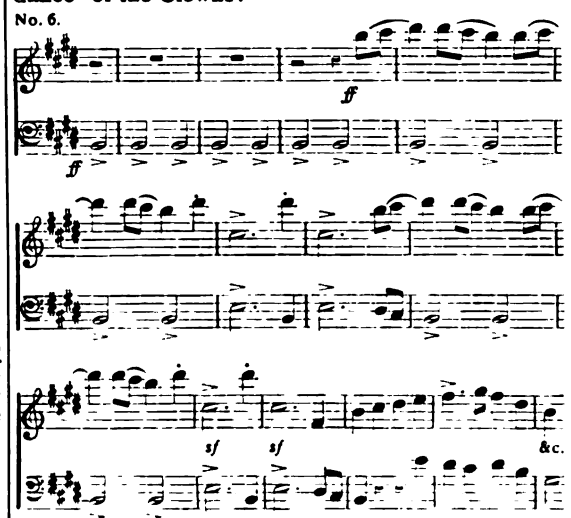
which becomes of great importance later on.

Then the fairy element intervenes again; and then, through a lovely passage in the clarinet:—

No. 4. Clar.

we arrive at the second subject proper of the movement, which loses nothing by the contrast of the strings to the preceding wind:—

No. 5.

This second subject—which as already mentioned, Marx distinctly says represented in the original Overture the wanderings of the lovers—is much longer than our quotation. It has a second part equally beautiful with that given above. And this leads directly into a perfect contrast—the 'Bergomask dance' of the Clowns:—

No. 6.

which Mendelssohn retained for the dance when he wrote the full music for the play in 1843. Shortly after this the first section of the Overture ends with a repetition of the 'Oberon' melody (No. 2).

The working-out, or middle section, begins with the fairy quaver figure (No. 1), in conjunction with another *motif*, which has a curious personal history. 'I once rode with him,' says Schubring in his 'Reminiscences,'* 'to Pankow and the Schönhauser Garden, at the time he was busy with the 'Midsummer Night's Dream' Overture. The weather was lovely,

* 'Erinnerungen,' in *Daheim* for 1866, No. 26. Translated in the 'Musical World,' May 12 and 19, 1866.

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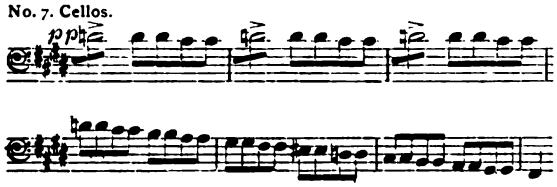
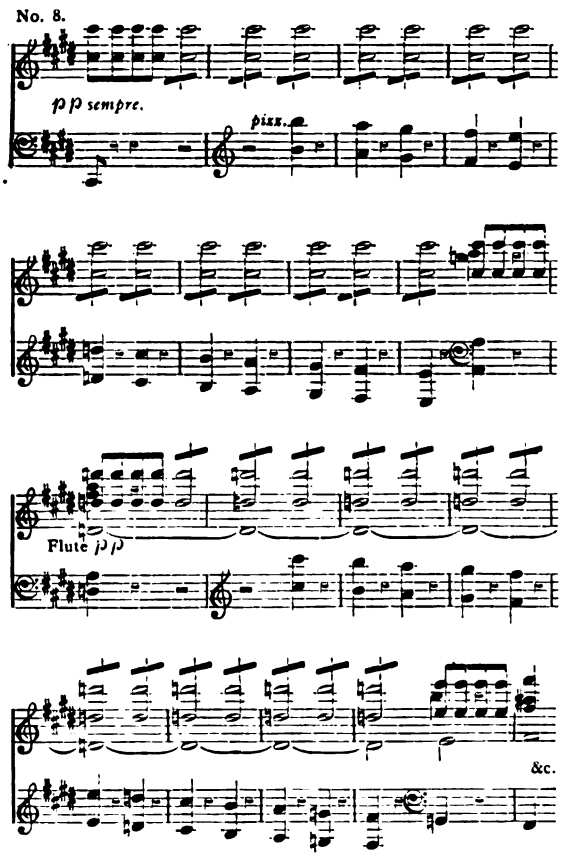
and we were talking away, lying on the grass in the shade, when all of a sudden he seized my arm, and said "Hush!" A great fly had just buzzed past us, and he wanted to hear the sound as it died away. When the Overture was finished, he showed me the passage where the violoncello modulates from B minor to F sharp minor, and said, "There, that's the Schönhauser fly!"' And here we have the immortal insect:—

No. 7. Cellos.

as it first appears. It is used twice shortly afterwards, with a fine accompanying note in the horns.

The descending passage already quoted as No. 3 is employed in the strings with admirable effect in a *staccato* form:—

No. 8.

—and so on. In the *reprise* some modifications take place, the most remarkable of which are the low notes of the horn and ophicleide (popularly known as 'Bottom's braying'), and there is considerable omission and compression. Thus the 'Oberon' melody does not appear in its former place, but is reserved for the end of the Coda, where it returns with increasing effect. The descending passage quoted as No. 3 is kept for the beginning of the Coda, in which it forms a prominent feature; and there are various beautiful differences and changes of treatment.

But anatomical details like these are intolerable in regard to a work of such extraordinary beauty and poetry as this Overture. They may perhaps be justified by the desire to impress on the non-musician the fact that music is as much under the dominion of fixed laws and principles as any other art or science is. We call these rules of music *forms*, but really they are *laws*, and such laws can only be elucidated by dry analysis, of the nature of that above attempted. When anyone speaks (as used to be the fashion) of the C minor Symphony of Beethoven and the 'Midsummer Night's Dream' Overture of Mendelssohn as works struck off *à l'improviste* by a gifted composer—don't believe them, it is all nonsense! The C minor Symphony slowly attained its present magical power by an astonishing process of correction and rewriting, and with this Overture it was very much the same. 'I did hardly anything else for a whole year,' said Mendelssohn to Hiller. Even in the *mechanics* of the composition, these two great works have a relation to each other. We have elsewhere shown that the four sections of the first movement of the C minor are almost, if not exactly, the same length; and in this Overture the regularity of the division into sections of eight bars is hardly credible. But enough!

Reviews.

Youth. Concert Overture. By Arthur Hervey.
[Novello and Company, Limited.]

Considerable interest is attached to Mr. Hervey's overture, originally produced at the Norwich Festival last year. Its success was instant, the composer, who conducted with conspicuous skill, being twice recalled to the platform. Since then its genial strains have been heard at several concerts and received with unqualified favour. The general acceptance of the piece is not surprising, for the themes are so instinct with the joyousness of early life that their significance appears on the surface, and the subject representative of the girl at her spinning wheel is most fascinatingly dainty, and captivating to a degree. The pianoforte version requires a crisp touch and vivacious treatment, but the transcription—which, by the way, is admirably done—will repay any practice devoted to its interpretation on the household instrument.

British Songs for British Boys. A collection of 100 National Songs for the use of Boys in schools and choirs. Selected, arranged, and edited, with explanatory notes, by Sydney H. Nicholson, M.A., Mus.Bac. Oxon.
[Macmillan and Company.]

The book is born of the idea now widely prevalent that the proper musical study of the school-pupil is national song. It will certainly not be for lack of literature that the propaganda will languish. Book after book comes from the press with its hundred or so songs. We are rather dubious as to the advent of the millennium of interest that these songs are to create, although we are not at all disposed to question their general value as music. But it is easy to over-do enthusiasm for a ditty whose only claim to recognition is that it was composed anonymously at least a century or so ago. Mr. Nicholson's collection is undoubtedly a valuable one, and deserves to be received with favour. The accompaniments are intentionally simple, but sometimes the editor goes a little astray from his principles as announced in the introduction, and indulges his fancy with chromatic harmony—as, for instance, in his treatment of 'The last rose of summer.' The compass determined by the choice of key is generally so considerate that we wonder why some of the songs are set so high. 'Let Erin remember,' in the key of G, is out of the question for average boys.

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The morning stars sang together. By Geo. Alex. A. West.

[Novello and Company, Limited.]

Christmas is coming, and although there exists a splendid store of standard anthems to draw upon, a new composition always has the effect of stirring the interest of a choir. Mr. G. A. A. West is one of the rapidly increasing number of American composers whose productions are deservedly gaining favour in the old country. He writes in a manner giving proof of his talent and musicianship. The text, taken from the Old Testament, is applicable to Christmastide, and is also suitable to other seasons. The anthem opens with a chorus of firm and majestic character containing some effective contrapuntal writing. It is succeeded by a soprano solo of jubilant expression, which leads into a second chorus terminating with the announcement by the basses of a manly subject treated fugally until the exposition has been finished. Thereupon a fine effect is obtained by the full choir giving out the fugue subject in unison *fortissimo;* the anthem shortly after comes to an imposing conclusion.

How we hear: a treatise on Sound. By Frederick Charles Baker. [The Vincent Music Company.]

This little book gives popular explanations of the phenomena of sound, and is not burdened by mathematics. We are afraid that students would not be able to pass examinations by its aid, but every intelligent person, and especially musicians, should know the facts underlying musical art that are so clearly discussed by Mr. Baker. For our own part we should have been glad if the psychological section of the work had been more definitely treated. The evolution of the scale and the attitude of the mind in listening to music are passed over, but the transcendental is dwelt upon with great eloquence.

Magnificat and Nunc dimittis. Set to music in the key of E flat by G. F. Huntley; in A and D by Ivor Atkins; and in B flat by J. Christopher Marks.

[Novello and Company, Limited.]

These settings of the favourite evening canticles merit the attention of choirmasters by the earnestness of the writing and the scope of the design. Dr. Huntley's Magnificat and Nunc dimittis was composed for the thirtieth annual Festival of the London Church Choir Association, held this year in St. Paul's Cathedral. The composer does not hesitate to write high G's for the sopranos, and in two instances carries them to A flat, but the high notes are well led up to, and the part-writing, by its studied avoidance of awkward intervals, is easy to read. The second half of the Gloria to both canticles is set to a fugue subject, while the first verse of the Nunc dimittis is assigned to tenors and basses in unison, and the full choir does not come in until the third verse, a treatment of the words which is highly effective.

Mr. Ivor Atkins's music was written for the special Sunday Service preceding the recent Hereford Festival, and has already been very favourably criticised. There is good reason for this favourable reception, as the esteemed organist of Worcester Cathedral has written with modern feeling, while preserving the best features of English church music. The vocal parts are divided in sundry passages demanding special emphasis, but although this necessitates a fairly numerous choir it does not increase the difficulties of the execution, the intervals being chiefly diatonic in character. In the organ accompaniment the composer has allowed himself more freedom, with brilliant results.

The setting by Mr. Marks, if less ambitious and distinctive than the foregoing, possesses a sincerity of expression and a certain deftness in the vocal part writing which command esteem. The ingenuity displayed at the verse 'And His mercy is on them' is noteworthy, and the soprano solo 'He remembering His mercy' is graceful and devout. The opening line of the 'Nunc dimittis' is intended to be sung by the tenor soloist and repeated by a quartet, the full choir entering at the words 'For mine eyes have seen.' An effective harmonic transition is made at the announcement 'To be a Light,' the imposing character of the passage being amplified by a series of *sforzando* chords on the organ at the weak beats of the bar.

Funeral March, from 'Grania and Diarmid.' By Edward Elgar.

Three Dances. By Frank E. Tours.

[Novello and Company, Limited.]

The 'Funeral March' was written by Dr. Elgar for the production in October, 1901, at Dublin, by the Irish Literary Society, of Messrs. W. B. Yeates and George Moore's drama 'Grania and Diarmid.' Those who perform the pianoforte arrangement under notice may be interested in knowing that in the play the march follows the death of *Diarmid*, who has been fatally wounded in a boar hunt and dies in the presence of his wife and her lover. The first subject of the march is cast in the Æolian mode. There soon appears the figure connected with the personality of *Diarmid*, 'a soldier and a hero, but more a vacillating Hamlet than a Siegfried or a Coriolanus.' The tenor part of bars eight and nine contains *Diarmid's* horn call. The melody of the trio, which commences at bar three on page three, is typical of Dr. Elgar's individuality, and consists, it will be observed, of nine bars. The music is imbued with deep feeling, consonant with the pathetic incident in the drama which these solemn strains so appropriately illustrate.

Mr. Frank E. Tours is the son of the late Berthold Tours, and so it is not difficult to trace from whence he acquires his musical gifts. It says much for his talent that the 'Three Dances' possess distinctiveness. No. 1 is an *Allegretto* of sprightly character; No. 2 is of a kind languorous, and suggestive of posturing and grace; and No. 3 is as merry as a marriage-bell. The pieces will not be found difficult to pianists, although the last-named requires a nimble finger to do it justice.

THE HOVINGHAM FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

To thoroughly appreciate the 'true inwardness' of the Hovingham Musical Festivals it is necessary to know something of the place and of the men who made the Festival possible. At first sight Hovingham would seem a more unlikely situation for the establishment of a musical Festival than even Bayreuth. Like that town, it is on a branch line of railway along which only the slowest of 'stopping' trains meander at infrequent intervals, and in the heart of a purely agricultural district. The nearest places of greater size than a village are the small market-towns of Malton and Thirsk, about half-way between which Hovingham is situated. The place itself is but a village, yet it has had a certain distinction among villages, even before the establishment of a musical Festival gave it an additional status in the eyes of at least the artistic world. It is officially styled 'Hovingham Spa,' and though I do not know that its reputation as a watering-place is maintained up to this day, it is certainly regarded as a pleasant resort by many who seek the repose afforded by a beautiful and peaceful country. Among what a guide-book would classify as 'attractions' are the Abbeys of Rievaulx and Byland, the Castles of Helmsley and Gilling, Coxwold with its memories of Sterne, and Castle Howard, most sumptuous of noblemen's palaces. But all this would not suffice to account for the choice of Hovingham as the locality for a Festival which demands both an audience and a concert-hall to contain it. It required the eye of a far-seeing faith to discern a possible audience when the first of these Festivals was planned some fifteen years ago or more; but the hall existed, and indeed suggested the possibility of the Festival. The Squires of Hovingham have been for many generations

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back the family of Worsley, whose home, Hovingham Hall, faces the village green, while at its rear lies a most beautiful demesne of undulating, wooded country. On the front of this classical mansion one of the ancestors of the present baronet chose to build an extraordinary structure, called the Riding School, which may be described as a sort of gigantic porch, covering not only the entrance door, but also the front windows above it. Here, then, was the place; now as to the man who seized the opportunity it afforded.

Canon Pemberton had been known to musicians as an amateur of exceptional attainments long before he adopted his present surname; so long indeed that it is easier to think of him as Canon Hudson, the writer of some interesting articles in Grove's 'Dictionary,' or even, in the case of his more familiar friends, as Percy Hudson. A Yorkshireman by birth and early education, he went up to Cambridge, where he developed into a mathematician of exceptional attainments. This is not the place to follow in detail his academic career, but it may suffice to summarize it by recording that, after taking a high degree (6th Wrangler) in the Mathematical Tripos of 1855, and third class Classical Tripos, he became Fellow and afterwards Tutor of the largest and most famous College in the University, and left Trinity only in 1870, when promoted to the College living of Gilling. If 'Hudson's Trigonometry' be a household word in the province of education, the part played by its author in the music of Cambridge was hardly a less striking one. As a violoncellist he was a familiar figure in Cambridge concert-rooms, where he has often appeared in chamber music as a colleague of some of the most distinguished artists of the time, from Joachim downwards.

Now Gilling is only three or four miles distant from Hovingham, so that the Rector of the one parish was bound to be on visiting terms with the Squire of the next, and all the more so when the latter happened to be a sincere and particularly active layman. At this time the owner of the Hovingham Estate was Sir W. C. Worsley, and on the occasion of a visit from the recently-appointed Rector it was remarked by one or the other that the Riding School would make a capital place for music. This was the germ of the Hovingham Festivals. Yet one other element in their development remains to be recorded. Concert-givers, in even the most populous centres, know how long it takes to build up an audience, so the difficulty of the task must have been accentuated in this sparsely-populated, out-of-the-way district of the North Riding of Yorkshire. For some time, then, the bugbear of an inevitable deficit had to be faced, and here it was the ready liberality of another local musical amateur, Mr. Rutson, that smoothed the way. Now, I believe, the Festival manages to pay its way, though only by exercising the most careful economy, and by good management, in which the important share taken by the honorary secretary, Mrs. H. Fraser, of Gunthorpe House, deserves acknowledgment. It has recently been asserted—I forget where—that the Hovingham Festival is not a conspicuous power for good, in that it is supported exclusively by the local gentry and does not come within the means of the people. Several answers occur to me. In the first place I very much doubt whether the 'gentry' are not as much in need of a musical evangel as the 'people'; but leaving that side of the question, and the fact that festivals cannot anywhere or under any circumstances be made efficient at 'popular' prices, it is sufficient to mention the fact that the highest subscription price for the series of four concerts of which the recent Festival consisted was a guinea, the second seats being considerably less, while special terms were thoughtfully offered to members of choirs and the like to whom the experience would be of value. The 'local gentry' certainly assembled in force, but I noticed among the audiences a good many who would not claim to come under even that elastic description. It is, however, quite unnecessary to labour the point. If the careful and adequate performance, with a purely local chorus, of oratorios, cantatas, symphonies, concertos, and the like, before miscellaneous audiences, at a series of twelve Festivals extending over a period of fifteen or sixteen years be not calculated to improve the standard of taste in the district, it is difficult to realize how penny admissions to pianola recitals could do much more.

As a sample of the work done at these Festivals I may quote the names of some of the choral compositions that have been given, and occurring to mind as I write: Brahms's 'German Requiem,' 'Dvorák's 'Spectre's Bride' and 'Stabat Mater,' Parry's 'Judith' and 'St. Cecilia's Day,' Sullivan's 'Golden Legend,' Handel's 'Saul,' Stanford's 'Revenge,' besides more familiar works such as 'Elijah,' and 'The Hymn of Praise.' Novelties, too, have been written for the Festivals, and though the names of Alan Gray, Arthur Somervell, Tertius Noble, Charles Wood, and Edward Naylor, which come to mind in this connection, must not be taken as an exhaustive list, it suggests the conductor's loyalty to his Alma Mater that nearly all these are Cambridge graduates, while all have been connected with the University in some capacity or another. Artists such as Dr. Joachim, Miss Fanny Davies, and Mr. Leonard Borwick have frequently visited Hovingham, and the band, while including a certain proportion of thoroughly efficient local players, has always had a nucleus of the best London artists, with Mr. J. W. Rendle as leader. When Canon Hudson changed not only his name but his abode, and retreated to his beloved Cambridge, those interested in the Festival began to wonder if its continuance would be possible. They had not, however, counted on Canon Pemberton's enthusiasm, which has sufficed to carry him through two more Festivals, to the latter of which we must now turn our attention.

The twelfth Festival took place on September 23 and 24, on lines similar to those adopted in previous years, with the important exception of an extension of its borders by the addition of a fourth concert, the programme of which consisted of chamber music. The choral works I have already enumerated indicate the artistic enterprise which has always characterized Hovingham, but it may be doubted whether it has ever undertaken a more exacting task than was afforded by the work placed at the head of the opening concert on the Wednesday afternoon,—Verdi's 'Requiem.' It is a work demanding treatment on a big scale, and it is undeniable that one felt at times that the frame was not large enough for the picture. Otherwise it was given with a remarkable degree of accuracy, the only fault to be found with Canon Pemberton's reading being a disinclination to dwell on the phrases and give them the touch of emotional feeling which seems so essential to modern Italian music. The quartet of principals, Miss Agnes Nicholls, Mrs. Burrell, Mr. Gregory Hast, and Mr. Ffrangcon-Davies were thoroughly qualified to give full effect to the vocal beauty of the melody, and sang it most artistically, albeit they might have made more of it—and that without undue exaggeration—had they been permitted a little more licence. The chorus was well up in its work, and a little roughness among the basses was the only drawback to its complete success. The programme was lengthened out to orthodox proportions by Max Bruch's G minor Violin Concerto, the solo part of which was played by Professor Kruse artistically, if rather coldly, and Mr T. T. Noble's 'Wasps' Overture, a genial and interesting piece which was heard to great advantage under the composer's vivacious and expressive beat.

At the second concert Mendelssohn's 'Hymn of Praise' was given, 'by desire,' with Miss Nicholls, Miss Georgina Dupuis, and Mr. Gregory Hast as the soloists. In the familiar music all were on sure ground, and the chorus felt such confidence that it gave almost more than due effect to the sonorous possibilities of its part, being materially assisted herein by some enthusiastic spirits and leathern lungs recruited from the West Riding. Miss Fanny Davies played the solo part of Saint-Saëns's G minor Pianoforte Concerto with admirable zest and spirit, and Professor Kruse gave a scholarly reading of Joachim's 'Notturno,' which however wanted rather more refined playing on the part of the orchestra to do complete justice to its subtlety. Another soloist who made a marked impression was the young but highly accomplished violoncellist Mr. Herbert Withers, who gave a brilliant performance of Tschaïkovsky's Variations

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(Op. 33). The 'Zauberflöte' Overture was an agreeable termination to the concert.

On the Thursday afternoon a very interesting miscellaneous programme was provided. Bach's church cantata 'O Light Everlasting' suffered from a misunderstanding at the beginning, but when this was surmounted it was well performed, the chorus singing with excellent steadiness and power, while Mrs. Burrell sang the contralto solo most artistically, and Messrs. Hast and Ffrangcon-Davies made the most of their by no means grateful parts. Another very satisfactory performance—indeed, one of the best of the Festival—was of Beethoven's 'Pastoral' Symphony, which seemed peculiarly appropriate in such a rural retreat as Hovingham may be styled. A further example of Beethoven was afforded in the 'Fidelio' scena 'Abscheulicher, wo eilst du hin?' sung by Miss Agnes Nicholls with true dramatic perception. Miss Fanny Davies and Mr. Withers contributed instrumental solos, but the sensation of the concert, if not of the Festival, was provided by Mr. Claude Hobday, who played with good taste, artistic phrasing, and wonderful dexterity of execution a double-bass fantasia on Italian operatic airs by Bottesini, the greatest of all virtuosi on that instrument. It is an interesting fact that Mr. Hobday has not only succeeded to a considerable portion of that master's executive powers, but plays on the identical instrument which he used, though to the casual observer it appears larger than when played by a man of such exceptional height as its former owner. S. S. Wesley's anthem 'The Wilderness' had a touch of special interest in being given with the orchestral version of the organ part written by the composer. In this form it is very effective; the whole of it is pleasant to listen to, and portions are genuinely impressive. Miss Nicholls, Mrs. Burrell, Mr. Hast, and Mr. Ffrangcon-Davies formed a sympathetic quartet of soloists.

In former years the Thursday afternoon's concert has brought the Festival to a close, but this time an experiment was made—which gave so much pleasure that it must be pronounced a success—in the addition of a chamber concert. The outstanding feature of the programme was the generous and interesting selection of songs sung by Miss Agnes Nicholls. Her first group included representative compositions by some of the modern German composers—Brahms, Schumann, Richard Strauss and Weingartner; her second was devoted to the Slavonic School, as represented by Dvorák, Grieg and Tschaïkovsky, and yet a third series included some British composers, M. T. T. Royds, Hamish MacCunn and H. Hamilton Harty, the last-named performing throughout the duties of accompanist in really masterly fashion. Miss Nicholls showed the versatility and sympathy of her artistic powers most favourably by her invariably artistic and often inspired singing of this long series of songs of very different character. Two important concerted pieces were given, Miss Fanny Davies and Mr. Withers playing Beethoven's Violoncello Sonata in A (Op. 69), and being joined by Prof. Kruse in Brahms's Pianoforte Trio in C minor (Op. 101), while all three contributed solos on their respective instruments. The Festival ended with a hearty and spontaneous outburst of cheering in honour of Canon Pemberton who, as the artistic head and conductor of these Festivals from the beginning, well deserved the congratulation implied in this demonstration.

Herbert Thompson.

PROMENADE CONCERTS AT QUEEN'S HALL.

ENGLISH COMPOSERS.

It is unnecessary in these columns to comment upon the excellence of the orchestral playing at these concerts under Mr. Henry J. Wood's able direction, or to mention the numerous masterpieces of all periods that have been performed during the season which terminated on the 23rd ult., but two very satisfactory features call for record and commendation: The frequency with which Mozart's music has been played, and the liberal recognition of British composers. The performances of the Salzburg master's works are peculiarly valuable just now, when so much modern music coquets with mere sensationalism, and such strains are peculiarly grateful to the ear after the strenuous assaults thereupon by ultra-modern composers. At such times the charm and grace of Mozart are doubly welcome, and Mr. Wood is to be honoured for his appreciation of this great master of music.

The first novelty to be noticed is a symphonic poem entitled 'Unto the everlasting' (Op. 9), by Mr. Rutland Boughton. The work is an attempt to answer in musical language the following lines from Walt Whitman's 'Songs of Parting':—

> Darest thou now O Soul,
> Walk out with me toward the unknown regions
> Where neither ground is for the feet, nor any path to follow?

This question has inspired the composer to write a poetical piece, lofty in conception and sustained in sentiment, one that holds the attention by its expression of vivid imagination. The work, produced on September 22, should be heard again at no distant date.

On the 1st ult., first performances were given in England of a Pianoforte Concerto in F (Op. 53), by M. René Lenormand, and a Concerto in F for two wind orchestras and strings by Handel. The former work was produced originally at one of the Lamoureux concerts last year, when the solo part was played by Miss Fanny Davies, who again interpreted it with her well-known skill on the present occasion. The Handel concerto was exceedingly interesting. The composer appears to have written three *concerti a due cori*, respectively in B flat (without horns) and two in F, the date of their composition being ascribed to the period 1740-50. The work heard at the Queen's Hall consisted of four movements, *Pomposo*, *Allegro*, *Tempo ordinario*, and *Largo*, from the second concerto, and the *Allegro* from the third concerto. The music is thoroughly Handelian in spirit, and its genial old-world strains gave great pleasure to an appreciative audience. At this concert Dr. Cowen's 'Indian Rhapsody,' written for the recent Hereford Festival, was performed for the first time in London and received a hearty reception.

Mr. Granville Bantock's suite 'Russian scenes' received its initial performance in the Metropolis on the 3rd ult. The scenes are five in number, and are severally headed 'At the Fair,' 'Mazurka,' 'Polka,' 'Valse' and 'Cossack Dance.' Several Russian tunes are utilized, and the composition is vivacious and pleasing.

A Suite (Op. 16) entitled a 'Fairy Tale,' by Herr Josef Suk, the second violinist of the Bohemian Quartet Party, was played for the first time in London on the 6th ult. The composition is founded upon incidental music written for Zeyer's fairy play 'Radüz und Mahulena,' and comprises four movements, severally called 'Love and suffering of the Royal Children,' 'Rustic Dance,' 'Funeral March,' and 'Queen Runa's Curse—the Victory of Love.' The most pleasing portions are the first and second movements, the former being delicate and poetical, the latter delightfully gay. On this evening Mr. Ffrangcon-Davies sang, for the first time, settings by Mr. Rutland Boughton for baritone voice and orchestra of Mr. Rudyard Kipling's poems 'Fair is our lot,' 'The coastwise lights,' and 'Song of the dead.' The best of these is the last named, in which the mysticism of the words is impressively echoed in the music.

A symphonic poem named 'Pompilia,' by Mr. Edgar L. Bainton, was played for the first time on the 8th ult. The composer has striven to express the fundamental idea underlying Pompilia's narrative in Browning's 'Ring and the Book'—that the tragedy of her past life appeared but as a dream: nothing remained but 'love and purity.' Mr. Bainton has invented some expressive themes, but clever as his constructive ability is, he has written in a style so imitative of Wagner as to rob his work of individuality.

The Violoncello Concerto in D, by Herr Ewald Straesser, the solo part of which was played for the first time in England on the 9th ult. by Herr Karl Piening, principal violoncellist of the Meiningen Orchestra, is not a memorable work, but is an acceptable addition to the repertory of 'the tenor of the orchestra.'

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Considerable interest attached to the production in this country, on the 13th ult., of the Symphony (No. 1) in E minor, by Herr Jean Sibelius, a Finnish composer, born at Tavastehus in 1865. Written in 1899, the symphony consists of four movements. An *Andante*,—remarkable for a plaintive melody announced by clarinet over a roll of the drums, *pianissimo*—which forms an introduction to an *Allegro* full of swiftly-approached climaxes and strongly-marked rhythms. To this the *Andante*, based on a captivating melody, forms an effective contrast. The *Scherzo* runs a fascinating course, but the *finale* is less satisfactory, and the composer's pen seems to have run away with his discretion, but the movement contains some brilliant passages.

One of the best novelties of the season was the prelude to the third act of Herr Max Schilling's opera 'Der Pfeifertag,' brought forward on the 17th ult. The themes of this are strong and significant, and being clearly and tersely developed and boldly scored the work may be regarded as a satisfactory concert-piece.

Herr Gustave Mahler's Symphony (No. 1) in D was heard for the first time in England on the 21st ult. It proved to be a clever, scholarly work, but so over-developed as to frequently give rise to a sense of weariness before the hour, less eight minutes, occupied by the performance had expired. Most of the themes are couched in folk-tune phraseology, and their treatment is reminiscent of the style of Humperdinck, though less polyphonic than that composer's. The most memorable movement of the symphony is the *Andante*, which, though more gruesome than charming, possesses distinctiveness.

A considerable number of vocalists have appeared, the most successful being Mesdames Henry J. Wood, Parkina, Edna Thornton, Georgina Delmar, Winifred Ludlam, and Eleanor Cleaver; and Messrs. John Harrison, Louis Arens, Lloyd Chandos, Hugo Heinz, William Higley and Ffrangcon-Davies. The singing of the Alexandra Quartet has added to the enjoyment of several concerts.

COMPETITIONS.

(BY OUR SPECIAL CORRESPONDENTS.)

KEIGHLEY.

The annual Summerscales Competition was held at Keighley on September 26 and October 3. On the first day there was fine choral singing from the nine mixed-voice choirs that appeared, with the result that the Saltaire Prize Choir (Mr. A. Farrer-Briggs) gained the chief prize; the Harrogate Vocal Union (Mr. Hiram Ball) and the Armley Society (Mr. Pickard) coming in the order named close behind. In the male-voice section the Nelson Orpheus Union (Mr. C. H. Bateson) was successful in gaining the first position, the York Male Voice Choir (Mr. G. F. Tendall) coming second. The second day was occupied chiefly with solo classes. Forty-four contraltos sang 'God shall wipe away all tears' to the unfortunate judge, and twenty-seven violinists played Ersfeld's 'Romance.' Local adult choirs and school choirs also appeared. Mr. G. H. Betjemann adjudicated in the instrumental sections and Dr. McNaught in the vocal sections. There was much life and interest in the proceedings.

BLACKPOOL.

The great success of the third annual Musical Competition and Festival held in this popular resort on the 8th, 9th and 10th ult. seemed to prove that this admirably organized institution is now firmly established. During the three days there were nearly three thousand competitors. The first day was devoted mainly to solo singers from any district, and served to bring forward considerable talent. Twenty sopranos, eleven contraltos, twenty-eight tenors and twenty-eight basses competed. Miss Bessie Blackburn may be specially mentioned in connection with the soprano class in which she gained the first prize. The second day was devoted to the children, and was exceedingly attractive to the large audiences that attended. There were classes for solo singing for girls and for boys (separate), for pianoforte and violin, school choirs of various kinds, and at the end of the day a concert was given, the programme including Bridge and Shapcott Wensley's humorous cantata 'The Frogs and the Ox.' One of the most striking incidents of the day was the beautiful performance of a girl in the solo-singing class. It is to be hoped that the guardians of this young lady will jealously nurture her exceptional talent, and give her adequate training when she is physically able to endure it.

The third day was the most important of the series and it attracted some of the best provincial small choirs and large audiences. The chief interest centred in the mixed-voice choir section, the first prize in which was a silver challenge shield, valued at 150 guineas, and twenty guineas in cash. The tests in this class were pretty severe. In the afternoon each choir had to sing 'When flowr'y meadows' (Palestrina) and 'Vineta' (Brahms), and in the evening the four best choirs had to sing 'Phœbe' (Stanford) and 'A Love Symphony' (Percy Pitt). Six choirs competed and the four that survived the first tests were the Southport Choir (Mr. W. Tattersall), Nottingham Tabernacle Temperance Choir (Mr. C. E. Riley), Blackpool Madrigal Society (Mr. H. Whittaker), and the Accrington Union Street Wesleyan Choir (Mr. W. S. Walker). In the end the Blackpool choralists came first with 221 marks out of 240, Nottingham with 211 marks, Southport with 210 marks, and Accrington with 209 marks. The male-voice choir section was almost of equal interest. Six choirs sang, and after a close struggle the Manchester Orpheus Society (Mr. W. S. Nesbitt) was awarded the first place, the Southport Vocal Union (Mr. J. C. Clarke) coming second, and the Habergham Church Glee Union (Mr. E. Hitchon) third, only one mark below Southport. The tests were 'I wish to tune my quiv'ring Lyre' (S. S. Wesley), 'The Lotus Flower' (Schumann), and 'Peace' (J. Frederick Bridge). The performance of the last-named piece by the Manchester Society was so excellent that it was awarded full marks. Orchestral classes were a strong section of the day's programme. Three societies, the Rochdale Philharmonic (Mr. Jas. Howarth), Colne Orchestral Society (Mr. J. L. Wildman), and Nelson Congregational Orchestra (Mr. Charles Townsley), played Grieg's 'Holberg' Suite for strings and Mendelssohn's Overture 'Melusine' (full orchestra). All the performances were remarkably good. Rochdale gained the prize for the Suite and Colne for the Overture. The evening programme included a performance of Stanford's 'Revenge' ballad by the combined choirs and the Colne Orchestra, conducted by Sir Alexander Mackenzie who, with Dr. McNaught, adjudicated. Mr. W. J. Kidner of Bristol assisted in the first day's adjudicating. Mr. C. H. Fogg of Manchester was the official pianoforte accompanist throughout the competitions.

The choice of music for the Festival showed excellent judgment and commendable courage on the part of the music committee. A word of praise is also due to the handsome get-up of the programme book, the forty-eight pages of which gave all necessary information, and were enclosed in a cover on which there was a specially drawn symbolic design. The management of the competitions was excellent. Councillor Collins was hon. director, and the hon. secretaries were Mr. Lionel H. Franceys and Mr. J. A. Turner.

NOTTINGHAM.

The second annual Competition Festival held in Nottingham took place on the 16th and 17th ult., under the presidency of the Mayor. The entries were very satisfactory, and the performances reached a high standard. In the chief choral section the Coventry Co-operative Choralists, under Mr. Alfred Petty, showed great excellence in the performance of the three test-pieces, and were awarded the challenge shield and first prize. The New Basford Prize Choir, under Mr. W. Turner, came second. Six choirs competed. Besides the test-pieces the choirs had to prepare six other pieces for joint performance at an evening concert given on the 17th ult. Thus all the choralists had to carefully rehearse nine pieces. The effect of the combined performance, under the skilful direction of Mr. W. Riley, was very fine. A large audience followed the programme with the greatest interest.

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NEW BRIGHTON.

An Eisteddfod was held at the Tower on September 26. The best of the 164 solo-singing entries were sorted out by the judges, Dr. Coward, Mr. Emlyn Evans, and Mr. John Williams at preliminary competitions, so the public had only to hear the cream. In the male-voice section, Southport (Mr. J. S. Clarke) gained the first place, the Manchester Orpheus (Mr. W. S. Nesbitt) coming second. In the chief mixed-voice choir section, three choirs competed, and the first place was secured by the Talke and District Choir (Mr. T. Whewall), St. Helens (Mr. Harry Berrey) coming second. One of the test-pieces was 'O Father, Whose almighty power.' Surely that chorus might very well have a rest? There is no progress in this eternal repetition.

MANCHESTER.

A choral competition for male-voice and mixed-voice choirs was held at the Zoological Gardens on the 3rd ult. The choice of tests showed a laudable desire to avoid venerable selections. The mixed-voice part-songs were 'Soldier, rest!' (Oliver King) and 'I love the jocund dance (Corder), and the male-voice part-songs were 'The lotus flower' (Schumann) and 'The Beleaguered' (Sullivan). The results were as follow: Mixed-voice choirs, 1st, Crosland Moor (Mr. R. H. Dyson); 2nd, Colne and District Co-operative (Mr. J. P. Hey); Male-voice choirs, 1st, Manchester Orpheus (Mr. Nesbitt); 2nd, Southport (Mr. J. C. Clarke). Dr. Watson and Mr. C. H. Fogg adjudicated.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

Your readers may remember that the dread of the loss of the Ulster Hall—which many of the greatest singers of the last half-century have thought almost unrivalled in acoustic qualities among the great concert halls of the world—had been removed by the purchase of the building under the authority of a special Act of Parliament by the City Corporation. For several months past the sound of axe and hammer and other instruments of percussion has been the only music heard in it, and the result is that Belfast has at last a worthy home for music. A new stained-wood ceiling takes the place of former cracked and flawed plaster; ample provision of emergency doors and stairs has been provided; electric lighting; ventilation by forced draught; new seating and tasteful decoration have been supplied without stint or extravagance. Last, but not least, the fine organ given to his native town in 1863 by Mr. Andrew Mulholland (grandfather of the present Lord Dunleath) has, after half-a-century of neglect, been thoroughly modernised and improved by Messrs. William Hill and Son, of London, its builders, under the advice of Dr. A. L. Peace, of Liverpool. The pedal organ will now contain 11 stops, including a double open diapason of 32 feet; the choir organ also 11 stops; the great organ, 16 stops; the swell organ, 14 stops; and the solo organ, 7 stops. The City Corporation has already taken steps to appoint a city organist, who will give recitals which cannot fail to have a great effect among the working classes, in encouraging knowledge and appreciation of high-class music.

The first occasion on which the Ulster Hall in its renaissance was thrown open to the public was on the 8th ult., when the Philharmonic Society arranged as an extra concert a recital by the famous Jan Kubelik, with whom was associated Miss Katherine Goodson (pianoforte) and Miss Marian Iceton (vocalist). There is no need to say that the great violinist played magnificently, as he always does, but the writer may perhaps be allowed to express his personal regret that such glorious powers of execution should be expended on merely virtuoso compositions.

On the following evening the Philharmonic Society gave the first of its regular series of concerts, which as usual was a miscellaneous one, the artists being Miss Marie Hall, who played Mendelssohn's Violin Concerto and Saint-Saëns's Rondo Capriccioso, accompanied by the Society's orchestra. Miss Susan Strong, accompanied by Herr Korbay, contributed several interesting songs, as did also Mr. Albert Archdeacon. The orchestra and chorus joined in several standard pieces, so that the concert as a whole was agreeably varied and generally appreciated by a very large audience. The Society promises for the season 'Hiawatha' and 'Lohengrin' among other works.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Apart from the Festival there has been very little music in Birmingham during the past month. But a week's engagement of the Carl Rosa Opera Company at the Grand Theatre, ending on the 3rd ult., offers some material for comment. The stereotyped repertory, 'Tannhäuser,' 'Lohengrin,' 'Carmen,' &c., was relieved by the revival of Mozart's 'The Marriage of Figaro,' in which three new members of the company appeared. Mdlle. Lydia Nervil gave the music assigned the *Countess* with the pure style it demanded; Mdlle. Cecile Talma was the best *Susanna* seen here for a long time; and Mdlle. Alexia Bassian was a vivacious *Cherubino*. There were good houses during the week.

On the 1st ult., Miss Bessie Clarke, a young pianist (pupil of Dr. R. M. Winn), gave a concert in the Masonic Hall prior to leaving Birmingham. She was assisted by Madame Helen Trust (vocalist) and Mr. Max Mossel (violinist). Her friends mustered in force and the concert was a success. Mr. Oscar Pollack opened his season of musical matinées at the Royal Society of Artists on the 3rd ult., and the concerts will extend to a season of ten weeks. On the 10th ult. the programme included a song-cycle, 'Cupid's Mirror,' the joint production of Messrs. Arthur Cooke and Walter Evans, which appeared to give pleasure to the audience. On the 17th ult. Mr. G. W. Halliley gave a popular concert in the lecture theatre of the Midland Institute, at which hundreds were unable to obtain admission.

Elgar's 'The Apostles' will be included in the Festival Choral Society's concerts during this season.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

Mr. W. E. Fowler has resumed the Saturday Popular Concerts which were much appreciated last season. He is the organist of All Saints' Church, Corn Street, and devotes a considerable portion of his programmes to compositions played by local executants on the electric organ at the Victoria Rooms. Mr. Hubert Hunt (Cathedral organist), Mr. A. J. Baker, and Mr. C. W. Stear, have already presided at the instrument on Saturday evenings.

During the continuance of the autumn exhibition at the Fine Arts Academy, Mrs. J. L. Roeckel and her sister Mrs. Villiers have taken the management of some weekly concerts which are given in the principal saloon.

Miss Amy Riseley, niece of the well-known conductor, gave her annual concert at Redland Park Hall on the 12th ult. She was much applauded by a large audience for the excellent manner in which she interpreted various pianoforte compositions. Miss Riseley was assisted by Mr. Maurice Alexander (violin), Miss J. Lloyd Ellis (soprano), and Mr. Alfred Dunlop (a tenor singer from Llandaff Cathedral). Mr. G. Herbert Riseley accompanied.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The more important of the various schemes for the coming season have now been issued. First in interest is the prospectus of Messrs. Paterson and Sons' Orchestral Series. This year the concerts are to be twelve in number. The choral works announced are 'Samson and Dalila' (Saint-Saëns), 'Ode to the Passions' (Cowen), and the 'Hymn of Praise.' Dr. Cowen will again be

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conductor-in-chief, and on the occasions when he is unavoidably absent we are promised visits by Mr. Henry J. Wood and M. Colonne. Mr. Denhof's scheme of chamber concerts is ambitious beyond all precedent, and his proposed coadjutors form a most brilliant array of names, such as Kubelik, Halir, Ysaye, Becker and Lady Hallé.

The Amateur Orchestral Society announces a new departure at one of its concerts, the services of the Choral Union having been enlisted for a performance of Beethoven's Choral Fantasia, with Mr. Paul Della Torre as solo pianist.

Mr. Moonie's Choir announces a performance of the 'Messiah' on Christmas night, with a subsequent concert of unaccompanied choral music, including an *a capella* Mass of Orlando di Lasso, an old-world composer whose works are perhaps too rarely heard in London, or even 'somewhere farther north.'!

The University Musical Society has commenced the study of Hiller's 'Song of Victory' and Goring Thomas's 'Sun worshippers.'

The historical concerts at the University are referred to on p. 721.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The new premises of the Palette Club were formally opened on the 3rd ult. by Sir John Ure Primrose, Bart., the Lord Provost of Glasgow. The Club, which represents the best type of amateur music in the city, maintains a scheme of monthly concerts, and that given on the 7th ult. included a most praiseworthy performance of Wagner's 'Rienzi' Overture and Dvorák's 'New World' Symphony. Mr. Horace Fellowes, the solo violinist, played Ernst's 'Hungarian Melodies' with great power. Our gifted townsman Mr. Frederic Lamond, after an absence of five years from our concert platforms, gave a brilliantly successful pianoforte recital on the 6th ult. The outstanding items in his programme were Chopin's familiar 'Polonaise' in A flat and Liszt's 'Tarantella,' the effect of the latter being quite electrifying. On the 8th ult. Mr. Colin McAlpin's prize opera, 'The Cross and the Crescent' was performed by the Moody-Manners Company for the second time on any stage. Perhaps because of insufficient rehearsals the performance was not faultless, but the principals and chorus did well, and Mr. McAlpin's work was received with considerable enthusiasm by a crowded audience.

A recital of exceptional merit was given on the 20th ult. by three accomplished local musicians, Miss Jenny Taggart (vocalist), Miss Rana Taggart (violinist), and Mr. A. M. Henderson (pianist). Miss Taggart contributed nine songs, all selected in excellent taste, and sung with much grace and finish. Miss Rana Taggart's best effort was Nardini's Sonata in D for violin, although, associated with Mr. Henderson, she made an exceedingly good appearance in Rheinberger's Pianoforte and Violin Sonata in E flat. Mr. Henderson's pianoforte solos, especially Schumann's Romance in F sharp and D'Albert's Gavotte and Musette from the Suite in D minor, exhibited remarkable technique and fine musical feeling. A special word of praise is due to Mr. Henderson for his perfectly sympathetic accompaniments.

The Orpheus Club, conducted by Mr. James Barr, announces Sullivan's 'The Yeomen of the Guard' as their programme for the session, and the Paisley Choral Union, also under Mr. Barr's leadership, is taking up Sullivan's 'The Golden Legend' and Stanford's 'The Revenge.' The latter work has also been selected, with some miscellaneous pieces, for the first concert of the United Free Church Training College Musical Society, conducted by Mr. James Gallie, and by the St. Mungo Choir, a newly-formed Society conducted by Mr. Golan E. Hoole.

A slight correction has to be made in last month's letter. At the last moment Sir Walter Parratt was prevented from taking part in the series of organ recitals at the Cathedral, but Mr. C. W. Perkins, of Birmingham, proved an excellent substitute.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The first musical event for the present season was the fine performance of the 'Messiah' given at Tewkesbury Abbey on Thursday, September 24. The chorus was drawn from the Festival choirs of Gloucester, Worcester and Tewkesbury, and a good orchestra was engaged with Mr. T. Morrow as solo trumpet. Mr. Vine, organist of the Abbey, conducted, and there presided at the two organs the organists of Gloucester and Worcester Cathedrals (Messrs. A. Herbert Brewer and Ivor Atkins). The principal soloists were Miss Perceval Allen, Miss Margaret Hicks Beach, Miss Jessie King, Mr. H. Grover and Mr. H. Sunman.

The gratifying announcement is made that the series of Chamber Concerts given alternately through the winter season at Cheltenham and Gloucester, under the direction of Miss Ellicott and Miss Hirschfeld, will be continued. These concerts have proved very popular during the past three seasons, and obviously supply a public want.

At a musical recital held in the Northgate Wesleyan Chapel on the 15th ult., a capital performance was given of Mr. Lee-Williams's bright and tuneful 'Harvest Song of Praise.'

The various local Societies have held their preliminary meetings for the election of officers, &c., and have already got to work for the season. Among the works to be undertaken by the Gloucestershire Orchestral Society are Beethoven's Eighth Symphony and Mendelssohn's 'Hebrides' Overture. The Gloucester Choral Society will give the whole of the 'Hiawatha' music at its first concert, and the Orpheus Society promises an interesting concert in January next. All three Societies are conducted by Mr. A. Herbert Brewer.

The Cheltenham Philharmonic Society opens its season next month with an interesting programmes comprising 'Hiawatha's Wedding Feast' and Berlioz,' symphony 'Harold in Italy' (in commemoration of that composer's centenary) — an ambitious selection, but fully justified by the previous efforts of this enterprising Society, so skilfully directed by Mr. C. J. Phillips. Later in the season Elgar's 'Lux Christi' will be given. The Cheltenham Musical Society, for many years conducted by Mr. J. A. Matthews, will in addition to various popular works give during the season a cantata 'Song of the silent land,' by Mr. Harry A. Matthews. Mr. J. A. Matthews is also establishing a choir—to be called The Orpheus Choir—for the study of ancient and modern madrigals, part-songs and motets.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The sixty-fifth season of the Philharmonic Society was inaugurated on the 6th ult. in a manner worthy of its best traditions. The desire to hear Miss Marie Hall was responsible for one of the largest audiences within present memory, and the young violinist rose to the occasion. Her performance of Paganini's Concerto in D major was astonishing in the fullest meaning of the word, and at its conclusion Miss Hall was recalled again and again. Madame Clara Butt and Mr. Kennerley Rumford also contributed to the initial programme, and Dvorák's Overture 'Mein Heim,' and Sir Hubert Parry's 'An Ode to Music' were also presented. The attainments of the chorus in the last-named work were particularly noteworthy, and Miss Annie Goodwin sang the solo part with sympathy and tastefulness. Mozart's E flat Symphony and Dr. Cowen's (the conductor's) 'Coronation March' were also in the scheme.

The recital of Herr Wilhelm Backhaus, on the 10th ult., at the Philharmonic Hall, was a success in every way. Herr Backhaus gave distinction to his performance of Brahms's Variations on a Theme of Paganini, and his interpretation of Liszt's arrangement of Mendelssohn's Wedding March was resolute and brilliant. Miss Lilian Foulis, Mr. Paul Grümmer and Miss Holländer assisted Herr Backhaus, and Mr. John Harrison, as the vocalist at the recital, gave every satisfaction.

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Mr. Josef Hofmann gave a pianoforte recital at the Philharmonic on the 17th ult., with a programme which ran the gamut from the 'Spinnerlied' of Mendelssohn to the Overture to 'Tannhäuser.' On the 11th ult., at St. George's Hall, Miss Liza Lehmann's 'Daisy Chain' was given. 'Elijah' was performed in the same place on the 18th ult., under the direction of Mr. J. W. Collinson, when the principals were Madame Laura Haworth, Madame Annie Parry, Mr. Tom Barlow and Mr. W. H. Atkinson. The children of the Bluecoat Hospital are admirably trained in the vocal art, and their singing on the 18th ult. of the anthems 'Lord, we pray Thee' (Varley Roberts) and 'Abide with me' (Barnby) gave great pleasure.

Dr. Garrett's 'Harvest' Cantata was sung at the annual festival at Holy Innocents' on the 4th ult., and Mr. J. T. Mount is to be congratulated upon good work. Mr. Townshend Driffield's organ recital at St. George's Hall, on the 13th ult., which was arranged in connection with the provincial meetings of the Incorporated Law Society, was a great success, and the popular executant—himself a solicitor—received many congratulations upon his performance.

The Southport Choral Society opens its season next month with Elgar's 'The Banner of St. George,' Brahms's 'Song of Destiny,' and other works. Mr. J. C. Clarke is the conductor.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

We are now on the eve of the first Hallé Concert which, as usual, is to be purely orchestral, with no soloist except Mr. Speelman, who is to take the same part in the 'Harold' Symphony that he recently took at Birmingham. The first concert of Dr. Watson's Vocal Society, which has found a new home in the fine Whitworth Hall of the Owens College, took place on the 14th ult. The programme included the double chorus, 'To love I wake the silver string' (Webbe), and 'Matona, lovely maiden' (Orlando di Lassus), in addition to Weber's hymn, 'In constant order' (Op. 36), and Mendelssohn's 98th Psalm. Miss Bertha Guthrie gave the first recital of the season. Her voice—a rather low-pitched mezzo—sounded fairly well in two songs by Brahms, with viola obbligato. Miss Nora Meredith, a singer who studied for some years in Manchester and afterwards with Madame Marchesi, gave, at the Midland Hall, on the 8th ult., a concert that was well attended. In a series of lighter lyrical pieces—by Haydn, Dvorák, Tschaïkovsky, and others—she displayed a naturally sweet voice and remarkably good enunciation. The most satisfactory of the recitals recently given was Mr. Lawrence Atkinson's on the 20th ult. Mr. Atkinson is a singer of an essentially modern stamp—a Liedersinger after the Wüllner type, though with a baritone voice. His programme was of extraordinary interest, including as it did several modern masterpieces by such composers as Hugo Wolff, Strauss, H. von Fielitz, Berger and Reynaldo Hahn, which were all intelligently and effectively sung. The instrumental part of the concert was also admirable, the performers being Miss Fanny Davies and Mr. Carl Fuchs. Half-a-dozen of the Broadwood Concerts have been given at the Midland Hotel.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

In forecasting the season's operations the place of honour must naturally be given to the Newcastle and Gateshead Choral Union, which, under the baton of Mr. J. M. Preston, will follow up its last season's performance of Elgar's 'Caractacus' with the same composer's 'The Dream of Gerontius.' At the second subscription concert Stanford's 'The Voyage of Maeldune' and Mendelssohn's 'Hymn of Praise' will be given. In addition to these there will be the annual performance of the 'Messiah,' and the committee has arranged for a visit from the Queen's Hall Orchestra. This Society also arranged a Hallé orchestral concert on the 23rd ult., at which Cowen's 'Phantasy of life and love,' Strauss's 'Till Eulenspiegel's merry pranks,' and Berlioz's 'Harold in Italy' Symphony were introduced for the first time to a Newcastle audience.

The Amateur Vocal Society, under the direction of the Cathedral organist, Mr. J. E. Jeffries, is rehearsing Prout's 'Hereward,' and later on will take up Cherubini's Mass in C. The Postal Telegraph Choral Society proposes to undertake Gaul's 'Joan of Arc.' The South Shields Choral Society, whose conductor, Mr. Fairs, is also connected with a similar association at Tynemouth, will give Elgar's 'Coronation Ode' and the 'Hymn of Praise' at its first concert, and devote the second entirely to Wagner excerpts.

The Bishop Auckland Musical Society, so ably directed by Mr. N. Kilburn, will give at its first concert next month Jensen's 'Feast of Adonis' and Stanford's 'Revenge.' The Tynemouth Amateur Musical Society also announces the former work, with Davidson Arnott's 'Young Lochinvar,' while the Stockton-on-Tees Choral and Orchestral Society will perform 'Judas Maccabæus' next month.

The Northern Musicians' Benevolent Society announces its annual orchestral concert in December, at which Mr. T. H. Morrison will play Beethoven's Violin Concerto. Apart from the useful charitable work for which these concerts were instituted, they supply almost the only opportunity in the district our young players have of appearing in concertos, and a similar opportunity for the public to hear this type of composition.

The lecture syllabus of the Literary and Philosophical Association discloses the fact that one-fifth of the evenings devoted to miscellaneous subjects will be occupied by musical topics, one being a lecture by Mr. W. H. Hadow, editor of the new Oxford History of Music.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A chamber concert devoted to wind instrument music is rather exceptional, and such an one, given in the Temperance Hall, Sheffield, on the 12th ult., deserves special mention. The programme included movements from Mozart's Quintet (Köchel, No. 452) for oboe, clarinet, horn, bassoon and pianoforte; Beethoven's Quintet (Op. 16) for oboe, clarinet, horn, bassoon and pianoforte; Beethoven's Trio for flute, bassoon and pianoforte; Mozart's Quintet for flute, oboe, clarinet, horn and bassoon; Pauer's Quintet (Op. 44) for oboe, clarinet, horn, bassoon and pianoforte; and Quartet for flute, oboe, clarinet and pianoforte by J. Val Hamm. Mr. Edmonstoune Duncan's prize Quintet for flute, clarinet, horn, bassoon and pianoforte was also included in this interesting scheme. The soloists were Messrs. G. A. Brooke (flute), F. Jackman (clarinet), R. Jackson (horn), J. Parr (bassoon), W. Brooke (oboe), and J. Duffell (pianoforte).

Costa's 'Eli,' performed by the Burngreave Choral Society on the 22nd ult., under Mr. H. Chisholm Jackson, was the only important concert given by a choral Society. Mendelssohn's 'Elijah,' at John Street Chapel, Sheffield, on the 25th ult., formed yet another of the fast-growing number of Sunday afternoon oratorio performances in this district.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS MUNICIPAL ORCHESTRA.

There is but little music-making to record at present, for we are still living in a state of hope, and the choral societies are busy preparing for the work of the winter season. One thing, however, has taken place which is of more importance than common. This is the establishment of a 'Leeds Municipal Orchestra,' which made its

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first appearance before the public on the 17th ult. To avoid misapprehension it is necessary to add that this venture is not a genuine municipal undertaking, but is more accurately a voluntary affair, promoted by the Borough organist Mr. H. Fricker, supported by many local musicians, and encouraged, or at least not discouraged, by the Corporation.

Mr. Fricker's duty as Borough organist is to give organ recitals at frequent intervals, and he has taken advantage of his position to increase their interest by obtaining from time to time the assistance of the various musical societies of the town. Now he has got together a band of fifty of the best professional players in the town, and proposes to introduce it at several of the Saturday evening concerts which he directs. The Town Council has shown no disposition to thwart his efforts, so long as they do not involve any expenditure of public money, and has gone so far as to not only allow the use of the Town Hall, but to permit an inroad on the system of free admission, a shilling being charged for entrance to the gallery, while those who desire to secure a good place in the area are allowed the privilege of early entrance on payment of sixpence a head. So full was the hall at the opening concert that I am told the expenses could be met out of the money taken at the doors. If this interest be sustained one main hindrance to the success of the venture is removed, and the concert provoked so much enthusiasm that there seems to be some chance of the Orchestra achieving a longer life than its many predecessors.

The programme was very adroitly chosen, for though calculated to please the popular taste it was good. Four movements of the 'Pathetic' Symphony, which has done so much to reconcile the outsider to orchestral music, the better known 'Peer Gynt' Suite, the 'Rosamunde' and 'Tannhäuser' Overtures, and Prelude to the third act of 'Lohengrin'—these may serve as a sample of the contents. Miss Winder and Mr. H. Brearley gave variety to the programme by their singing, and Mr. Fricker conducted in a manner which showed that he possesses the essentials of this branch of art, and only needs a little experience to develop into a thoroughly capable orchestral conductor. The tone-quality of the band was excellent, better than the balance, the number of strings being insufficient to enable them to quite hold their own against percussion and brass. This is, however, a matter which may easily be improved, if only the public continue to show the active enthusiasm which was manifested at the opening concert.

PARRY'S 'JUDITH' AT HUDDERSFIELD.

The Huddersfield Society is generally very early in the field, and this year is no exception to the rule, Parry's oratorio 'Judith' having been produced by it on the 16th ult. Under Dr. Coward's wonderfully energetic direction a fine performance of the work was given, the singing of the chorus showing the result of his arduous drilling. The soloists were Miss Helen Jaxon, Miss Maggie Stirling, Mr. Wilfrid Virgo, and Mr. Herbert Brown, the parts of the two children being taken by Ernest Musgrove and Frank Hicks.

FORTHCOMING EVENTS.

The Leeds Choral Union in addition to 'Hiawatha' will give Gluck's 'Orpheus' and Elgar's 'Songs from the Bavarian Highlands' in December, and Elgar's 'The Apostles' in March. Mr. Alfred Benton is the conductor. The Batley Choral Society, conductor Mr. John Fearnley, announces Handel's 'Jephtha' for December 1. The Hull Vocal Society (conductor, Dr. G. H. Smith) will give Elgar's 'King Olaf' on the 17th inst., and the York Musical Society, conductor Mr. T. Tertius Noble, will perform Lloyd's 'Hero and Leander,' Parry's 'Blest pair of Sirens,' and Brahms's 'Requiem' on December 15. The Halifax Choral Society, said to be the oldest choral body in England, will give Stanford's 'Revenge,' Samuel Wesley's 'In exitu Israel,' and Brahms's 'Song of Destiny' on the 13th inst. with the Hallé Orchestra, under the direction of Dr. Richter, and in the Spring, Parts I. and II. of the 'Creation,' with Stanford's 'Elegiac Ode,' conducted by Mr. F. de G. English.

Foreign Notes.

BERLIN.

Maestro Leoncavallo, it is said, has completed his opera 'Roland,' written by order of the German Emperor, and will forward it to the director of the Opera this month. The libretto is being translated into German, and if no *contretemps* happens, it is expected that the work will be produced in January.——The subscription concerts of Heinrich Grünfeld complete this year their twenty-fifth season; and this, with the exception of the Joachim Quartet, is the oldest society of the kind in Berlin. It was founded by Heinrich Grünfeld, Xaver Scharwenka and Gustav Holländer. When the last-named left Berlin for Cologne, Emil Sauret replaced him, but when he in his turn settled in London the vacant place was occupied by Florian Zajic.——The Felix Mendelssohn Scholarship for composition this year has been awarded to Richard Fricke.——A meeting of art-lovers was held last month in the Hochschule für Musik at Charlottenburg, to discuss the scheme of a new hall capable of holding from four to five thousand persons, of which indeed there is great need. The executive committee consists of Dr. Joachim, Counsellor Kemper, Professor Otto Lessing, Professor Siegfried Ochs, Fritz Stahl, Dr. Strauss and Professor Hugo Vogel.——The unveiling of the Wagner monument is referred to on page 720.

BREMEN.

For the winter season the Philharmonic Society is arranging a series of twelve orchestral and vocal concerts under the direction of Herr Panzer. The programmes will include Strauss's 'Don Quixote,' Bruckner's Symphony No. 3, Elgar's 'Cockaigne' overture, Schilling's 'Meergruss,' Pfitzner's 'Fest auf Solhaug,' and Max Bruch's 'Odysseus'; in addition to choral works by Bach, Haydn, Brahms, and Berlioz.

DUISBURG.

The Gesangverein, under the direction of Walther Josephson, was announced to begin its season on October 25 with a concert-performance—the first ever given—of Berlioz's 'Benedick and Beatrice,' to commemorate the 100th anniversary of the French composer's birth. In the course of the season Brahms's 'German Requiem,' Liszt's 13th Psalm (the work performed last month at Birmingham), and Beethoven's 'Missa solemnis' will be performed. This Society, to which reference was recently made in these columns, is most enterprising.

HAMBURG.

The following novelties will be performed this season at Max Fiedler's orchestral concerts: Orchestral suite 'The Middle Ages,' by Glazounow; Elgar's 'Cockaigne' overture; Sibelius's second symphony; and the Tableaux Romands of Jaques Dalcroze.

PARIS.

'La Tosca' was performed at the Opéra Comique for the first time on the 13th ult., and with enormous success. The composer was received with all possible enthusiasm. Mdlle. Claire Friche appeared in the title-rôle, and M. Arthur Pougin in his *compte-rendu* states that in the second act she displayed 'incontestable power and true grandeur.'——The Gaité Theatre, under the management of the brothers Isola, will soon open with Massenet's 'Hérodiade' and M. Lucien Lambert's 'La Flamenca.' The libretto of the latter work is from the pens of MM. Henri Cain and Adenis. The action takes place at Havannah during the Insurrection of 1897. The composer considers 'picturesque' the term which best characterizes his work. Again, he states that in the Spanish, Creole and Yankee folk-songs he has sought inspiration for his opera.

WEIZENKIRCHEN.

It is customary when great composers die to affix tablets upon the houses in which they were born or died, or in which they wrote one or other of their immortal works. The inhabitants of the above-named place in Styria have, however, taken time by the forelock, for they have placed one on the birth-house of the composer Dr. Wilhelm Kienzl, who is living, and is as yet only 46 years of age.

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Miscellaneous.

The professorial staff of the Royal Academy of Music has recently been increased by the following appointments:—Mr. W. H. Bell, Mr. Harry Farjeon and Mr. Percy Hilder Miles (a former Mendelssohn Scholar), professors of harmony and counterpoint; Mr. Arthur Newstead, Mr. Claude Pollard, Mr. Benno Schönberger and Mr. Cuthbert Whitemore, professors of the pianoforte; and Herr Willy Hess, professor of the violin.—The following awards and Scholarships have recently been made. The Ada Lewis Scholarships: *Composition*, Edith Ada Sims (London); *Singing*, Gertrude Inglis (London) and Frank Percival Driver (Leicester); *Pianoforte*, Myra Hess (London); and *Viola*, James Thomas Lockyer; the Campbell Clarke Scholarship: Caroline Hatchard (London); the Sainton Scholarship: Ronald Mackenzie (London); the Dove Scholarship: Gladys Clark (London); the Stainer Exhibition: Gilbert James Ledger. Competitions will shortly be held for seven other scholarships: The Broughton Packer Bath Scholarships (violin and violoncello); the Lady Jenkinson Thalberg Scholarship (male pianist); and four free open scholarships for players on orchestral instruments. Full particulars of these valuable educational aids may be obtained from the Secretary of the Royal Academy of Music, Tenterden Street, Hanover Square, London.

The popularity of Coleridge-Taylor's 'Scenes from Hiawatha' appears to be in no way diminished. The 'Wedding Feast' is announced for performance during the season by the St. Cecilia and Vocal Union, Blackburn (Dr. E. C. Bairstow), together with Gounod's 'Messe Solennelle'; by the Nelson and District Choral Society (Mr. H. Armstrong Smith), with Elgar's 'Coronation Ode'; the Shrewsbury Harmonic Society (Mr. J. A. Lea), Peterborough Choral Union (Dr. Haydn Keeton), Warrington Musical Society (Mr. F. H. Crossley), Cheltenham Philharmonic Society (Mr. C. J. Phillips), and the Highbury Philharmonic Society (Mr. G. H. Betjemann). The same section, with the 'Death of Minnehaha,' will be given by the West Ham Choral Society (Mr. W. Harding Bonner), Moseley Choral Society (Mr. W. Berridge Hicks), Southampton Philharmonic Society (Canon Moberly), and the High Wycombe Choral Association (Mr. G. F. Andrews); and with 'Hiawatha's Departure' by the Barrow Choral Society (Dr. Edward Brown). The complete 'Hiawatha' trilogy will be performed by the Bromley Musical Society (Mr. F. Lewis Thomas), the Streatham Choral Society (Mr. Stewart Macpherson), the Guille-Allés Choral Society, Guernsey (Mr. John David), the Leeds Choral Union (Mr. Alfred Benton), the Keighley Musical Union (Mr. J. B. Summerscales), the Belfast Philharmonic Society (Dr. F. Koeller), the Lewisham Choral Society, the Birmingham Festival Choral Society, the Nottingham Sacred Harmonic Society, the Gloucester Choral Society, the Worksop Musical Society, the Doncaster and Rotherham Choral Societies (united), and the Royal Choral Society.

Mr. Henley Pratt and Mr. D. R. Le Brun gave a successful concert at Muswell Hill, on the 8th ultimo. The chief feature of the programme was a pianoforte composition by Mr. Le Brun, a work in four movements, which took the form of a representation of 'The Actual and the Ideal.' Mr. Henley Pratt played this difficult piece with much skill, and showed taste in accompanying several songs during the evening.

The wants of the musical amateur in the Northern suburbs of London are as usual well catered for by the Highbury Philharmonic Society, so long and ably directed by Mr. G. H. Betjemann. The prospectus of the season includes 'The Voyage of Maeldune,' 'Hiawatha's Wedding-Feast,' Elgar's 'Coronation Ode,' 'King Olaf,' and 'Bavarian Dances,' among other popular works. The Finsbury Choral Association also offers its patrons the 'Faust' of Berlioz, Parry's 'Judith,' Mackenzie's 'Bride,' and Dvorák's 'Spectre's Bride.' Needless to say the Society retains its skilful conductor in the person of Mr. Allen Gill.

The Southern suburbs would indeed seem to be more extensively provided for than the Northern. At Brixton Mr. Quance's Choral Society will give Elgar's 'Coronation Ode' and 'Banner of St. George'; the 'Death of Minnehaha,' and Mendelssohn's 'Hymn of Praise' and 'Walpurgis Night'; while the Brixton Oratorio Choir, with its Orchestral Services (both conducted by Mr. Douglas Redman), announces several well-known oratorios and sacred cantatas at the Parish Church. The Brixton Musical Society (conductor, Mr. Lawrence Briant) announces Sullivan's 'Martyr of Antioch,' Berlioz's 'Childhood of Christ,' Dvorák's 'Stabat Mater' or 'Spectre's Bride,' and Mackenzie's 'Dream of Jubal.' The music-makings of the Lewisham Choral Society (Mr. Frank Idle) will include Mackenzie's 'Bride' Clay's 'Lalla Rookh,' and Coleridge-Taylor's 'Hiawatha.' Several popular works are announced by the Goldsmiths' Institute Choir, New Cross, directed by Dr. C. J. Frost, a novelty being Mr. Claudius H. Couldery's 'Christ's entry into Jerusalem.' In the Richmond district we find the Philharmonic Society conducted by Mr. Charles E. Jolley, which announces Sullivan's 'Martyr of Antioch,' while the recently-established New Philharmonic Society has in preparation 'The Creation,' Strauss's 'Wanderer's Sturmlied,' Humperdinck's 'Die Wallfahrt nach Kevlaar,' and Grieg's 'Länderkennung.' The conductor is Mr. James Brown, who also directs the Staines Choral Society, which will give Lloyd's 'Hero and Leander' and Elgar's 'Banner of St. George.'

The odours of the tanyard, formerly conducive to the production of roses, would appear to be no less favourable to the cultivation of good music, as evidenced by the doings of the Bermondsey Settlement Choral and Orchestral Union, whose programme for the season includes 'Acis and Galatea,' Gaul's 'Holy City,' Somervell's 'Seven Last Words,' Parry's 'War and Peace,' and Cowen's 'St. John's Eve,' the last two conducted by their distinguished composers; the other works will of course be in the able hands of Mr. John E. Borland.

Country News.

BRIEFLY SUMMARIZED.

AYR.—An interesting miscellaneous selection will be given by the Choral Union on the 17th prox., including Mendelssohn's 'As the hart pants,' Zingarelli's 'Laudate,' Stanford's 'Last Post,' and Sullivan's 'On Shore and Sea.'

BISHOPS STORTFORD.—An enterprising spirit is displayed by the Musical Union, directed by Mr. Eaglefield Hull, its programme for the season including Mackenzie's 'Dream of Jubal' on the 25th inst., and Elgar's 'King Olaf.'

BRASTED (KENT).—Miss Elsie Hall and Miss Marie Busch gave an interesting pianoforte and song recital in the Village Hall on the 15th ult. The vocalist of the evening sang a number of songs with taste and discretion, especially the beautiful settings by Brahms, while the gifted pianist was highly successful in her brilliant rendering of Mendelssohn's 'Rondo Capriccioso' (Op. 14).

CAMBRIDGE.—The University Musical Society's season will commence on the 7th prox. with Dvorák's 'Stabat Mater,' under the conductorship of Dr. Alan Gray.

COVENTRY.—The Musical Society's first concert this season, on December 7, will comprise Gluck's 'Orpheus' and Elgar's 'Coronation Ode.' The newly-appointed conductor is Mr. F. W. Beard.

LINCOLN.—An interesting feature of the Lincoln Musical Society's concert to take place on the 2nd prox. will be the performance of a new version, in eight parts,

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of Pearsall's 'Sir Patrick Spens,' edited by Dr. G. J. Bennett, the conductor of the Society. The programme is to include Sullivan's 'Golden Legend.'

NEWBURY.—Handel's rarely-performed oratorio 'Hercules' has been selected for performance by the Choral Society at its first concert this season on December 9. Later on Dvorák's 'Spectre's Bride' and Humperdinck's 'Pilgrimage to Kevlaar' will probably be undertaken. Mr. J. S. Liddle is the conductor.

NORWICH.—The Norfolk and Norwich Musical Festival Society, conducted by Dr. A. H. Mann, will give next month 'Acis and Galatea,' and a selection from several other of Handel's works. The second concert in the spring will include Brahms's 'Requiem' and Parry's 'Blest pair of Sirens.'

RAMSGATE.—At the harvest Festival at St. Luke's Church on the 15th ult., Garrett's Harvest Cantata was rendered by the choir, assisted by the members of St. George's choir, Deal. The combined choirs numbered fifty voices, and were under the conductorship of Mr. T. Troman (Organist of St. George's, Deal), whilst Mr. J. Brandford Strong (Organist of St. Luke's) presided at the organ.

RIPON.—The Choral Society will join the Cathedral and Festival Choirs in the second annual performance of Brahms's 'Requiem' in the Cathedral on December 10. Bach's 'St. Matthew Passion' is to be sung in Lent, while Brahms's 'Song of Destiny,' Coleridge-Taylor's 'Hiawatha's Departure' and Schubert's 'Unfinished' Symphony will be performed in the Victoria Hall in February. All these works will be conducted by the Cathedral organist, Mr. C. H. Moody.

STAFFORD.—The Choral Union, directed by Mr. Herbert Drury, announces Elgar's 'King Olaf' for performance next month, and later in the season will give Haydn's Third Mass and a selection from 'St. Paul.'

Answers to Correspondents.

INQUIRER (Flushing).—(1) Spohr's 'Last Judgment' ('Die letzten Dinge'), literally 'The Last Days,' was composed in 1825-6. Part I. was first performed (with pianoforte accompaniment only) at the end of November, 1826, by the choral society conducted by the composer at Cassel, at a concert given on behalf of the sufferers from a fire that had shortly before occurred at Seesen. The complete work was brought to its first hearing at the Lutheran Church, Cassel, on Good Friday, March 24, 1826, Spohr himself conducting. The first performance in England took place at the Norwich Musical Festival, September 24, 1830, conducted by Edward Taylor, who also translated the work into English. We do not know of any analysis of the oratorio, unless in a programme-book of a provincial musical festival, but a full account of its first and some subsequent early performances appeared in THE MUSICAL TIMES for July, 1891, p. 398. (2) Mendelssohn's 'Elijah' was first performed at the Birmingham Musical Festival held in the Town Hall, August 26, 1846.

O. K.—The Akademische Festouvertüre (Op. 81) of Brahms was written in recognition of the degree of doctor of philosophy conferred upon the composer by the University of Breslau, and privately performed at that place, January 4, 1881. For the most part it is constructed upon the themes of German students' songs, one of which, the 'Fuchslied' or freshman's song ('Was Kommt dort von der Höh?'), is introduced by the bassoon with an intensely comical effect. The first performance of the Overture in England was at the benefit concert of Dr. Manns—who conducted the work—given at the Crystal Palace on April 30, 1881.

DISTRACTED.—(1) The piece is probably 'out of print' temporarily. Make further inquiry of your local music-seller. (2) There are no complete editions of Stephen Heller's, or Anton Strelezki's pianoforte compositions.

W. A. W.—The choruses, &c., of Racine's 'Esther' were set to music, at the author's desire, by Jéan Baptiste Moreau (1656-1733). The music was first published in 1689 and is still procurable. Other settings are those of Charles Henri Plantarde (1764-1839), at the request of the King of Holland, in 1808; François Louis Perne (1772-1832), in the year 1820, at Paris; and Jules Cohen (1830-1901), composed in 1870. The libretto of Handel's oratorio 'Esther' (words by Samuel Humphreys) contains some adaptations from Racine's sacred drama, which the great French dramatist wrote in the year 1689

SMALL-MEANS.—Pianoforte tuning can only be acquired in a practical way, though some help may be obtained from a reliable book. It is not an occupation at which a fortune can be made, and you would probably do better from a financial point of view by sticking to your present occupation, which at all events keeps the wolf from the door.

W. E. C.—Yes, it *is* necessary to pass the examination of the Associateship of the Royal College of Organists in order to obtain the Fellowship of the same Institution. We cannot give the names of teachers, but you could get very good lessons in theory by correspondence. Either of the above-named diplomas would be of advantage in seeking an appointment.

IXION.—In the first place 'Prof. Dip.' is not a nice abbreviation: it seems so very suggestive of a qualified bathing-machine Martha. Secondly, as to whether a person can teach who advertises herself as 'Prof. Dip.,' so much depends upon the status of the Institution at which the qualification—or supposed qualification—is obtained.

BACKWARD ONE.—The marks you obtained at your examination should encourage you to go forward. We quite enter into the motives which prompt you to still work hard, and are not surprised to learn that you are 'very fond of music' and that you 'couldn't bear to give it up.'

G. S.—Your question is a little vague; your enthusiasm is unquestionable. The musical profession is not a Tom Tiddler's ground, except for those exceptionally gifted. 'A good work on music by a great musician' is Sir Hubert Parry's 'The Art of Music.'

C. G. B.—Submit your composition to a publisher, but do not be surprised if he should not set the same value upon your 'piece of music for the violin and piano' as you do yourself.

N. M.—Why not subscribe to a Musical Library? This would enable you 'to try over songs and pieces at home' with the object of purchasing them if found suitable.

P. O. P.—As you are a professional musician you should enter for the examination for either the Licentiateship of the Royal Academy of Music or the Associateship of the Royal College of Music.

TENOR.—Porridge is not likely to have a deleterious effect upon the voice, rather the contrary in the singing of Scotch songs.

MAGNUS.—The 2-4 bar in the last chorus of Hiller's 'Song of Victory' is in the nature of a half-bar of that which precedes and follows it, and should be conducted, played, and sung accordingly.

J. M. S.—MM Durand et fils, Place de la Madeleine, Paris, would doubtless supply you with the information you require.

T. W. L.—Stainer's 'The Music of the Bible' is out of print and can only be obtained from a second-hand bookseller.

H. J.—We make it a rule not to give the names of teachers or coaches for degrees.

C. G. F.—Make a start with Sir John Stainer's 'Harmony' Primer.

M. A. R.—Your ear trouble is clearly a medical matter. Consult a reliable specialist in London.

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3. *Christmas Carol—'Awake, O earth, to holy mirth'—A. H. Brown.*

DURING THE LAST MONTH.

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(*Performed at the Hereford Festival*, 1903.)

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79.	Royal day that chasest gloom.	
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133.	Sleep, Holy Babe	Dykes.
134.	Good Christian men, rejoice	Old German.
135.	'Twas in the winter cold	J. Barnby
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137.	Come! ye lofty	Elvey.
138.	God rest you merry, gentlemen	Traditional.
139.	Listen, Lordings	Ouseley.

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140. The First Nowell ... ... Traditional.
141. When Christ was born ... ... Arthur H. Brown.
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149. The Incarnation ... ... Traditional.
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DAILY TELEGRAPH, OCTOBER 15, 1903.

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DAILY TELEGRAPH, OCTOBER 16, 1903.

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STANDARD, OCTOBER 15, 1903.

There can be no question concerning the lofty purpose of the composer and his consummate mastery of the resources of his art. The work is the product of fervid imagination controlled and guided by keen intellectual perception, a masterful expression in music of spiritual convictions, and in its essence a sacred music drama permeated with the spirit of the preacher. . . . The keynote of Dr. Elgar's work is lofty mysticism, suggesting the spiritual in a peculiar and often strangely beautiful manner.

MORNING POST, OCTOBER 15, 1903.

The deep sincerity which pervades the work, the splendid technique, the power, and, in many instances, the great charm that are revealed demand immediate recognition before any criticism be passed. . . . is an expression of lofty purpose, as an example of consummate musicianship, and as revealing both imagination and originality there can be but one opinion. The instrumentation of the work is a study in itself.

GLOBE, OCTOBER 15, 1903.

Dr. Elgar's command of every orchestral resource is proverbial, and "The Apostles" he handles vast choral masses with no less signal success, and his solo writing, if not exactly melodious in the old-fashioned sense, is always dramatic and expressive. . . . Those who know Dr. Elgar's music best will understand how fully he has availed himself of the many opportunities given him by the most moving story the world has ever known, what treasures of musical science he has expended upon it, and with what dazzling resources of orchestration he has enriched it. . . . The work must be pronounced a worthy successor to "The Dream of Gerontius."

PALL MALL GAZETTE, OCTOBER 15, 1903.

A masterpiece; an invaluable contribution to the art of the world; a score of pure gold throughout—a work so great, so remote from the common things of the earth, that to follow the composer into the distant fastnesses of his mind is, at all events, on a first hearing, something of a heroic virtue. He tries one, not because he wishes to compel endurance, but because he has carved out his way, and it is nothing to him whether you follow or not. There is the secret of his wonderful art: it is nothing to him if you take his score or reject it; and there follows the inevitable result that immense indifference invariably conquers those who are eager. Immense indifference, however, implies a sort of personal work which, granted a powerful brain as the origin from which that work springs, makes for ultimate triumph; and such power was certainly displayed to-day. . . . I write in this somewhat ecstatic strain because the work deserves it. . . . And such music as rises to Elgar's—to this great master's—heart is of the finest possible quality; it is of "meaning most decisive."

WESTMINSTER GAZETTE, OCTOBER 17, 1903.

Without any doubt "The Apostles" is worthy of great and admiring attention, a superb instance of English imagination and musical craftsmanship. I yield to none in my satisfaction that we have a composer so able and so masterful that he compels inquiry and commands applause . . . I find "The Apostles" in some respects in advance of anything Elgar has previously done; as a specimen of mere mastery of material it shows a surer grasp, and though there is the same effort to impress by prodigies of polyphony, which amount to but little in the end, the effort here is more successfully made.

OBSERVER, OCTOBER 18, 1903.

As the days pass since I was one of a closely-packed and deeply attentive audience in the massive town hall the conviction increases in my mind that I was present at the birth of not only a masterpiece, but an epoch-marking work in the history of oratorio. Musically it may be described as a sacred drama on the lines of Wagner's "Parsifal." . . . That the motives are always appropriate may unhesitatingly be said; that the passages in which they are used with special purpose carry conviction is undoubted, and that the composer has gone beyond all forms and reached the bedrock of musical expression is incontrovertible.

SUNDAY TIMES, OCTOBER 18, 1903.

The choral writing in the "Apostles" is among the finest ever written, at any time, by any musician. Its difficulty, as those who know the trend of Dr. Elgar's genius will need no telling, is enormous; but the complexities he so delights in inventing are so obviously the outcome of a desire to express convictions (artistic and spiritual) that none who value sincerity in art would dare suggest that this great representative of British music should curb the fire of his Pegasus, or (to change our metaphor) attempt to trim his sails to the breeze of critical opinion. . . . "The Apostles" is real music—that is to say, music which means something; music which expresses the inner sense of the words to which it is set.

REFEREE, OCTOBER 18, 1903.

I very much doubt, however, if two-thirds of those who were present apprehended the greatness of the music they were listening to. Small blame to them, however, for the work is laid out on the same lines as Wagner's "Parsifal," and the themes have consequently to become familiar before the significance of the music can be wholly understood. That which may be said to have been apparent to all was its spirituality. It is this which gives the music its distinctive individuality. . . . The deep impression made by the work was shown by the momentary silence which ensued after the last note had died away, for although a stupendous tonal climax is worked up, the end is calm and gentle, as the spirit of the faith the music illustrates.

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The A.R.C.O. Examination begins on January 11. This will include the writing of a short essay. The subject will be taken from Sir H. Parry's Studies of the Great Composers (Routledge).

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NEXT TERM will commence on January 7.

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(OP. 45.)

GERMAN TRANSLATION BY JULIUS BUTHS.

CONTENTS.

1. Yea, cast me from heights of the mountains (Ja, stürzt mich vom Steilhang des Felsen).
2. Whether I find thee (Ob ich dich fände).
3. After many a dusty mile (Nach so mancher staub'gen Meile).
4. It's oh! to be a wild wind (O wär' ich doch der wilde Wind).
5. Feasting I watch (Staunend bewacht).

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1903.

IMPORTANT NOTICE.

TO OUR READERS.

THE MUSICAL TIMES will in future be printed on much thicker and finer surface paper. The illustrations, which now form so acceptable a feature of the journal, will thereby be greatly improved in appearance, and the letterpress will stand out with greater clearness. This change, to take place in the January number, would have been made sooner but for the Post Office regulations, which require the letter rate of postage for monthly periodicals.

The time has come, however, when we have decided to make this change, regardless of the increased postage necessitated by the thicker and heavier paper which we propose to use; but *no additional charge will be made to Subscribers.* Therefore, although the postage of every copy will in future be twopence instead of three-halfpence, THE MUSICAL TIMES will be sent for twelve months—beginning at any month of the year—at the old rate of Subscription: viz., Five Shillings, post free. The price of single copies will remain the same: viz., fourpence.

Another announcement has also to be made, though of a more preliminary nature than the foregoing. The proprietors of THE MUSICAL TIMES intend to offer a series of prizes for various compositions. The details and conditions of this new departure will be made known in our January issue, and will, we feel sure, be looked forward to with interest.

Furthermore, the first number of the New Year will contain a Biographical Sketch, with special portrait, of Mr. Edward German; a fully illustrated article on Chester Cathedral, by 'Dotted Crotchet'; besides other features of interest. As in the past and present, no efforts will be spared to make THE MUSICAL TIMES—the oldest periodical devoted to music in this country—both interesting and instructive to its large circle of readers.

THE EDITOR.

THE CHARTERHOUSE.

'An ancient foundation in the heart of London city. In the chapel . . . the founder's tomb stands, a huge edifice, emblazoned with heraldic decorations and clumsy carved allegories. There is an old Hall, a beautiful specimen of the architecture of James's time—an old Hall? many old halls, old staircases, old passages, old chambers decorated with old portraits, walking in the midst of which we walk, as it were, in the early seventeenth century!'

Readers of Thackeray will recall the above extract from 'The Newcomes,' which describes the Charterhouse, or Grey Friars, the place where dear old Colonel Newcome murmured his 'Adsum,' as he fell back 'and stood in the presence of The Master'—that touching farewell to life described by the great novelist in a passage which for beauty and pathos has not been surpassed in English literature. To the question: 'Do you know the Charterhouse?' ninety-nine out of every hundred Londoners would probably return a negative answer; but nine out of every ten *Americans* who have visited London would reply to the same interrogation: 'I guess I do!' As one stands on that historic spot in the centre of London's great heart with its ceaseless throb, and enjoys the restful stillness which characterizes the quaint old place, one cannot fail to be impressed with the hoary antiquity and historical interest of the Charterhouse. Let us in the first place take a brief survey of its history, which covers a period of over five hundred years; secondly, attempt to give a description of the venerable buildings; and, finally say something about the distinguished men who, since the year 1626, have held the office of Organist.

Gruesome to relate, the foundations of the Charterhouse may be said to rest upon some 100,000 dead bodies, according to Stow—a statement probably much exaggerated, though it is satisfactory to learn from him that they were all Christian people. In the year 1349 the black death raged so horribly in London that Sir Walter de Manny, a wealthy native of Hainault, purchased from the Hospital of St. Bartholomew thirteen acres of land outside 'the bar of West Smithfield,' and had it consecrated as a burial ground. As no fewer than 50,000 bodies were deposited there in one year, this *campo santo* was put to good use, if not to the test. Sir Walter de Manny built on the ground a handsome Chapel of the Annunciation, which gave it the name of Newchurchhaw, and in 1371 King Edward III., by letters patent, licensed Sir Walter de Manny to found a house of Carthusian monks. This, one of several religious houses in London, existed for upwards of 160 years. Sir Walter de Manny, who died in London on or about January 15, 1372, was buried in a tomb of alabaster, with his effigy, in the choir of the chapel of the Carthusian Monastery. In his will he instructed his executors to pay a penny to every person attending his funeral. A plan made in the

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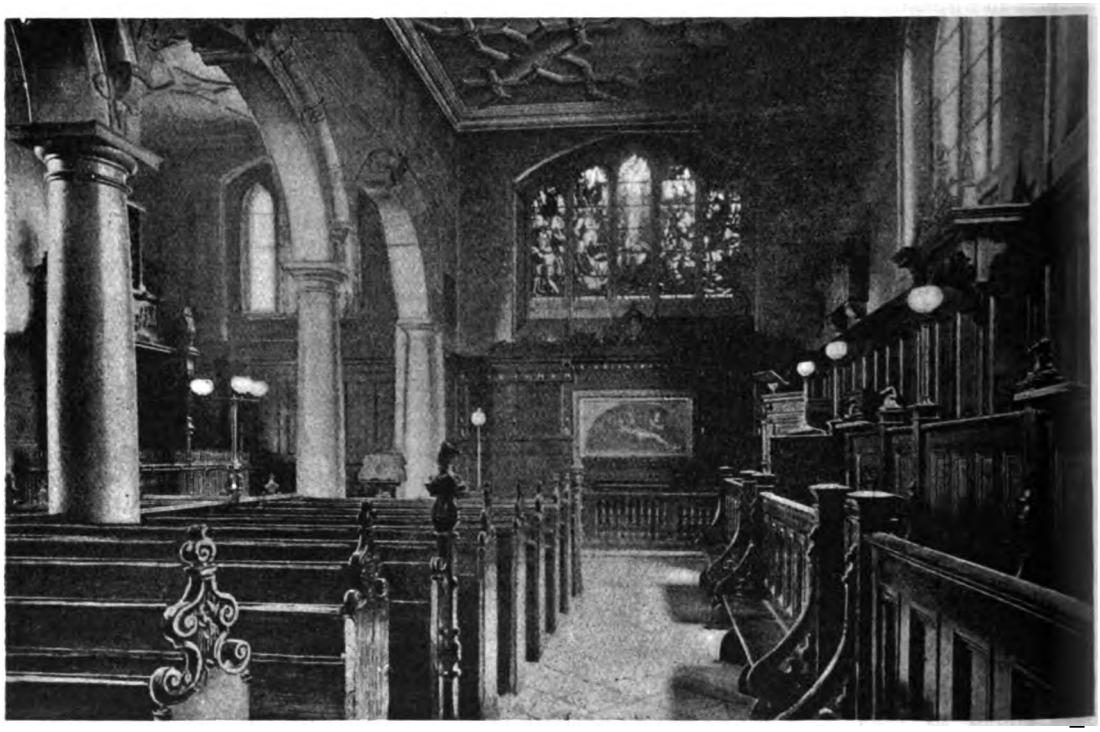
16th century and still preserved in the archives of the Charterhouse gives in part the arrangements of the monastic buildings, but its chief object is to show the course of the water supply which came from Islington to the Monastery. The course of the pipes, or open culverts,—perhaps a mixture of both—from source to supply is clearly shown in this unique plan. Stow says: 'At the gate of this Charterhouse is a fair water-conduit, with two cocks, serving the use of the neighbours to their great commodity.'

The monastic buildings were added to in the early part of the 16th century. But the monks did not long enjoy the benefits of the enlargement and improvement of their house, as in 1534 the Monastery was 'visited' by King Henry VIII., with the result that, in the following year, Prior Houghton was hanged at Tyburn. One of his quarters, with an arm, was hung over the gate of the Charterhouse to awe the remaining monks into submission to the king, but most of them refused to take the oath. The Monastery at its suppression was valued at £642 os. 4½d.!

The king then bestowed the place on Lord North, who built himself a house east of the Chapel. It was visited by Queen Elizabeth during North's occupancy, and James I. made the Charterhouse his first lodging when he came to London from Scotland on his accession to the throne. In 1565 the property passed into the possession of the Duke of Norfolk, who converted the Little Cloister into a handsome residence. The room at present assigned to the organist was formerly the Duchess of Norfolk's withdrawing-room, from which designation we get our modern but meaningless term 'drawing-room.' It is not necessary in this brief survey to give in detail the changes of ownership, therefore we may pass on to the year 1611, when Thomas Sutton, one of the richest Englishmen of his day, bought the property for the sum of £13,000. In making this purchase, Sutton—designated by Stow as 'the right Phœnix of Charity in our times'—was animated with benevolent intent. He wished to found and endow: (1) A hospital for eighty 'Poor Men'; and (2) A school for the education and maintenance of forty poor boys For the carrying out of his scheme letters patent were granted to him in June, 1611, but six months afterwards this worthy benefactor died. We are told that his bowels were buried in Hackney Church, but his body remained in his house at Hackney for nearly six months, when it was removed to Christ Church, Newgate Street. The remains ultimately found their way—two years after death—to the Chapel of the Charterhouse, where, in a vault on the North side, they now rest.



THE CHAPEL.

(Photo by Messrs. E. T. Bottom and Co., Farringdon Road.)

The practical outcome of Thomas Sutton's munificent benefaction is that, at the present time, Charterhouse is the home of fifty-five 'Poor Brothers,' who are there supplied with all things necessary for this life, with the supreme advantage of a mind free from care, and with

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ample leisure for the pursuit of any particular hobby. The Brethren dine together in their splendid Hall, but other meals are served in their own rooms. Clad in their regulation black cloaks, they attend one of the two daily services in

DR. JOHN CHRISTOPHER PEPUSCH.
(From an oil-painting by Hudson.)

Chapel, which, so far as is known, have never been interrupted, except for one month in the year, when the House goes 'out of Commons.' An order of the Governors, made in 1622, reads: 'Brethren are forbidden to wear any weapons, long hair, coloured boots, spurs, or any coloured shoes, feathers in their hats, or any ruffian-like or unseemly apparel, but such as becomes Hospital men to wear.'

Charterhouse School was removed from the City to Godalming in 1872. It numbers among its distinguished *alumni* Addison, Steele, John Wesley, George Grote, the poet Lovelace, Blackstone, Bishop Thirlwall, John Leech, and Thackeray. This great public school is too

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well known to need further comment; but an antiquarian reference may be made to the dietary of the boys in the year 1740. We learn that on Mondays, Wednesdays, and Fridays their supper was to consist of 'baked pudding, or apple-py, or cheescake, or gooseberry-py, or currant-py, or cherry-py, or plumb-py, or grape-py, according to the season.' That evening meal of 'pys' must have been a fruitful source of enjoyment to those 18th century young gentlemen. Upon the removal to Godalming the school buildings were sold to the Merchant Taylors' School, but the buildings associated with the Poor Brethren still remain with all their old-world charm and historical environment. The staff includes the Master (to rule over all), the Preacher, the Organist, and the Registrar—all these officials, except the Organist, are provided with residences within the precincts.

Some idea of the venerable buildings, which cover four acres of ground, may be formed from the illustrations which accompany this article. A few words of description may, however, be acceptable. First, the Chapel. Originally built in 1371, this old sanctuary was subsequently enlarged, first by a north aisle built by Sutton, and afterwards by another addition, not now in use, also on the north side of the building. The fantastic details of the woodwork of the Chapel are very curious and interesting. The Communion table, dating from 1614, which rests on thirteen legs, is a fine piece of workmanship. A fragment of Sir Walter de Manny's tomb, discovered in an old wall, is a further proof of the preservative excellence of the colour used in ancient times. The Chapel contains the elaborate and costly tomb of the founder, Thomas Sutton, who is represented by a recumbent figure, surrounded by fanciful monumental accessories. The organ, erected by Messrs. Walker in 1842, stands in the west gallery of the north aisle. Dr. Pepusch is buried in the Chapel, and there is a tablet to the memory of William Horsley, while in the Chapel Cloister (now glazed) are the graves of John Jones and R. J. S. Stevens, and a memorial tablet to John Hullah; all these five musicians were formerly organists of the Charterhouse.

But the most fascinating feature in this group of old buildings is the Guesten Hall. It is a pleasure to visit this noble apartment with so able a cicerone as The Preacher, the Rev. H. V. Le Bas, himself an old Carthusian. The lower part of the hall is undoubtedly mediæval, being an original part of the monastic building, though it was much enlarged and its roof raised by the Duke of Norfolk. The screen—as shown in our illustration—is a most sumptuous and delicate specimen of Jacobean handicraft. A direct successor of the Gothic screen, it stands in a position analogous to that almost invariably occupied in mediæval houses, and which survived during Elizabethan times. It was usually erected as a means of protecting the dining-hall from draughts, but it seldom reached to the height of the ceiling. As at the Charterhouse, the panels of the screen were movable, and thus the gallery could be made to serve for minstrels or spectators. The huge fire-place is another feast for the eye. Its imposing over-mantel includes carvings of cannon, doubtless emblematic of the office held for thirteen years by Thomas Sutton, Master-General of the Ordnance of the North in 1570. The Governors' Room, with its ceiling richly decorated with arms and crests, and its old tapestry on the walls—a typical Elizabethan apartment—together with the fine staircase, adds to the attractive features of the group of venerable buildings which constitute the Charterhouse.

We may now turn to the consideration of the organists of the Charterhouse. As no minute regulations were laid down by Thomas Sutton for the management of his noble foundation, it fell to the Governors to discharge the duty of formulating the necessary statutes. Through the kindness of the present Master, the Rev. Canon Haig-Brown, permission has been accorded for copies to be made of the Governors' Orders relating to the office and appointment of organist specially for this article, these extracts being here printed for the first time. Some thirteen or fourteen years after the Hospital was opened the Governors considered that an organ and an organist were necessary to the carrying out of Sutton's benefaction. Here is the Order of the Governors of July 6, 1626, as set forth literatim:—

> We doe desire the said Comittees or any fower of them to take into their consideracon what the chardge will be of havinge an Organ within the Chappell of the said Hospitall and to sett downe what stipend &c shall be allowed yerely to mainteyne an Organist that shall playe uppon the said Organs, and teach the Schollers of the said house to sing prick songe and to play uppon any instrument for we doe well allowe to have an Organ and an Organist within the hospitall soe that the chardge be not excessive.

This is interesting, for it shows that the Charterhouse Governors of nearly 300 years ago took into consideration not only vocal, but also instrumental music in the educational equipment of 'the Schollers.' Evidently 'the chardge' proved to be not excessive, as five months later the Governors appointed an organist and fixed the amount of his salary. The Order reads:—

> 7. Dec: 1626. We doe order constitute and ordeyne Cosen to be the Organist of the Hospitall and to have Thirteene poundes six shillings eightpence paid unto him yerely for his ffee duringe the tyme of his service as an organist in the howse.

This Order furnishes us with some interesting information that is also new, namely, that the first organist of the Charterhouse was one Cosen (or Cosyn) whose Christian name, as we shall presently see, was Benjamin. Very little is known biographically of this good man, six lines (boiled down from the notice in the inaccurate 'Dictionary of Musicians,' 1824, this again being copied from Hawkins!) in Grove's Dictionary

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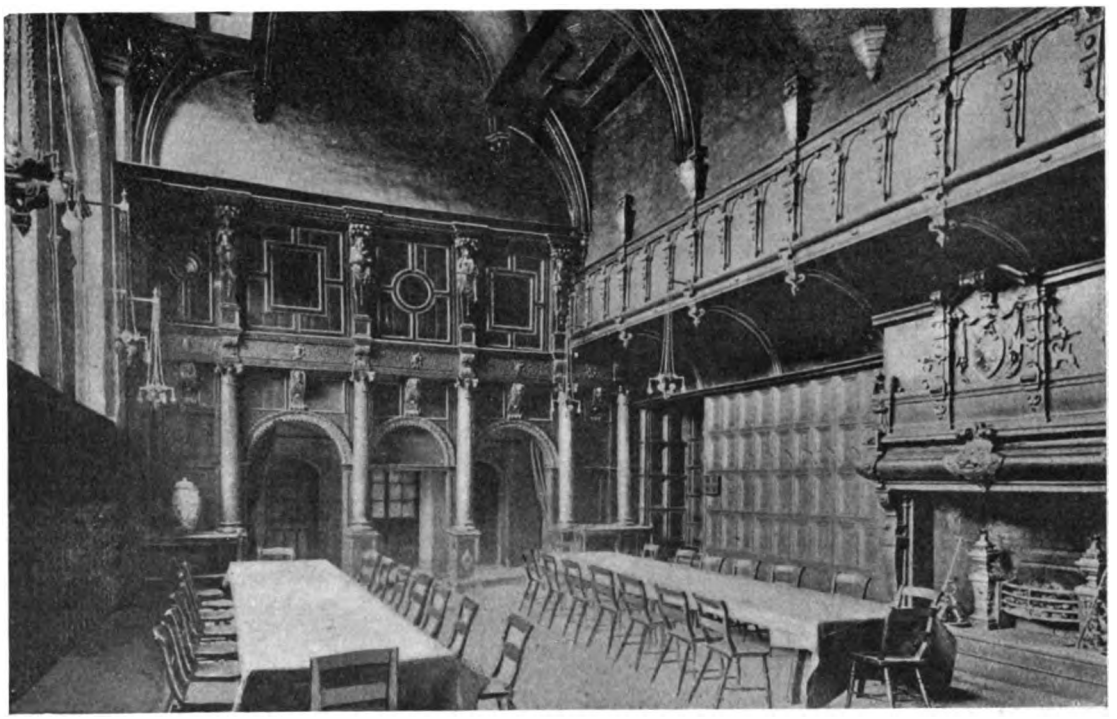
is all the space allotted to him, and his name is absent from 'The Dictionary of National Biography.' He is stated by Hawkins to have been 'a famous composer of lessons for the harpsichord, and he was probably an excellent performer on that instrument. But the name of Benjamin Cosyn is best known in connection with the fine Virginal Book preserved in the King's Music Library at Buckingham Palace, for a full description of which the reader is referred to the article on 'Virginal Music' by Mr. Barclay Squire in Grove's Dictionary, vol. iv., p. 312. In that article *John* Cosyn is stated to have been a former organist of the Charterhouse, while Hawkins gives *William* Cosyn. Anthony à Wood is mentioned in both



THE GUESTEN, OR DINING HALL.
(Photo by Messrs. E. T. Bottom and Co., Farringdon Road.)

cases as the source of information as to the surname, but he (Wood) leaves the Christian name of the Charterhouse organist blank! However, this new information settles the point. 'But the Christian name of Cosen is also blank in the Order last quoted,' some sharp-eyed antiquary may be led to observe. Stay, gentle reader; we know well your feeling, but may we answer your sceptical observation with another Order of the Governors?:—

> 7. March 1643. Wee doe also referr the petition of Beniamin Cosin late Organist of this Hospitall concerninge some allowance to bee made unto him in recompense of the loss of the Organist's place there to the considerācon of the standinge Comittees for this Hospitall.

Here is the necessary documentary evidence as to the identity of Benjamin Cosyn. It appears that on October 7, 1643, 'the House of Commons sequestered the places of Preacher and Organist, and appointed Thomas Foxleye to officiate the cure, and that he should have the stipends of Preacher and Organist'! Cosyn, then an old man, naturally resented this confiscation of his office and its emoluments, and he thereupon petitioned the Committee. On August 15, 1644, the Committee considered his petition, when it was reported to them that Foxleye 'had accordingly receaved and had untill about the beginninge of this instant August hee was removed.' The Committee further reported:—

> Wee also find that there was yeerelye allowed to the Organist a Stipend of £13. 6. 8 and 40s. more to buy him a gowne & 40s. more to make provision of fire & his dyett in the Hall at the Master's table . . . Wherefore Wee taking the poverty ould age and imperfeccons of body of the said Benjamin Cosens into our considerācon thinke fitt that there bee for the psēnt allowed for his releefe the yeerelye sōme of £13. 6. 8

Benjamin Cosyn was therefore evidently pensioned. The date of his death is not known, and his name does not appear in the Burial Registers of the Charterhouse.*

Cosyn was succeeded in the organistship of Charterhouse by Nicholas Love. The following

* In mentioning this Cosyn-Charterhouse discovery to Dr. W. H. Cummings, he very kindly sent us the following additional information: 'Benjamin Cosyn was 4th Fellow and Organist of Dulwich College in 1622-3-4. I have some voluntaries (MS.) by him.' Mr. William H. Stocks, organist of Dulwich College, in his valuable pamphlet 'The organ of Dulwich College Chapel' (1891), confirms this by giving the exact dates of Cosyn's organistship at Dulwich—September 28, 1622, to June 16, 1624. Thus, line upon line, is biography made.

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'Orders' of the Governors relate to his appointment and to his providing an organ :—

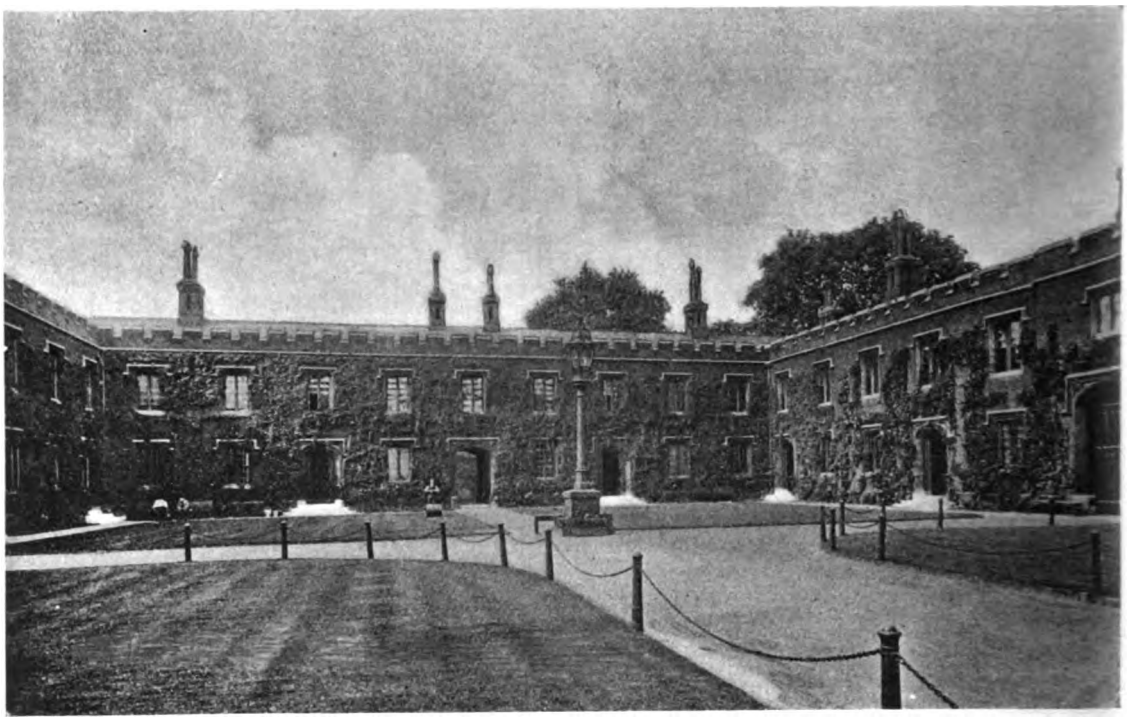
30th Dec: 1661. According to another order of reference from ye sayd Assembly [the Committee] Wee have considered ye petic̄on of Nicholas Love to bee chosen Organist of this Hosple And forasmuch as hee is both of known loyalty to his Matie & ability for ye discharge of ye sayd place Wee doe therefore recom̄end him to ye next Assembly as a Person deserving ye sayd employment In Case ye Governors shall thinke fitt to restoare an Organ in ye Chappell of this Hospitall.

24 June 1662. Upon hearing another Order of ye sayd standing Comtee wherby Nicholas Love is elected Organist in case wee should thinke fitt to restoare an Organ in ye Chappell of this Hospitall We doe hereby confirme ye sayd Nicholas Love in ye place of Organist To hold & enjoy ye same wth all fees profitts and advantages whatsoever heretofore payd unto or enjoyed by Benjamin Couzens ye last Organist And wee doe order ye sayd Nicholas Love to provide an Organ & cause it to bee sett up in ye Chappell of this Hospll wch being done, Wee order ye Receivr to pay for ye same.

Certain misbehaviour on the part of Mr. Nicholas Love incurred the displeasure of the Master and resulted in this condemnatory Order of the Governors :—

13 Sept. 1688. Wee being enformed by the Mr of this Hospitall of ye indecent behaviour of Mr. Nicholas Love organist to this Hospitall at the Mrs table, Doe order that the sayd Mr Love doe make a publiqe acknowledgment thereof at the sayd Table, And further that if the sayd Mr Love shall heereafter behave himselfe uncivilly to the Mr or at the sayd table that then hee bee removed from thence by the Mr to thee Manciple's Table.

Like his predecessor, Benjamin Cosyn, Mr. Love in due time began to feel the burden of *Anno Domini*. His son, Thomas, appears to have been his deputy for some years—but the Orders relating to Love Senior and Love Junior shall speak for themselves :—



THE PENSIONERS' COURT.

(Photo by Messrs. E. T. Bottom and Co., Farringdon Road.)

The next Order is in the nature of a reprimand of organist Nicholas Love :—

4. May 1670. We doe likewise Ordr ye Organist for ye time being in his plude to ye firste Lesson & on all other occac̄ons to use ye most solemne & grave Musick avoyding what is light as unfitting ye service and place And wee doe require & Ordr that on every Thursday in ye afternoone when ye Schollrs are come from Schole hee doe teach such of them as hee shall find capable to sing to ye ende they may in some reasonable sort be able to sing ye service of ye Church when occac̄on shall require.

24. June 1710. Having also heard the Humble Petition of Nicholas Love shewing that he has been Organist to this Hospital forty eight years and now in his extream age praying Us to allow that his son Thomas Love may be his Assistant We do in regard of his said age and long service think fit to grant his said Petition.

24 June 1713. Also Whereas ye Place of Organist hath bin sometime void by ye death of Nicholas Love And yt his son Thomas Love (who by our Licence hath executed the Office of Organist for some years during his father's indisposition & since his death Hath humbly petition'd for ye sd place, We doe therefore choose & appoint ye sd Thos. Love to be Organist in ye Room & Place of his sd. Father, & to enjoy & receive ye Salary

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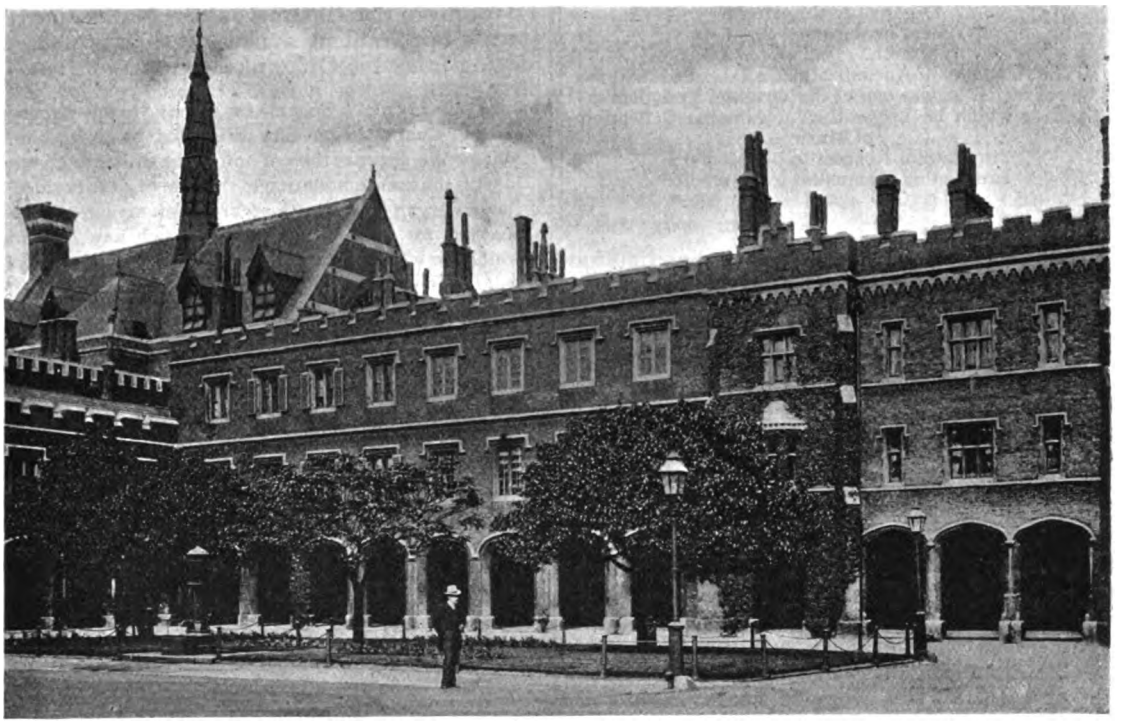
& other perquisites belonging to ye sd Office And do further Order that ye Salary & Allowance for Diet wch his Father enjoy'd be paid to ye sd Thos. Love for the time He hath officiated since his father's death.

In the year 1737 Mr. Thomas Love (who is casually mentioned by Hawkins) apparently departed this life; but it is impossible to give exact dates of death or burial of either of the two Loves, as between the years 1710 and 1739 several leaves of the burial register are missing.

The next organist was a man of mark. The Order appointing him is recorded in these terms:

2. Dec: 1737. Whereas Mr. Love late Organist to this Hospital is dead We do nominate & elect John Christopher Pepush Dr. in Musick to be Organist in ye room & place of ye sd Mr. Love deceas'd.

besides arranging the tunes and composing overtures for 'The Beggar's Opera' (1727). Pepusch married a rich singer, who brought him a fortune of £10,000. As above stated, he became organist of the Charterhouse in 1737, where he resided in his official apartments for the remainder of his life. He made his mark as a teacher, his pupils including John Travers, Dr. Boyce, and Dr. Benjamin Cooke. Dr. Pepusch gave much attention to theoretical matters; for a paper on the ancient Genera, read by him before the Royal Society, he was elected F. R. S. He died at the Charterhouse on July 20, 1752, and is buried in the Chapel in which he had for fifteen years officiated. Thirteen years after the death of Dr. Pepusch an



THE PREACHER'S COURT.

(Photo by Messrs. E. T. Bottom and Co., Farringdon Road.)

Dr. Pepusch was one of the most remarkable musicians of his time. Born at Berlin in 1667, he came to England about 1700 and fiddled in the orchestra at Drury Lane. In 1710 he took an active part in the establishment of the Academy of Ancient Music, and continued to show great interest in its operations until the day of his death. He became organist to the Duke of Chandos, at Cannons, an appointment in which he was succeeded by Handel. On July 9, 1713, he took the degree of Doctor of Music at Oxford. He soon afterwards became director of music at Lincoln's Inn Fields Theatre; this post he held for many years. He composed music for various theatrical pieces,

Order of the Governors contained this interesting reference to him:—

22 Nov: 1765. Upon the humble petition of Benjamin Cooke Organist of the Cathedral Church of Saint Peter's Westminster praying that he may have leave to erect at his own charge a small Monument in the Chapel of this Hospital to the memory of the late John Christopher Pepusch Doctor in Musick sometime Organist of the Hospital & who lies buried in the said Chapel We Order that the Petitioner be at Liberty to erect a decent Monument in the Chapel with a proper inscription thereon in memory of the said Dr. Pepusch as is prayed by the said Petition.

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It is very interesting to find from the above Order that Pepusch's former pupil, who had in the meantime become organist of Westminster Abbey, wished thus to honour his old master. But the proposed memorial ultimately became a more public matter in that the Academy of Ancient Music defrayed the expense of its erection. The tablet, still to be seen in the Chapel, bears the following inscription :—

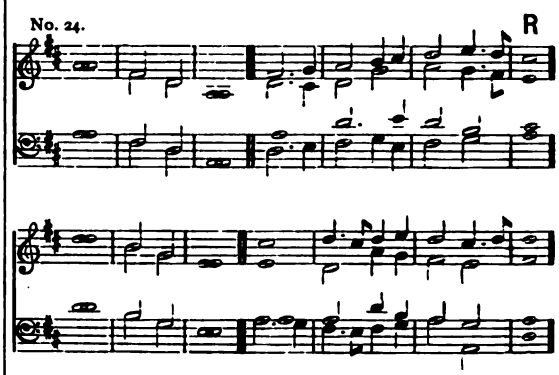
Near this place lye the Remains
of
JOHN CHRISTOPHER PEPUSCH
Doctor of Music in the University of Oxford
He was borne at Berlin
and resided in London highly esteemed, above 50 years
Distinguished as a most learned Master
and Patron of his Profession
In the year 1737 he retired to the private employment
of
Organist to this House
Where he departed this Life
July 20th, 1752. Aged 85.
The Academy of Ancient Music established in 1710
of which he was one of the Original Founders
and to which he bequeathed a valuable Collection
of Music
in grateful Respect to his Memory
caused this Monument to be erected
1767.

The successor to Dr. Pepusch was an out-and-out pluralist—a triplist, so to speak—in the person of Mr. John Jones, organist of the Temple Church (in 1749), the Charterhouse (in 1753), and of St. Paul's Cathedral (in 1755)! He died, in the full possession of all three appointments, at his official quarters in the Charterhouse, February 17, 1796, and was buried in the Chapel Cloister. To the biographer the career of Mr. Jones is a barren field. The Charterhouse Registers mention his marriage at Sudbury, Derbyshire, to Sarah Chaloner, or Chawner, before the year 1758, and baptisms of three of their children. His tombstone states that he resided in the Hospital for forty-three years. John Jones was formerly well known by his double chant in D. This composition so took the fancy of Haydn when he heard it sung by the Charity Children in St. Paul's Cathedral in 1792, that he noted it down, though not correctly, in his diary. It appeared in a collection, entitled :—

SIXTY CHANTS single and double composed by JOHN JONES, organist of St. Paul's Cathedral, and by him respectfully inscribed to the Dean & Chapter.
1785.
Printed, for the author, by Longman and Broderip No. 26 Cheapside and 13 Hay-Market. Price 5s.

There is something in the nature of a Preface to this book that may be quoted :—

The Psalms of David being either Rejoycing Penitential, or Historical, Those Chants which best suit such sentiments are mark'd wth an R, P, or H; but where the Psalms Change from Rejoycing to Penitential, in the same Morning or Evening Service Numbers XXX, of both Single and Double Chants are particulary adapted.

The chant in D above referred to appears in Jones's collection in the following form :—

To return to the Charterhouse. At the time of Jones's appointment a new organ was needed, judging from his Order of the Governors :—

2. July 1753. A Scheme for erecting a new Organ in the Chapel being now presented to us by the Master We approve thereof and of the estimate given in with the same amounting to the sum of £190 besides the old organ except with regard to an article of £12 charged for gilding the pipes of such new Organ which we will not shou'd be gilded but handsomely painted in Oil of a proper colour and the said sum of £12 is to be deducted in the price aforesaid.

Upon the death of John Jones another Temple organist succeeded to the Charterhouse appointment in the election of Richard John Samuel Stevens, afterwards Gresham Professor of Music, and composer of the glee 'Ye spotted snakes.' Professor Stevens was also a pluralist, but in a lesser degree than Jones, as he only held two appointments concurrently. His emoluments at the Charterhouse amounted to the yearly sum of £68 7s. 4d. (besides Apartments), an amount made up thus :—

Original salary of organist ..	£13	6	8
Allowance first granted in 1664	2	0	0
,, for Beavors* ..	3	0	8
,, for Commons ..	50	0	0
	£68	7	4

No Charterhouse organist since Love appears to have received 'Diet or Commons in Kind.' Stevens, who died September 23, 1837, and is buried in the Chapel Cloister, was the last organist to reside within the precincts of the Hospital. No instruction in music was ever given to the scholars by Stevens, or, indeed, within seventy years previously by any of his predecessors. The duties of organist consisted of playing at the Sunday services, on Saturday evenings, and on Saints' Days and their Vigils.

* Beavor, or bever 'A small repast between meals; a "snack," muncheon, or lunch; especially one in the afternoon between mid-day dinner and supper.' (Dr. Murray's 'A New English Dictionary.)

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The Governors' Orders, after the death of Stevens, read as follow:—

17. Feb: 1838. The salary of the future Organists of the Hospital be £70 a year & that no apartments or further emoluments be allowed except a room set apart and a fire provided when necessary for his use on those days upon which his duty requires his attendance in the Hospital.

We elect and appoint Mr. William Horsley Bachelor of Music to be Organist of this Hospital in the room of Mr. Richard John Samuel Stevens deceased.

To William Horsley, the glee-writer, succeeded, in 1858, John Hullah, and on the death of the latter, in 1884, Miss Taylor, the present organist, was elected. Space will not admit of detailed references to Horsley and Hullah, both worthy musicians, but they, as well as some of their distinguished predecessors, may form the subjects of future Biographical Sketches in THE MUSICAL TIMES. Suffice it at present to say that a tablet to William Horsley's memory is in the Chapel; and a similar memorial to John Hullah, erected at the instigation of his friend and colleague in the Chapel services, the Rev. H. V. Le Bas, the present Preacher, bears the following inscription, written by the late Rev. Henry Wright Phillott, Canon of Hereford:—

M. S.
JOHANNIS HULLAH, LL.D.
Qui In Œdibus Carthusianis
Primum Cantandi Magister Deinde Organista
Annos XLII Felicissime Explevit
Bonis Artibus Bonisque Literis Imbutus
Hanc Laudem Præ Cœteris Adeptus Est
Ut Musicam Artem Si Quis Alius
Publici Juris Faceret
Natus Anno MDCCCXI Decessit MDCCCLXXXIV
Amici Carthusiani
H. M. P. C.

For valued assistance rendered in the preparation of this article the best thanks of the writer are due to the Master of the Charterhouse, the Rev. Canon Haig-Brown, especially for his kind permission in allowing the extracts to be made from the Governors' Orders; to the Preacher, the Rev. H. V. Le Bas, for practical help in various ways and in reading the proof; to Mr. H. S. Wright, the assistant Receiver, for copying out the extracts from the Governors' Orders; and to Messrs. E. T. Bottom and Co., of Farringdon Road, for the free use of their views of the Charterhouse.

The special supplement portrait of William Horsley is reproduced from an oil-painting by William Owen, R.A., in the possession of Mrs. John Callcott Horsley, and by her kind permission. This fine portrait of the distinguished glee-composer has not hitherto been published.

DOTTED CROTCHET.

BERLIOZIANA.

A BIRTHDAY IN LONDON.

Hector Berlioz was born on December 11, 1803. 'Did he spend a birthday in England?' Yes, that on which he completed his forty-fourth year, Saturday, December 11, 1847. 'How did he spend it?' Ah! that is a question not quite so easy to answer. On the Monday, Wednesday, and Friday of that week he conducted performances of 'The Bride of Lammermoor' (an English version of Donizetti's 'Lucia') at Drury Lane Theatre, under Jullien's management. Sims Reeves appeared in this (as *Edgar*) and created a furore. As no opera performance seems to have been given on the Saturday, Berlioz was free to celebrate his birthday as pleased him best. 'What could he have done in the way of amusement?' Well, he might have visited the Cattle Show—the last day—then held at the Horse Bazaar, King Street, Portman Square. A grand morning concert given by 'Singers of the Pyrenees' at the Royal Adelaide Gallery, Strand, would scarcely interest him, although Miss Sara Flower was one of the attractions of the concert. In the evening the Round, Catch and Canon Club fraternized in vocal harmony at the Freemasons' Tavern; but Berlioz would doubtless find more entertainment in witnessing a French play at St. James's Theatre, or in attending a performance of 'The Taming of the Shrew' at the Haymarket Theatre. But all this is mere speculation, and the reader may be inclined to remark: 'Probably Berlioz passed a quiet evening with his friend Mr. J. W. Davison.' This, too, is a little doubtful, as Davison, except for a brief visit to England for the Gloucester Musical Festival, sojourned in Paris from September 4 to December 8 of that year (1847). On the latter date he wrote from Paris to his friend Desmond Ryan (in London), three days before Berlioz's birthday:—

When you receive this I shall be far hence, in quite another part of the musical world [the latter appeared in the *Musical World*]; at what time, if ever, you hear from me again, and where, if anywhere, I am now unable to say. Perhaps it may be from the North . . . Good-bye, until our next epistolary shake-hand, which I trust may not be on the other side of eternity—till then, notwithstanding, I am yours

D.

This extract is of a doleful nature; but it should be remembered that Davison, despite his Parisian surroundings, was mourning the loss of his friend Mendelssohn, whose death had taken place a short time previously. As another interesting link connecting Berlioz with England it may be mentioned that he dedicated his Te Deum to 'Son Altesse Royale Monseigneur le Prince Albert'; the dedication of his 'Corsaire' Overture is to 'James W. Davison, Esq.'

AN EXCHANGE OF TOMAHAWKS!

Mendelssohn came into the world five years after Berlioz, and the French composer outlived him more than twenty years. In 1843 Berlioz wished to give a concert of his compositions in

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Leipzig. He approached Mendelssohn, whom he had previously met in Rome, and received from him the following letter, which we give in Mendelssohn's own French :—

Leipzig, 25 Janvier, 1843.

MON CHER BERLIOZ,

Je vous remercie bien de cœur de votre bonne lettre et de ce que vous ayiez encore conservé le souvenir de notre amitié Romaine! Moi je ne l'oublierai de ma vie et je me réjouis de pouvoir vous le dire sous peu de temps de vive voix et dans ma patrie. Tout ce que je puis faire pour y rendre votre séjour heureux et agréable, je le ferai comme un plaisir et comme un devoir.

D'abord en tout cas je vous engage de venir à Leipzig, parceque je crois pouvoir vous répondre de ce que vous serez content de la ville, c'est à dire des musiciens et du public. Je n'ais pas voulu vous écrire sans avoir consulté plusieurs personnes qui connaissent la ville mieux que moi, et tous m'ont confirmé dans mon opinion, que vous ferez un excellent concert ici. Vous ne me dites pas, quelles sont vos intentions; vous me parlez seulement de faire entendre votre musique; mais je présume que cela doit être dans un Concert que vous donneriez vous même. Les meilleurs jours pour cela seraient les lundis ou bien les samedis. Les frais de l'orchestre, de la salle, des Annonces, &c., sont ordinairement de 100 à 110 écus; la recette d'une bonne salle est de 6 à 800 écus, nous en avons eu jusqu' à 1000 & 1100; et comme j'ai dit je ne doute nullement que vous ferez un excellent concert. Mais vous devriez être ici et arrêter le programme et tout ce qui est nécessaire *au moins* 8 à 10 jours *avant* le concert; il est impossible de l'arranger sous moins de temps, et votre présence personelle serait indispensable pour un succès complet. Mais j'espere que cela ne fera pas de difficultés, parceque la chose est la même à Dresden, où vous viez aussi. Or vous pourrez tout arranger ici pour 8 ou 10 jours d'avance, puis partir pour Dresden, y faire la même chose (le voyage ne prend que 3½ heures), et revenir le jour après, si vous êtes pressé.

Mais comme vous ne me dites pas les détails de vos intentions j'ai communiqué votre projet de venir aux directeurs de la Société des Concerts d'Abonnement, qui m'ont chargé de vous demander si vous voulez faire exécuter un de vos ouvrages dans leur Concert pour les pauvres de la ville, qui sera donné le 22 février, et que dans ce cas ils arrangeraient leur programme suivant vos intentions. Je dois vous communiquer cela parcequ'ils m'en ont chargés, mais si vous ne manquez pas tout à fait d'envie de donner le Concert vous même je le vous conseillerai fortement parceque je suis certain que vous vous en trouverez bien. Peut-être pourrez vous accepter la proposition des Directeurs *après* le Concert, ou les Concerts que vous aurez donné vous même, si toute fois elle vous convient.

Je vous engage donc de venir ici *aussitôt* que vous pourrez quitter Weimar. Je me réjouis de pouvoir vous serrer la main & vous dire "Wilkommen en Allemagne." Si vous ne pouvez pas venir sitôt et s'il y a quelque chose, que je puis faire pour vous en attendant écrivez moi.

Et ne vous moquez pas de mon méchant Français comme vous fesiez à Rome, mais continuez être mon bon ami comme vous étiez alors et comme je serai toujours.

Votre dévoué

FELIX MENDELSSOHN BARTHOLDY.

We believe that this generous letter—now in the British Museum—has not hitherto been published in full. The concert duly took place at the Gewandhaus on February 4, 1843, the programme including the Symphonie Fantastique, and the 'King Lear' and 'Francs Juges' Overtures. Mendelssohn's sister, Fanny Hensel, records the event in her diary in these words :—

> Berlioz was at Leipzig at the same time with us, and his odd manners gave so much offence that Felix was continually being called upon to smoothe somebody's ruffled feathers. When the parting came, Berlioz offered to exchange batons, 'as ancient warriors exchanged their armour,' and in return for Felix's pretty light stick of whalebone covered with white leather, Berlioz sent an enormous cudgel of lime-tree covered with bark, with an accompanying letter.

Fanny Hensel is not quite correct in referring to the baton exchange as a *parting* event. It took place at Leipzig, on the *arrival* of Berlioz, who found Mendelssohn rehearsing 'The Walpurgis Night.' The letter of Berlioz which accompanied his cudgel-baton was addressed to Mendelssohn in these characteristic terms (translated) :—

TO THE GREAT CHIEF, MENDELSSOHN!

> Great Chief! We have promised to exchange tomahawks. Mine is a rough one—yours is plain. Only squaws and pale-faces are fond of ornate weapons.
>
> Be my brother! And when the Great Spirit shall have sent us to hunt in the land of souls, may our warriors hang up our tomahawks together at the door of the Council-chamber.

A REMINISCENCE BY HEINE.

'From Berlioz we shall soon have an opera,' wrote Heinrich Heine in 1837. 'The subject is an episode from the life of Benvenuto Cellini, the casting of the Perseus. Something extraordinary is expected, since this composer has already achieved the extraordinary. His tendency is to the fantastical, not united with soul, but with sentimentality; he has great resemblance with Callot, Gozzi and Hoffmann. His outward appearance indicates as much. It is a pity that he has had cut off his immense, antediluvian *frisur*, his bushy hair, which bristled over his brow like a wood over a steep precipice; so I first saw him six years since, and so will he ever stand in my memory. It was in the *Conservatoire de Musique*, and they gave a grand Symphony by him [the Symphonie Fantastique, on Dec. 5, 1830], a bizarre sort of night piece, now and then illumined by the sentimental whiteness of a woman's robe, that fluttered to and fro, or by a sulphur-yellow gleam of irony. The best thing in it is a witches' sabbath, where the devil reads mass and the Catholic church music is parodied with the fearfullest and most sangulnary farcicality. It is a farce, in which all the secret snakes we carry in our hearts rear their hissing heads with joy.

'My companion in the box, a frank young man, pointed out to me the composer, who was in a corner of the orchestra, at the extreme end of the hall, beating the kettle-drum, that evidently being his instrument. "Do you see that stout English lady in front of the stage?" said my companion. "That is Miss Smithson: Berlioz has been desperately in love with this lady for three years, and to this passion we owe the wild symphony you hear to-day." And there, in fact, in the stage box, sat the famous actress of Covent-garden. Berlioz gazed at her continually, and every time his eye met hers he would beat away upon his kettle-drum like mad.

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'Miss Smithson has since become Madame Berlioz. Since then her husband has had his hair cut off. When I heard his symphony again in the Conservatoire this winter, he again sat as a drummer at the back of the orchestra. The stout Englishwoman again occupied the stage-box; their eyes met . . . but Berlioz no longer beat so vigorously on the drum!'

FIRST PERFORMANCES IN ENGLAND.

It may be interesting as well as useful for reference to give the dates and places of the first performances of the chief works of Berlioz in England. The following information applies to those given in their *complete* form for the first time in this country:—

Op.	Title.	Society and Place.	Date.	Conductor.
1	Waverley Overture	Società Armonica, Opera Concert Room, Haymarket	June 1, 1840	Mr. Henry Forbes
3	Francs-Juges Overture	Ditto	March 30, 1840	Mr. Henry Forbes
4	King Lear Overture	Willy's Promenade Concerts, Princess's Theatre	Dec. 7, 1840	Mr. J. T. Willy
5	Grande Messe des Morts	Crystal Palace	May 26, 1883	Sir August Manns
9	Carnaval Romain Overture	Philharmonic Society, Hanover Square Rooms	March 15, 1841	Mr. Charles Lucas
14	Symphonie Fantastique	Hallé Concerts, Free Trade Hall, Manchester	Jan. 9, 1879	Sir Charles Hallé
14 *bis*	Lélio, ou Le retour à la vie	Crystal Palace	Oct. 29, 1881	Sir August Manns
15	Symphonie funèbre et triomphale	Ditto	June 3, 1882	Sir August Manns
16	Harold in Italy Symphony	Berlioz's own Concert, Drury Lane Theatre	Feb. 7, 1848	Berlioz
17	Romeo and Juliet Symphony	Philharmonic Society, St. James's Hall	March 10, 1881	Sir William Cusins
18	Tristia; three choruses with orchestra:			
	No. 2	Crystal Palace	March 7, 1891	Sir August Manns
	No. 3	Ditto	March 2, 1889	Sir August Manns
21	Corsaire Overture	Ditto	Feb. 28, 1863	Sir August Manns
22	Te Deum	Ditto	April 18, 1885	Sir August Manns
23	Benvenuto Cellini (Opera)	Covent Garden Theatre	June 25, 1853	Berlioz
24	Faust	Hallé Concerts, Free Trade Hall, Manchester	Feb. 5, 1880	Sir Charles Hallé
25	L'Enfance du Christ	Crystal Palace	Dec. 30, 1880	Sir Charles Hallé
	Rob Roy Overture	Ditto	Feb. 24, 1902	Sir August Manns
	Beatrice & Benedict (Overture only)	Ditto	Feb. 10, 1877	Sir August Manns

Acts 1 and 2 of 'Faust' and a portion of the 'Requiem' were given under Berlioz's direction at Drury Lane Theatre on February 7, 1848. Parts I. to IV. of the 'Romeo and Juliet' Symphony were played, also under Berlioz, at the New Philharmonic Society's concert on April 28, 1852. M. Pasdeloup performed the greater part of 'Faust' at his concert on June 1, 1878. Extracts from others of the works tabulated above have been given at various times.

VINCENT NOVELLO.

1781—1861.

(*Concluded from page 653.*)

The instalment system applied to a biographical sketch has one advantage—an incident or fact inadvertently omitted in previous portions may afterwards be inserted, even at the risk of slight chronological disturbances. Therefore, we may hark back to the year 1829, when Vincent Novello and his wife 'took a pleasant journey together to Germany, for the fulfilment of a no less pleasant purpose.' This expedition, a much more formidable undertaking in those pre-railway days than now, was to present a sum of money, subscribed by lovers of music in London, to Mozart's sister, 'then in poor health and poorer means.' An extract from the kind-hearted musician's diary, dated Monday, July 15, 1829, is too interesting not to be quoted.

A still more delightful day, if possible, than yesterday—Mozart's son came to me at about 11 to conduct us to his aunt Sonnenberg—after a little chat we accompanied him to her house, which was within a few yards of where we resided.—It seems that she had passed a very restless and sleepless night for fear we should not come to see her, and had repeatedly expressed her regret that we had not been admitted when we first called. On entering the room, the sister of Mozart was reclining placidly in bed—but blind, feeble, and nearly speechless. Her nephew kindly explained to her who we were, and she seemed to derive much gratification from the intelligence we conveyed to her. During the whole time, I held her poor thin hand in mine, and pressed it with the sincere cordiality of an old friend of her brother. She appeared particularly pleased that the little present we had brought her should have arrived on her own Saint's day (St. Ann, the 26th of the month). Her own birthday is on the 30th, on which day she will have completed her 78th year. Her voice is nearly extinct, and she appears to be fast approaching 'that bourn from whence no traveller returns.'

Novello and Mozart's son played on the clavichord which had belonged to Mozart himself,

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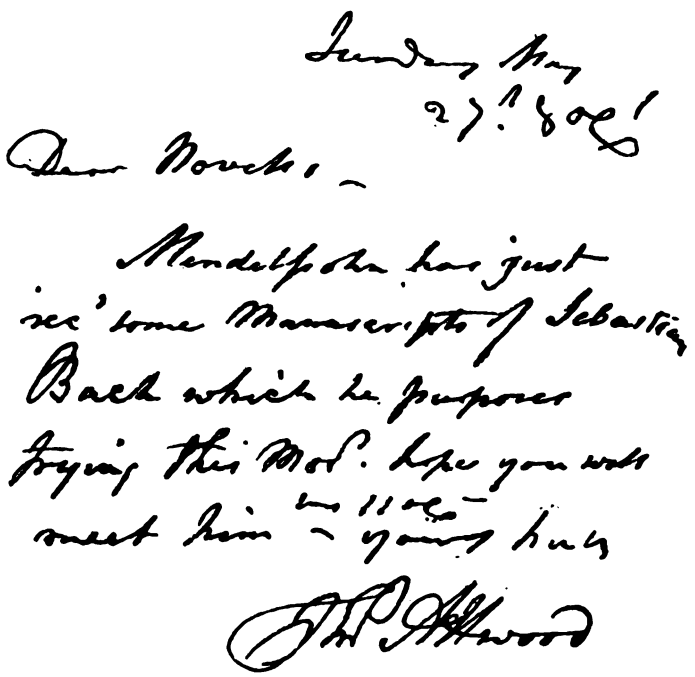
and the English organist subsequently paid a visit to the widow of the immortal composer. It is no wonder that this visit to Salzburg, with all its associations with the career of Mozart, should have been one of the most interesting incidents in the life of Vincent Novello.

In 1831 he composed a sacred song, the words by Mrs. Novello, entitled 'The Infant's Prayer,' which had an extraordinary vogue, no fewer than 100,000 copies having been sold of this one publication. Its popularity was greatly stimulated by the manner in which the simple strains were expressively sung by his daughter Clara, now the Countess Gigliucci. An interesting side-light on the propagation of Bach's organ music in England—in which Novello, led on by the red-hot enthusiasm of 'old Sam' Wesley, took a prominent part—is furnished by the following little note, which reached him by hand on a Sunday morning in May, 1832, from his friend Thomas Attwood, organist of St. Paul's Cathedral. Here is the short-notice invitation in facsimile:—



It was doubtless on this occasion that Mendelssohn played the delicious prelude and fugue of Bach, known as 'the little E minor.' Novello, as well he might, took a fancy to this Sebastianic gem, and asked Mendelssohn to give him a copy of it. In reply he wrote:—

> As soon as I have a free moment, I will try to write for you the Fugue in E [minor]; but I cannot promise whether I shall succeed, as I fear I do not recollect exactly the distribution of parts in some passages. However, I will try it, and if I do not recollect it, get you a copy from Germany.

At that time Novello was editing his 'Select Organ Pieces,' and, as usual, on the sharp look out for novelties. Upon receiving the transcript of this Bach piece (in 1833) he immediately published it as No. 42 of the series. And this brings out the very interesting fact that the little E minor organ prelude and fugue by J. S. Bach was *first printed and published in England* before it had appeared in any other country; moreover, this honour can be claimed by the house of Novello through the zeal of its founder. As this edition of the prelude and fugue differs greatly from other printed versions, students will enjoy making their own comparisons. At the beginning of the piece Novello states: 'From a MS. never before published'; and at the end: 'For originality of subject, masterly treatment of it, refined taste, and pathetic expression, this exquisite fugue has probably never been exceeded, even by Sebastian Bach himself.—V. N.' A foot-note, also by Novello, printed at the end of the first page, is too interesting not to be quoted in full:—

> For this extremely rare specimen of Sebastian Bach's extraordinary musical genius, the Editor is indebted to the obliging politeness of his kind friend Mendelssohn Bartholdy, who frequently played it to him, *from memory*, at the time when there was no copy of the manuscript to be obtained in England. During his visit to Germany this year (1833), Mr. Mendelssohn was so kind as to procure a copy, and very obligingly allowed a transcript of it to be made for the Editor of this work, who had so often expressed his admiration of the composition. The writer of the present note gladly avails himself of this opportunity of expressing his best acknowledgments to a gentleman whom he considers one of the greatest ornaments of the musical art in the present age, for this as well as for other gratifying proofs of his liberal and friendly sentiments towards him.

An important Beethoven event took place in London on Christmas Eve, 1832,—before the Christmas card microbe had germinated—when

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the great Mass in D was first performed in England. At the home of a zealous amateur, Mr. Thomas Massa Alsage, at Queen Square, Bloomsbury, there assembled together a full band and chorus, conducted by Moscheles. Novello played the organ, his daughter and son (Clara and Alfred) were the soprano and bass soloists respectively, his daughter and son-in-law (Mr. and Mrs. Cowden-Clarke) sang in the chorus, as did also his son Edward Novello, the painter. A copy of the programme of this interesting event is preserved in the Fitzwilliam Museum, Cambridge.

Nine days after the Beethoven performance the Choral Harmonists Society sprang into existence. This association of amateurs, devoted to the performance of important choral works with orchestral accompaniment, held its first meeting at the New London Tavern, Bridge Street, Blackfriars, on January 2, 1833. Novello, one of the pioneers of the Society, shared the duties of conductor with Charles Lucas, Charles Neate, and Henry Westrop. From an almost complete set of programmes, word-books, &c., of the Society (1833-1851), presented by its leader, the late Mr. J. H. B. Dando, and now in the possession of the present writer, one is able to form an opinion of the energy and enthusiasm of London amateurs seventy years ago, and moreover to pass judgment on the excellence of the music performed by them. For instance, Purcell's 'King Arthur' was given at the London Tavern (to which place the concerts had been removed) on June 26, 1835. The social element appears to have been a feature of these pleasant music-makings, as we find this injunction printed on the programmes:—

> The Committee request that Members and Visitors will resume *the same seats after tea* which they occupied during the first part of the performance.

The eclectic nature of the music performed must have added greatly to the enjoyment of these meetings. Madrigals, Oratorios, Masses, including the Credo from Bach's B minor Mass (in 1838), &c., were sung, Overtures were played, and on May-day, 1838, there was performed 'Grand Concerto E *flat* (Piano-forte obbligato) *Beethoven*.' The 'piano-forte *obbligato*' is amusing. In setting the word-book of this concert the printer uses the figure 6 for a flat sign (♭)—'Grand Concerto . . . (E6) . . . Beethoven.' On February 25, 1839, the Choral Harmonists gave the first *public* performance of Beethoven's Mass in D in this country. But we must hasten on and rapidly survey the remaining years of Vincent Novello's career.

In 1834 the family removed to 69, Dean Street, where for thirty-three years—till the removal to Berners Street in 1867—the business of the Novello firm rapidly developed. At the Philharmonic concert of March 17, 1834, a dramatic cantata, 'Rosalba,' for six voices, composed expressly for the Society by Vincent Novello, was performed. Later in the year he officiated as one of the organists at the Royal Musical Festival held in Westminster Abbey on June 24, 26, 28, and July 1. On that occasion Sterndale Bennett played the viola in the orchestra, while the rank and file of the chorus included Henry Smart (then of Blackburn) among the altos (all male voices), while John Hullah and G. A. Macfarren lent vocal aid to the basses.

THE NOVELLO WINDOW IN THE NORTH TRANSEPT OF WESTMINSTER ABBEY.
(Photographed specially for THE MUSICAL TIMES *by Mr. Thomas J. Wright.)*

From 1840 to 1843 Novello was organist of the Roman Catholic Chapel, Moorfields. According to the list of subscribers to Dr. Joseph Pring's 'Twenty Anthems,' he seems to have held a similar appointment at St. Patrick's Chapel, Soho Square, in the year 1805, but this organistship has not hitherto been mentioned by

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any of his biographers. After living for a few years at Craven Hill, Bayswater, Novello, owing to the delicate health of his wife, removed to Nice, where he resided from 1849 to 1854. Upon the death there of Mrs. Novello (July 25, 1854) he returned to England, and remained in London for two years, at 27, Porchester Terrace, Bayswater. In 1856 he again sought the genial climate of Italy, and died at Nice on August 9, 1861, within a month of his eightieth birthday.

The word 'industry' must be writ large in estimating the life-work of Vincent Novello. His editing achievements were quite remarkable, especially taking into consideration the constant claims of a busy teacher of music and other regular engagements that must be fulfilled. No one can grudge the credit that is due to him for making known many strains of music that would otherwise have remained hidden and unpublished, at least for many a day. Some of his principal publications have been mentioned in the course of this sketch. To these must be added the editing of eighteen Masses by Mozart and sixteen by Haydn, of which ten of the former and nine of the latter were printed for the first time; The Psalmist, a large collection of Hymn-tunes (1836); Croft's and Greene's Anthems (each two vols.); Boyce's Anthems (four vols.); the Masses of Beethoven, and a large number of Oratorios by Handel and other composers, &c. Keenly interested in the literary side of his art, he was an assiduous collector of manuscripts, many of which he presented to the British Museum on his departure to Italy in 1849. He also presented to the Museum a large collection of his letters, those, for example, written to him by that master of epistolary humour, Samuel Wesley, being of special interest.

The personality of Vincent Novello may well be given in the words of his eldest daughter, the late Mrs. Cowden-Clarke, who records *:—

> His manners, when in good health, were social, gay, and lively. Fond of conversation, he talked well and freely, when with those he intimately knew; but he was retiring—nay, shy—with strangers. He had a good deal of English reserve in his bearing towards those whom he met for the first time; though it wore off on acquaintance, and vanished altogether when he took a liking to them. He had a certain quiet pride, common to very modest men; conscious of innate merit, yet averse from self-assertion. With his chosen friends he was easy, genial, cordial. With them he gave way to mirth and good-fellowship; laughed, bantered, punned. He was a great punster; and vied honourably with Charles Lamb, Leigh Hunt, and Henry Robertson,—those masters in the art of punning.

Two years after his death a window to his memory was placed in the North Transept of Westminster Abbey, a sanctuary he loved to visit. We give a photograph, specially taken for this article, of the Novello Memorial window, the subject of which, appropriately enough, is St. Cecilia, the patron saint of Music.

F. G. E.

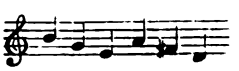
* Life and Labours of Vincent Novello, p. 62.

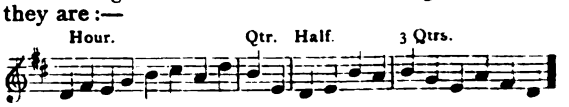
Occasional Notes.

MANY HAPPY RETURNS OF THE DAY TO—

Sir Frederick Bridge, M.V.O.	December	5
Charles W. Pearce	,,	5
John E. West	,,	7
Pietro Mascagni	,,	7
Algernon Ashton	,,	9
Wilhelm Kuhe	,,	10
Charles L. Graves	,,	15
Henry R. Gadsby	,,	15
Moritz Rosenthal	,,	18
Edward MacDowell	,,	18
Stephen S. Stratton	,,	19
Charles Fry	,,	20
Alan Gray	,,	23
Hugh Percy Allen	,,	23
William H. Hadow	,,	27
Charles Manners	,,	28
Henry Hiles	,,	31

We are permitted to make a preliminary announcement of an important nature. The Grand Opera Syndicate, in conjunction with Mr. Schulz-Curtius, intend to give at Covent Garden Theatre an Elgar Festival. The Festival will consist of three concerts of Dr. Elgar's works, to be performed on three consecutive evenings—March 14, 15, and 16, 1904. Dr. Richter is to conduct, and as he will bring with him from Manchester his own orchestra and choir, perfection of ensemble, no less than delicacy of detail, will be assured in the various interpretations. The scheme includes performances of 'The Dream of Gerontius' and 'The Apostles,' in addition to an orchestral concert, at which will be produced a new and important orchestral work composed by Dr. Elgar. The success which has attended his 'Variations on an Original Theme' will naturally raise high expectations in regard to this important orchestral novelty. The occasion will be looked forward to with peculiar interest, as the event is one that may be regarded as unique in the history of music in this country.

Dr. Sweeting, in his article 'Dr. Crotch on Bach's Forty-eight' (p. 717 of our November issue), gives a Crotch annotation to the Fugue in G (No. 15), consisting of two words, 'New College.' This prompted Dr. Sweeting to ask the question 'What *does* this mean?' Mr. J. F. R. Stainer kindly explains the old Professor's enigmatical reference by stating that the three-quarters chime of New College, Oxford, sounds—

which may be compared with bar 10 (from the end) of the Fugue in question. Mr. Stainer adds: 'The New College chimes are all of them original. Here they are:—



I always remember them because my father once turned them into a hymn-tune. You have only to repeat the Hour after the Half, and add appropriate harmonies. Try it.'

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Sir August Manns! Hearty congratulations to the veteran conductor upon an honour so thoroughly well deserved. No name in the Honours List issued in commemoration of the King's birthday was received with more satisfaction than that of 'August Manns, Esq., Musical Director of the Crystal Palace.' This satisfaction, be it observed, was not restricted to the musical folk of the country, but was shared in no small degree by numberless persons who have visited the great glass house at Sydenham during the last fifty years, and who have enjoyed the music there provided for them. Sir August was the hero of the evening at the annual dinner (on the 10th ult.) of the Musical Association. In response to the special congratulatory toast of his health, he told us that, on May-Day, 1854, he entered the service of the Crystal Palace Company as sub-conductor, composer, arranger, copyist, librarian, clarinettist, and to make himself generally useful, at the wages of '£3 a week'! He played the E flat clarinet at the opening of the Crystal Palace by Queen Victoria on June 10, 1854, but was discharged six months afterwards! The Directors, however, soon recalled him, and on Saturday, October 20, 1855, he conducted his first concert at the Crystal Palace, the programme stating: 'August Manns, Musical Director.' At this concert, by-the-way, he played two violin solos. Further details of those early days in his English career will be found in the Biographical Sketch of him which appeared in THE MUSICAL TIMES of March, 1898, much of the material for which he very kindly supplied. Sir August Manns has received his Knighthood in the eventide of his life; but may he long be spared to enjoy the honour conferred upon him as some acknowledgment of the splendid services he has rendered for half-a-century, with untiring zeal and disinterested motives, to the cause of music in the land of his adoption.

The outline programme for the Gloucester Musical Festival, to be held in September next, has just been issued. As at present devised the scheme includes the 'Messiah' 'Elijah,' and the 'Hymn of Praise'—all three necessary props of Provincial Festivals—Brahms's 'Requiem,' Stanford's 'Te Deum,' an Organ Concerto by Dr. C. H. Lloyd, and Elgar's 'The Apostles.' New works have been promised by Sir Hubert Parry and Mr. A. Herbert Brewer, Organist of Gloucester Cathedral and Conductor of the Festival. Mr. Brewer's novelty is to be a short oratorio entitled 'The Holy Innocents.' At a meeting of the Festival Stewards, held on the 14th ult., the Dean of Gloucester vetoed a proposed performance of 'The Dream of Gerontius.'

Dr. Elgar has left England for the Continent in order to take a prolonged rest. On his way to Italy he stayed at Düsseldorf for the purpose of conferring with Professor Julius Buths, the German translator of the words of 'The Apostles,' that work having been selected for performance at the Lower Rhine Musical Festival to be held at Cologne and to be conducted by Herr Steinbach on Whit-Sunday next. 'The Apostles' will also be given in New York during February, and by the Royal Choral Society at the Albert Hall on April 21, 1904.

Performances of 'The Dream of Gerontius' have taken place during the past month in Sheffield (conductor, Dr. Henry Coward), in Manchester (under Dr. Richter), and in New York. Every ticket was sold long before the concerts took place at the two former cities, and the Oratorio was received with extraordinary enthusiasm. At Manchester the composer, who was present at the interpretation of his work, received an overwhelming ovation.

We give a view of the house—indicated by a flag—in which Beethoven drew his last breath. As this historical habitation will soon be a thing of the past, the following account of the closing scene, from the *Athenæum* of the 21st ult., will be read with interest:—

'The houses in which great men were born or died are naturally held in special veneration. But, like all things human, they pass away in time. One remarkable house was lately doomed to demolition, and by the time these lines are published will have partly or entirely ceased to exist. This was the Schwarzspanierhaus at Vienna in which Beethoven breathed his last on March 26th, 1827. On Sunday, November 15th—the seventy-eighth anniversary, by the way, of the death of the brother, Caspar Carl, whose son was the cause of so much anxiety and sorrow to the composer—there was a gathering in the

THE HOUSE IN WHICH BEETHOVEN DIED.

THE WINDOW OF THE ROOM IS INDICATED BY A FLAG.

two rooms occupied by Beethoven from the autumn of 1825 down to his death. Dr. Lueger, burgomaster of the city of Vienna, was prevented by indisposition from being present, but was represented by Dr. Neumayr, who delivered an address. Herr Reimers, of the Hofburg Theatre, recited a poem specially written for the occasion. But the most impressive part of the ceremony was the performance, said to have been an admirable one, by the Prill quartet players of Beethoven's last Quartet in F, Op. 135, and in the actual room in which the master died. He occupied two rooms in the house, and in the other, in which some of the numerous guests were assembled, part, if not all, of the work was composed. The autograph of the first movement (Allegretto) belongs to Dr. Heinrich Steger, who was present, and brought it with him. The last movement bore the superscription "Muss es sein? Es muss sein," of which words more than one explanation

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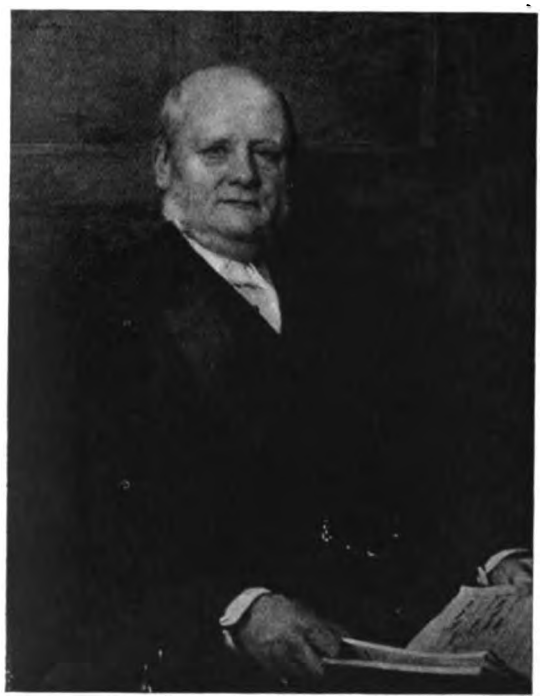
has been given. But over a sketch of the wonderfully pathetic yet peaceful *lento* is marked "Süsser Ruhe Gesang." Beethoven was in very bad health at the time he wrote the quartet, and it is very possible that the interpretation of "Muss es sein? Es muss sein" by the contemporaries of Beethoven, as an allusion to death, may be correct. If so, the "sweet rest" in his thoughts must have been that of the grave, for by long and painful experience he knew full well that he could no longer hope for it on earth.'

As a sequel to the history of the Hovingham Musical Festival given in our last issue (p. 739), we append a list of the principal works performed at that Yorkshire music-making since its inception in 1887 to the present time. Accompanying the list—which by reason of space is reduced from a longer document—is a photograph of the enthusiastic Founder and



CANON PEMBERTON.

Conductor of the Festival, Canon Pemberton (formerly Hudson). This portrait is reduced from an oil-painting presented to him 'by numerous subscribers on the occasion of the 10th Hovingham Musical Festival, September 18 and 19, 1900.'

WORKS PERFORMED AT THE HOVINGHAM MUSICAL FESTIVAL, 1887—1903.

BACH.—'God's time is the best'; 'O Light everlasting'; Concerto for two violins (three times); Concerto for violin in A minor; Suite in D, &c.

BEETHOVEN.—Mass in C; Symphonies in D, C minor, and F (Pastoral); Violin Concerto (three times—twice by Dr. Joachim); Pianoforte Concertos in G and E flat; Overtures, 'Leonora,' No. 3, 'Egmont,' &c.

STERNDALE BENNETT.—'May-Queen'; Overture, 'Naïads.'

BRAHMS.—'Requiem'; 'Song of Destiny' (twice), &c.

DVORAK.—'Spectre's Bride'; 'Stabat Mater.'

GLUCK.—Overture 'Iphigenia in Aulis.'

GORING THOMAS.—'The Swan and the Skylark.'

GRAY, Dr. ALAN.—'The Rock Buoy Bell' (Chora Ballad, written specially); Coronation March (first time); Scena for baritone, 'The Vision of Belshazzar' (first time).

HANDEL.—'Messiah'; 'Judas Maccabæus'; 'Samson' (abridged).

HAYDN.—'Creation' (Part I.); Violoncello Concerto.

JOACHIM.—Notturno for Violin; March in C.

MACKENZIE.—Benedictus (for orchestra); 'Britannia' Overture.

MENDELSSOHN.—'Elijah' (three times); 'St Paul' (twice); 'Hymn of Praise' (three times); 'Walpurgis Night'; Violin Concerto (three times), &c.

MOZART.—Symphonies in G mino
Pianoforte Concerto in A (Köchel
Overtures: 'Figaro'; 'Zauberflöte,'
NAYLOR, Dr. E. W.—'The Weird
specially); Prologue to 'King Arthur'
NICOLAI.—Overture: 'Merry Wive
NOBLE, T. T.—Birthday Greeting
Dean of York); Overture to 'The W
PARRY, HUBERT.—'Judith' (twice
'Blest pair of Sirens.'
ROSSINI.—Overture: 'Guillaume T
SAINT-SAËNS.—Pianoforte Concert
SCHUBERT.—Unfinished Symphon
SCHUMANN.—Pianoforte Concerto
lied' (played by Dr. Joachim), &c.
SPOHR.—'God Thou art great'; I
STANFORD.—'Revenge' (twice)
(Part I); 'Te Deum'; 'Last Post,'
SOMERVELL, A.—An Elegy (Contr.
SULLIVAN.—'The Golden Legend
TAYLOR, Mrs. TOM.—'A Prophe
time).
TSCHAÏKOVSKY.—Variations for V
THOMSON, Miss ALEXANDRA.—'
Ballad, written specially).
VERDI.—'Requiem'
WAGNER.—'Flying Dutchman'
WEBER.—Overtures: 'Der Freis
in England).
WESLEY, S. S.—'The Wildernes
WOOD, Dr. CHARLES.—'The
Chorus and Orchestra, written
Colours' (first time with Orchestra

The death of Sir He
another column, recalls
his appointment to the
at the University of Edinl
actual contest lay betwee
Oakeley, the latter being
the casting vote of Mr.
elective body. But it ma
this distance of time—th
names of the full score o
themselves to the Court
post, but who were not
may have withdrawn fr
list which we take from
1865:—

1. Edward Osmur
2. Francis Dickin
3. John Hullah, I
4. H. Wylde, Mu
5. J. Thorne Har
6. D. C. Hewitt,
7. Joseph F. Dug
8. Ebenezer Pro
9. G. French Fl
10. George A. Ma
11. S. Austen Pea
12. Henry John
13. Carl F. Hem
14. John Stainer.
15. William Rea.
16. James Kean.
17. Carl Deichm
18. James Barnh
19. Scotson Cla
20. George B. A

The above list
Among the grain, t
attention as the su
Professorships of M
Cambridge; Ebene
Stainer, at Oxford.
their respective car
the northern city
twenty-five, would
of water had he ex
with all its fine tr
cold ecclesiastical
Scotland. 'Tis we
a residence there

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The historic house of Broadwood is about to remove from Great Pulteney Street to Conduit Street. It was in the year 1732 that the founder of the business, Burkardt Tschudi, a maker of harpsichords, opened the premises that are to be forsaken, thus the location traditions of seventeen years will therefore be uprooted. John Broadwood, a young Scot, born at Cockburn's Path, a village on the Berwickshire coast, came to London, as Scotchmen do, to seek his fortune. He entered the factory of Tschudi, who had a daughter, and by a matrimonial process Barbara Tschudi evolved into Barbara Broadwood. In 1783 John Broadwood became sole proprietor, and the name of Tschudi (or Shudi, in its Anglicised form) dropped out of the title of the firm. Tschudi, through the introduction of Handel, supplied a double harpsichord to the then Prince of Wales, whereby the harpsichord maker was privileged to use the Prince of Wales's crest as the sign of the Great Pulteney Street house, which was known as 'The Plume of Feathers' until the time, about 1767, when houses began to be numbered in London. To think of the great masters of music and others who have passed the portal of the old house in Great Pulteney Street! Let us recall the names of a few: Handel, Mozart (as a boy eight years old), Haydn (said to have composed there), Clementi, Hummel, Mendelssohn, Liszt, and Chopin. And did not Beethoven greatly treasure the pianoforte presented to him, in 1818, by Mr. Thomas Broadwood? Beethoven would allow no one but himself to touch this instrument except Stumpf, his trusted tuner. He had an acoustic apparatus attached to his Broadwood pianoforte in order that he might *hear* the sounds which he brought forth by the touch of his genius hand. The deafness of Beethoven is one of the most pathetic things in music's history. Knowing all this, one cannot help feeling a sense of regret at the change that is about to be made; but sentiment has to make way for business. The old associations, however, remain with all their interesting memories, and the Broadwood House will have many well-wishers for its continued prosperity in the new surroundings. We may, in conclusion, refer to a *Punch* drawing—was it not by the inimitable Charles Keene?—which depicted the landlady of a lodging-house showing her rooms to a prospective occupant. 'I see,' said the lady enquiring about the apartments, 'that you have a rosewood piano.' 'No, mum,' indignantly replied the landlady, 'It's a *Broad*wood'!

Dr. Elgar's 'Dream of Gerontius' was produced at Darmstadt on October 19 by the local Musikverein, under the direction of Hofkapellmeister Willem de Haan, and with Fräulein Else Bengell (mezzo-soprano), Herr Oskar Noë (tenor), and Herr Alexander Heinemann (bass) as soloists. The *Darmstädter Zeitung* in the course of a long notice of the concert says:—

> 'The Dream of Gerontius' is Op. 38 of the English composer Edward William Elgar, whose numerous compositions have made a very esteemed name for him in his fatherland, a name which is beginning to attract more and more the attention of the musical world abroad. We have in this work to do with a nobly-feeling musician of exceptionally serious tendencies. To be sure, he has been strongly influenced by Wagner's 'Parsifal,' but his remarkable technical knowledge compels admiration, and he frequently displays such depth and strength of musical expression that the listeners are irresistibly attracted by its spell. The orchestral writing is brilliant in its harmonization and glowing in its colouring; the choruses, partly written in the old church style, are extraordinarily effective and frequently of entrancing beauty. In the gruesomely realistic Demon Choruses, however, the composer occasionally crosses the border line of æsthetic beauty. Very deeply and warmly tinged are the solo parts, of which the tenor role specially makes exceptional demands upon the interpreter.

It may be added that during the week that saw the Darmstadt production of the 'Dream of Gerontius,' Herr de Haan celebrated his twenty-five years' jubilee as conductor of the Grand Ducal Court Theatre. Our congratulations to the distinguished musician!

Among the 'Annotations' in its issue of the 21st ult., *The Lancet* has a paragraph headed 'Music and Madness,' which begins thus:—

> By the above heading we do not mean to suggest that Hector Berlioz, whose centenary occurs this year, was mad, but the vague aspirations, the longings, the loneliness, and the horrible visions of insanity were surely never more powerfully set forth than in that master's 'Symphonie Fantastique,' a most powerful rendering of which was given at Queen's Hall, London, on November 12, by Herr Felix Weingartner and the magnificent band under his control.

After giving a description of the Symphony, the 'Annotation'—a much saner thing, by-the-way, than sometimes passes under that name in the concert-room—concludes thus:—

> It is not soothing music, but so far as one man can enter into another's brain and convey his sensation to others, Berlioz has certainly made his music a means to so doing. Medical men who have not heard this work should take the first opportunity of repairing their neglect.

This is excellent advice, and should the faculty act upon it when the work is performed by such a rhythmic-gifted conductor as Weingartner, the doctors would certainly feel the pulse of the music.

The good use to which an unselfish collector may put his books is splendidly set forth in the Report for 1902-3 of the Public Free Libraries Committee of the Corporation of Manchester. We learn that Dr. Henry Watson continues to make valuable additions to his Musical Library, and is able to report considerable progress with a card catalogue of the collection, which now numbers nearly 20,000 volumes. The facilities which Dr. Watson has kindly made for the loan of his books are greatly appreciated by the serious-minded students of music of Manchester.

> This year Berlioz is to have a centenary.
>
> . . . . .
>
> He died in 1869—just over thirty years ago, and marvellous to contemplate when you look at his scores.
>
> Berlioz—the storm-tossed, the tireless swimmer against adverse currents, the man to whom a pin-prick was as a gaping wound—has a centenary.
>
> The character of the many-sided sixteenth artist.

The above extracts are from a so-called 'appreciation' of Berlioz which appeared in the programme-book of the centenary concert recently conducted by Dr. Richter in London. The first three sentences are from the same paragraph, in which we are told that 'Berlioz is to have a centenary' and that he 'has a centenary.' Sentence two is hardly a model of lucid English, and sentence four is intended to apply to Benvenuto Cellini! Poor Cellini! Poor appreciation!

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Miss Muriel Foster and Mr. Ben Davies had the honour of singing, and Mr. Leonard Borwick of playing the pianoforte, before the King and Queen, their illustrious guests, and the Court at Windsor Castle on the evening of the 20th ult., during the recent visit of the King and Queen of Italy.

The dog note in our last issue has been quoted in London and provincial journals. The genial writer of 'Musical Notes' in the *Birmingham Daily Gazette*, in commenting upon the suggestion of eight well-tempered dogs who would bark the scale, says: 'But why only eight? Why not a round dozen to bark the chromatic scale?' Quite so. But should there be any difficulty in obtaining twelve qualified barkists, recourse may be had to the farmyard by inducing a dozen lusty birds to cock-a-doodle-doo the *crow*matic scale. 'Eggsactly,' will be the natural exclamatiom of our friend yoked to the *Birmingham Daily Gazette*.

A Leith correspondent writes:—

The following Wagner story, one that would have delighted the cynical Davison, may be found worthy of insertion in THE MUSICAL TIMES:—

Bismarck was once asked what he thought of the great Richard. 'Well,' he replied, 'he is decidedly a better composer than Goethe, and a better poet than Mozart.'

ALFRED EDWARD RODEWALD.

It is no easy matter to do justice to the memory of Mr. A. E. Rodewald, of Liverpool, who died there on Monday, the 9th ult. Nor can anything be here attempted but a few notes on his services to musical art in this country and on the peculiar kind of influence that he exercised among musicians and others interested in music. The description of him as a 'familiar figure on the Liverpool Cotton Exchange' reminds one that he was not a professional musician. Yet with so much ability and with such quiet singleness of purpose did he, during his nineteen years' experience as amateur conductor of a partially amateur orchestra, follow a sound artistic principle that he gradually—and, as it were, inadvertently—acquired the status of a distinguished musical artist, and came to be recognized as one of the real initiators in the musical life of the country,—as a follower, like Mr. Wood, in the footsteps of Hallé, Manns and Richter—while his personal influence was comparable to no other man's.

Born in Liverpool and educated at Charterhouse, Mr. Rodewald was a thorough Britisher, notwithstanding his German name and blood. Besides pianoforte-playing as an ordinary amateur accomplishment, he acquired in his youth a very fair degree of skill as a double-bass player. The manner in which his Liverpool Orchestra came into existence is characteristic. It originated as a body of amateurs brought together for a philanthropic purpose, in connection with Monsignor Nugent's Free Saturday Evening Concerts, begun and carried on as a counter-attraction to the public-house. In drilling that body of amateurs Mr. Rodewald discovered his talent for conducting, and it was simply by constant reference to genuine standards, instead of the usual amateur nonsense, that he himself advanced and enabled his orchestra to advance until, as the 'Liverpool Orchestral Society' of recent years, they successfully tackled the most difficult scores of Wagner, Tschaïkovsky, and Richard Strauss, besides the older classics.

Such great undertakings were only carried out at the cost of somewhat excessive effort and strain. Mr. Rodewald was often much fatigued after one of his Saturday evening concerts and too much excited to sleep. At the time of his death he was engaged in studying the tremendous 'Heldenleben' score, with a view to two performances in the course of the present season. Perhaps he attempted rather too much; but if so he injured no one but himself. Other musicians never derived anything but good from their association with him; and it is scarcely possible to overstate the value of his work in his own neighbourhood in awakening a taste for the best in musical art.

One naturally seeks to discover the secret of his extraordinary success, and enquires whether there was anything in addition to absolute technical ability to account for it. Four such points—apart from technical ability—suggest themselves as having probably had an important bearing on his musical success. First, his complete indifference to the distinction between amateur and professional. He never dreamed of resting satisfied with the inferior standards usually considered sufficient for amateurs. He wanted good stuff properly done, or done in the best possible manner that could be compassed with his resources, and he cared for no discussion or criticism that made allowance for the amateur status. His attitude towards criticism was practically this:—'We want the music ourselves and we mean to give it to the people. To what extent did we do that on Saturday? With what reservations can you say that we succeeded? Tell us that, and do not bother about the amateur question.' It may therefore be readily supposed that he did not pique himself on maintaining the amateur character of the orchestra, or on maintaining a certain proportion between the amateur and professional elements. He was glad to have the nucleus of capable amateurs; for the rest he simply engaged the best expert assistance that was to be had, and that seemed

THE LATE MR. A. E. RODEWALD.
(Photo by Messrs. Mowll and Morrison, Liverpool.)

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necessary within the limits of what the Society could afford. Second, he never paid the slightest attention to fashion, but studied and played the music in which he and his colleagues became interested from time to time, without reference to the tastes of society people, who never care much for anything in a concert but the solos. Third, he never attempted to go beyond his own taste, which fortunately was cultivated, and his own sympathies, which fortunately were wide. He never played what he disliked for fear of what people might say about his neglect of a certain composer, or his failure to provide 'something to suit all tastes'; and consequently one never missed in his performances the zest of sympathetic interpretation. Fourth and last, he had no fads or fancies such as musicians find disconcerting. He did everything on broadly intelligible lines, left no one in doubt as to what he wanted, and never made unfair demands on anyone.

Mr. Rodewald's warmest and most intimate friend among the British composers was Dr. Elgar, whose guest he often was at Malvern, while Dr. and Mrs. Elgar were among the most familiar and welcome of visitors at Mr. Rodewald's Liverpool house and at the cottage which he used to take for the summer months at Bettws-y-Coëd—a gathering place of musical gods, men, and mice. During Mr. Rodewald's orchestral seasons at New Brighton, Dr. Elgar came, certainly once, and possibly more than once, to conduct a concert of his own compositions, and he dedicated the longer of the two 'Pomp and Circumstance' marches to Mr. Rodewald. Another musician with whom he had a very warm and intimate friendship was Dr. Richter who, in a private letter written since Mr. Rodewald's death, describes him as 'ein Lebenskünstler im besten Sinne.' This one might perhaps translate into 'one that knew how to live.' From the same letter I extract the following interesting details: 'I made his acquaintance,' writes Dr. Richter, 'some sixteen years ago, and the friendship between us became closer in the course of a musical festival at Aachen, where as a volunteer he handled his double-bass effectively enough in the orchestra. But it was in Bayreuth that we became thoroughly intimate. He was one of the most zealous and most intelligent among the frequenters of Bayreuth. I shall never forget the tall, fine fellow, with open-hearted, kindly and loyal nature, that he was.'

With the quotation of that simple but fine and correct description I may well bring these notes to a close, only adding that while Mr. Rodewald lived the artistic life in a whole-hearted manner, never being in the least ashamed of his own tastes and tendencies, he was as far as possible from being narrow or exclusive. Other composers, quite unlike Elgar, Bantock, and the rest of the English but not Anglican group, found in him a warm and genuine friend. He was always liberal and conciliatory and for many years he unconsciously played the part of peacemaker amid the warring elements of the musical world.

ARTHUR JOHNSTONE.

Musick! It is the breath of second birth,
The Saints' employment and the Angels' mirth;
The Rhetorick of Seraphims—a gem
In the King's crown of New Jerusalem.
They sang continually; the expossition
Must needs infer, there is no intermission,
Then come men, have Musick; let them show
In holy writ what alle the angels do;
Then those that do despise such sacred mirth
Are neither fit for Heaven or for Earth.

Church and Organ Music.

ARCHBISHOP PARKER'S PSALTER.

As a sequel to the notes in our last issue (p. 722) on the Evening Hymn, it should be mentioned that a more approximate date can now be given of the printing of this Psalter than that surmised by various authorities on the subject. The Psalter was never actually published, but the Registers of the Company of Stationers contain an entry between the dates 22 July, 1567 and 22 July, 1568, to the following effect:—

master Daye: Recevyd of JOHN DAYE for his lycense for pryntinge of a boke intituled *the hole psalter translated into englesshe myter* . . xiiij^{d}.

If not exactly a model of spelling, the above entry clears up to a great extent a doubtful point. As an additional matter of interest it may be stated that, although Archbishop Parker's Psalter is an anonymous publication, the clue to its authorship is to be found in the anagramic Preface to Psalm 119, of which the initial capitals to the lines make 'Matthevs Parkerus,' as set forth in the following quaint rhymings:—

A Preface to the Pſalme . 119.

Made is this Pſalme: by Alphabete: in Octonaries folde,
All letters two: and twentie ſet: as Hebrues them haue tolde.
The verſes all: an hundred bee: threeſcore and iuſt ſixtene,
Thus framde and knit: for memorie: and elegance ſome wene.
Here letters all: ſo fortely bound: do ſhew in myſterie:
Eternall health: may ſure be found: in ſcripture totallie.
Verſe yokt by eight: Chriſtes riſing day: doth figure them in ſome,
Sweete Saboth reſt: not here I ſay: I meane of world to come.

Peruſe this pſalme: ſo wide and brode: eche verſe ſaue one is freight
As ſtill in termes: of law of God: moſt ofte by voyces eyght.
Right ſtatutes, olde precepts, decrees: cõmaundemẽts, word, & law.
Knowne iudgemẽts, domes, & witneſſes: al rightous wais thei draw
Enuie no man: Gods worde to painte: in arte by ſuch deuiſe
Reade Hebrue tonge: the tong ſo ſainte: and cauſeles be not niſe.
Upfold be here: Gods truthes diſcuſt: right ſure vs all to teache,
So lies of man: all low be thruſt: full falſe in gloſing ſpeache.

The old Prelate carries out his metrical design as faithfully as he can in his 'two and twentie' letters and verses ('yokt by sight') 'an hundred bee: threeſcore and iuſt ſixtene'. He very cleverly gets over the difficulty attending the letter X by omitting the initial vowel at the beginning of each line, and placing it (E) outside a bracket. For example:—

E { Xtremely Lord, I am purſued: of princes undeſerued.
  { Xactly yet: thy woord I uewd: I them with feare preſerued.
  { Xtreme I do; thy word ſo glad: and ioy ther of as mich:
  { Xceding Joy: as he hath had: that ſpoyles hath found moſt rich.

and so on for the whole eight stanzas, in an 'Xtremely' ingenious manner.

NEW COLLEGE CHAPEL, OXFORD.

Mr. John S. Bumpus has kindly sent us the following interesting information concerning New College, Oxford, and its musical associations:—

The following notes supplementary to the musical information concerning New College, Oxford, of which a very able and entertaining account was given in your last issue, may be of some interest to your readers.

The present finely-carved stalls, screen, organ-case, and roof date from 1877, when the Chapel was placed in the hands of Sir Gilbert Scott for a thorough, but at the

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same time conservative, restoration.* These fittings replaced similar ones of sham Gothic and lath-and-plaster, put up between 1788 and 1794 by James Wyatt, with whom the worthy Warden and Fellows of that date were unfortunately saddled, and whose terrible devastations at Durham, Hereford, Lichfield, and Salisbury well earned for him the sobriquet of 'destructive.'

A coloured plate in Ackerman's 'History of the University of Oxford' (1814) shows the interior of the Chapel as it appeared during the greater part of the last century, and as, of course, many of us can remember it. Photographs, taken before the time of Scott's restoration, may still occasionally be met with.

By-the-way, the subject of the central light of the great West window, representing the Adoration of the Shepherds, was originally designed by Sir Joshua Reynolds as a painting for St. Paul's, when it was proposed that he, and five other Academicians (among whom was Benjamin West) should adorn certain blank spaces in that Cathedral—a scheme warmly approved by George III. and Newton, Bishop of Bristol, the then Dean of St. Paul's, but at once vetoed by Terrick, the Bishop of London, who saw, or fancied he saw, popery in it.

The Chapel was re-opened after Wyatt's 'improvements' on Trinity Sunday, 1794, the anthem selected for the occasion being 'Arise, O Lord, into Thy resting-place,' the composition of Dr. Philip Hayes, the then organist of the College, also of Magdalen and St. John's Colleges, and Professor of Music in the University. Of this anthem I possess Hayes's autograph score. A colophon attached sets forth that 'The organ was privately re-opened on the Monday before, with only the choir organ (all that was finish'd) after several years cessation, on account of the elegant alterations in the Chapel, organ and gallery.' Hayes further informs us that his anthem was composed originally in 1779, and sung at New College on the Trinity Sunday of that year. It was repeated on the same day in 1780, 1783, 1785, and 1786. In 1787 it appears no anthem was sung, 'On account of the Abbey Musick [*i.e.*, the fourth Commemoration of Handel] at which most of the choir were engaged, as well as six of Dr. Hayes's boys, whom he took up.' The words of the anthem were selected from Psalms 132, 134, 96, and 118, with the whole of the Gloria in Excelsis as a *finale*.

In 1788, New College had a very musical Fellow. This was the Rev. Gilbert Heathcote, second son of Sir Thomas Heathcote, Bart., of Hursley Park, Hants. Mr. Heathcote was a pluralist, so no wonder his name figures in the 'Black Book—an Exposure of the Revenues of the United Church of England and Ireland.' He was not only Vicar of Hursley-cum-Otterbourne, Perpetual Curate of Foscott and Vicar of Andover, Hants, but also Fellow of Winchester and New Colleges, Treasurer of Wells (1814) and Archdeacon of Winchester (1819). He was born in 1763 and died in 1829. He left a considerable quantity of original church music in manuscript. A large volume in my possession, containing services, anthems, chants, rounds, canons, psalm tunes and a complete Burial Service, denotes him a clever man. One of the services in this book—that in G major—was thought worthy, by Sir Frederick Ouseley, of being sung at Tenbury, and I myself heard it at New College, on June 26, 1882, on which occasion the anthem was Mason's 'Lord of all power and might.' Heathcote was a diligent collector and transcriber of church music, and I possess many fine scores of unpublished services and anthems which he copied, or caused to be copied. To most people he is now only remembered as the composer of two or three double chants, which have found their way into almost every collection.

A tradition lingers at Hursley that Heathcote was fond of using long words in his sermons. Being told of this, he once asked a farm labourer in his parish if he knew what was meant by 'Predestination,' and was answered, 'Yes, zur, sommat about the innards of a pig'

On his appointment to a fellowship at New, Heathcote applied himself sedulously to improving the Chapel services. In my possession is a small vellum-bound octavo, containing rules, in Heathcote's handwriting, for the attendance of the choir at services and practices, together with a list of music as then sung in the Chapel. This book was made for the use of 'the Rev. Mr. Beckwith, Chanter' (*i.e.*, Precentor), who was required, amongst other things, to see that all the music was well kept; also, never to appoint on Sunday evenings services or anthems which were not well known, or had not been previously practised by the choristers. He was, moreover, to inquire occasionally if the choristers were taught to *read music*, and to *sing at sight*, and not merely to perform the Chapel music *by ear*. This Chanter was the Rev. Edward James Beckwith who, in 1797, became Minor Canon, and, in 1811, Succentor of St. Paul's Cathedral. His father, uncle, brother, son and grandson all distinguished themselves in church music.

In the list of music above alluded to, occurs an unpublished Morning Service (Te Deum and Benedictus) in D by John Bishop, organist of Winchester Cathedral and College (died 1737), which was ordered by Heathcote to be sung annually, as before, on the day of the Founder's Commemoration. This is an admirable composition, and merits publication.

Heathcote's second son, the Rev. W. Beadon Heathcote, B.C.L., was also a Fellow of New College, but influenced by the Oxford Movement then just beginning, his musical tastes were formed in a somewhat different school. In 1845 he published a Gregorian Psalter with chants, one of the first things of the kind attempted, and though (like the 'Laudes Diurnæ,' published about the same time by the Rev. Frederick Oakley and Richard Redhead for use at Margaret Chapel, a building now replaced by the stately All Saints', Margaret Street) by no means free from faults, it did a good work in, at least, preparing the ground for something better. Heathcote was Vicar of St. Peter-le-Bailey, Oxford, a plain erection of the Georgian period, which in 1845 he refitted at his own expense with open seats, and presented a handsome font after the model of that in Winchester Cathedral. This church was entirely rebuilt, in 1874, from the designs of Mr. Basil Champneys. Benjamin Rogers, the old Magdalen College organist (1664-1686), was buried in 1698, in the church, demolished to make way for the 18th century building. In 1851-2 Mr. Heathcote was Warden of St. Peter's College, Radley, following the Rev. R. Corbet Singleton, and died in 1862 as Precentor of Salisbury. His are the words of Hymn No. 29, 'Ancient and Modern,' 'O Father, Who did all things make,' confessedly a translation from the Latin.

In New College Chapel, Crotch's setting of Bishop Heber's Hymn, 'Holy, Holy, Holy! Lord God Almighty!' was first sung. This was at the University Sermon preached on Trinity Sunday, 1827, by the Rev. W. R. Crotch, the Doctor's son.

Hezekiah West, who was brought up as a chorister in the Chapel, and who subsequently became a lay clerk thereof, published, in 1823, 'A Set of Chants, with Sanctus and Kyrie Eleison' (Goulding D'Almaine & Co.). This, an oblong 4to, is now a remarkably scarce book, but several of the chants have been reprinted in Bennett and Marshall's Collection (1829) and others.

William Jacobs, who was successively chorister, lay clerk, Chaplain, Precentor, and Sacristan of the College, deserves mention, inasmuch as he was the composer of the excellent and well-known double chant in A, printed for the first time in Bennett and Marshall. He died in 1872, after some years of retirement.

James Lupton was Precentor and Chaplain in 1824. Five years later he went, as Minor Canon, to St. Paul's and Westminster Abbey, at which places, until his death in December, 1873, he was a familiar figure. He will be long remembered for his admirable chanting of Tallis's High Service and Litany. As a composer he did not get beyond hymn tunes, responses to the Commandments, and chants. Several of the last-named are very good, especially one arranged from the middle movement of

* The Chapel was re-opened October 14, 1879 (the 500th anniversary of the Foundation by William of Wykeham). During the restoration the services were held in the church of S. Peter-in-the-East; but the distinguished architect did not live to witness the completion of his work.

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Boyce's anthem, 'By the waters of Babylon' (St. Paul's Cathedral Chant Book, 29th morning of the month).

A contemporary of Lupton, as Chaplain of New College, was Thomas Henry Hawes, second son of William Hawes of the Chapel Royal and St. Paul's, and of birchen memory. He subsequently became a Priest-vicar of Wells, and died in 1889, as Rector of Burgh Castle, Suffolk. He appears to have been an industrious and well-informed church musician. Amongst his publications were a Te Deum and Benedictus, Sanctus, Kyrie and Credo in F, two Penitential anthems, and a collection of Psalmody. He wrote some good chants, several of which were printed in the collection made by the late Mr. C. W. Lavington, for the use of Wells Cathedral, in 1855.

Henry Beaumont Walmisley, the youngest son of Thomas Forbes Walmisley, organist of St. Martin-in-the-Fields, and brother of Thomas Attwood Walmisley, the distinguished Cambridge Professor, was a chorister of New College under the organist Dr. Stephen Elvey. On the breaking of his voice he entered King's College School, Strand, where he carried off many prizes. In 1852 he became organist of Holy Trinity, Bessborough Gardens—the first church built in London by the late Mr. J. L. Pearson, R.A.,—and died in October, 1857, at the age of twenty-seven. As a musician he showed great promise, and also possessed poetical and classical talents of a very high order. There is a stained-glass window to his memory in Holy Trinity Church. It was subscribed for by his choir boys, the Minor Canons of Westminster, and by Archdeacon Bentinck, the founder of the church. I have seen a charming portrait of H. B. Walmisley, painted when he was a chorister at New College. This is now in the possession of Mr. Arthur Walmisley, one of his two surviving brothers.

In the 'thirties' and 'forties' Peter Maurice and Henry East Havergal were Chaplains at New College. Maurice, who took the degree of D.D. in 1840, afterwards became Vicar of Yarnton, near Oxford, and died in 1878 He published between 1854 and 1865, four books of selected hymn tunes, the most important of which was 'Choral Harmony'—designed as 'a companion to metrical versions of psalms and hymns,' and very favourably received on its publication in 1854. It went through several editions. Many of the first English Church composers of the day contributed to it, among them being Sir Frederick Ouseley. If I mistake not, Ouseley's fine tune 'St. Augustine,' associated in the editions of 'Hymns Ancient and Modern' from 1861 to 1875 with the Rev. John Marriott's missionary hymn 'Thou, Whose Almighty Word,' first appeared in 'Choral Harmony,' where it was set to the hymn 'The God of harvest praise.' It has since, very regrettably, been removed from 'Hymns Ancient and Modern' and replaced, to my mind, by two inferior compositions. Let us hope that the compilers of the new edition, promised in July, 1904, will see their way to restoring it.

Maurice composed an Evening Service in E, with verses for two trebles, for the use of New College. This was published by Coventry and Hollier in 1829. He gave considerable attention to the subject of chanting, and had a long correspondence thereon with Miss Hackett, following the article contributed by that 'Lady of Crosby Square' to the *Harmonicon* of 1832. Maurice was an Evangelical, and the otherwise sensible preface to his 'Choral Harmony' is disfigured by an unjustifiable attack on the 'Hymnal Noted'—the labour of earnest, pious, learned men. His letter to the Earl of Derby (Chancellor of the University of Oxford)—'What shall we do with Music?'—was thought an eloquent production.

Henry East Havergal, who also held a chaplaincy at Christ Church, was one of the most enthusiastic and earnest of the musical clergy of his time. When, in 1846, he became vicar of Cople, near Bedford, he devoted himself to the duties of his office, and the general improvement of music in the village and neighbourhood. In his church, an interesting Perpendicular building with some fine brasses, he erected an F organ, which he played during service, and also constructed for his use a chiming apparatus, so that he combined in his person the offices of organist, bell-ringer, and parson. He conducted a musical society at Bedford, and it may be mentioned in proof of his love for music that, at a rehearsal of Crotch's oratorio 'Palestine,' he played the double bass and sang the alto part in the choruses at the same time. In 1847 he printed a handsome, rubricated edition of Tallis's Preces, Responses, and Litany, arranged in four parts instead of five, as erroneously given by Barnard, Boyce, and all subsequent editors, the first-named being, according to Dean Aldrich, 'the first to despoil' these compositions. Appended was a small collection of single chants, transcribed from the Aldrich MSS. at Christ Church, Oxford, of which treasures Havergal made an elaborately-written and illuminated catalogue. His taste in church music, like that of his father, the Rev. W. H. Havergal, was eminently severe. He died in January, 1875.

A TOWN HALL ORGAN.

The following is the specification of the organ recently erected in the Town Hall, Darlaston, Staffordshire, by Mr. J. J. Binns, of Bramley Organ Works, Leeds. The instrument, which has been presented to the town in memory of Mr. James Slater by his wife and children, was opened on the 5th ult. by Mr. C. W. Perkins, organist of the Town Hall, Birmingham :—

Great Organ (9 stops).

	Feet		Feet
Double Open Diapason ...	16	Harmonic Flute	4
Open Diapason (large) ...	8	Fifteenth	2
Open Diapason (small) ...	8	Mixture (3 ranks)	
Hohl Flöte	8	Trumpet	8
Principal	4		

Swell Organ (11 stops).

Lieblich Bourdon	16	Piccolo	2
Open Diapason	8	Mixture (3 ranks)	
Gedact	8	Horn	8
Viol d'orchestre	8	Oboe	8
Celestes (Tenor C)	8	Vox Humana	8
Salicet	4		

Choir Organ (7 stops).

Gamba	8	Flautina	2
Concert Flute	8	Orchestral Oboe	8
Dolce	8	Clarionet (12 notes from Orchestral Oboe)	8
Suabe Flute	4		

(All the Choir Organ stops are enclosed in a separate Swell Box.)

Pedal Organ (6 stops).

Harmonic Bass	32	Bourdon	16
Open Diapason	16	Flute	8
Octave	8	Trombone	16

Manual compass CC to C. Pedal compass CCC to F.

Couplers, &c.

Swell to Great.	Swell Sub-Octave.
Swell to Choir.	Swell to Great Octave.
Choir to Great.	Swell to Great Sub-Octave.
Great to Pedals.	Choir Sub-Octave.
Swell to Pedals.	Choir Sub-Octave to Great.
Choir to Pedals.	Tremulant to Swell.
Swell Octave.	Tremulant to Choir

Accessories.

Three Binns's patent interchangeable combination pedals to Great and Pedal.
Three Ditto Ditto to Swell.
Three Ditto Ditto to Choir.
One fixed pedal acting on Full Great and Pedal.
Ditto Full Swell
Reversible pedal Great to Pedal.
Balanced crescendo Pedal to Swell Organ.
Ditto to Choir Organ.

Binns's patent tubular pneumatic action is applied to all manual, pedal, and stop action.

Separate wind reservoirs to each Organ, supplied from a main reservoir having six feeders worked by manual or electric power.

The pedals are radiating and concave, "Wesley" pattern.

Synopsis.

Great Organ	9 stops	671 pipes.
Swell ,,	11 ,,	781 ,,
Choir ,,	7 ,,	415 ,,
Pedal ,,	6 ,,	114 ,,
Couplers, &c.	14 ,,	
	47 ,,	1981 ,,

Combination and other Pedals and Pistons 14.

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The *Cornhill Magazine* recently had an article on the experiences of a clerical *locum tenens* in a certain Berkshire village. In regard to an enquiry concerning the choristers, he was told: 'That lad in grey you ask about can sing quite nicely, only he can't read. The boy next to him can read, but he can't sing; the boy on the other side is deaf.' On paying a pastoral visit to an old dame of eighty-three, the conversation turned on sermons and the pulpit generally, when she remarked: 'You are stouter than the vicar, Sir. I was talking to a neighbour the other day, and she said "Mr. —— does look so nice in the pulpit; he seems to fill it so"'!

The annual service of the London Church Choir Association was held in St. Paul's Cathedral on the 19th ult., under the careful conductorship of Dr. Walford Davies. The music specially composed for the occasion included a setting of the Magnificat and Nunc dimittis in E flat by Dr. G. F. Huntley, and an impressive anthem, 'Whatsoever is born of God,' by Dr. Walford Davies. Canon Ainger gave a short address on the employment of the beautiful in the worship of God, and nothing could more appropriately illustrate the preacher's theme than S. S. Wesley's devotional anthem 'Thou wilt keep him in perfect peace,' sung after the sermon. Mr. F. B. Kiddle, organist of Marylebone Church, was at the organ.

Mr. Alfred Redhead is to be congratulated upon having completed, on the 1st ult., twenty-five years' zealous and good work as organist and director of the choir of St. Augustine's Church, Kilburn.

ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral.—Festal March, *E. T. Chipp.*

Mr. Alfred Hollins, St. George's United Free Church, Edinburgh.—Theme, with variations, in G, *Faulkes.*

Mr. T. Tertius Noble, Owens College, Manchester.—Theme, with variations, *T. T. Noble*, and Requiem Æternam, *Basil Harwood.*

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Symphony No. 5, *Widor.*

Mr. R. H. Turner, Parish Church, Portsmouth.—Theme in F sharp minor, *S. S. Wesley.*

Mr. H. C. Tonking, Parish Church, Dudley.—Fantasia in F, *Best.*

Mr. Rowland Hiles, Parish Church, Bedminster.—Fantasia in C minor, *Behrens.*

Mr. H. E. Mackinlay, St. Stephen's, Walbrook.—Offertoire in B flat, *King Hall.*

Mr. J. B. Hallas, Congregational Church, Buttershaw (Opening of new organ).—Idylle at Evening, *Dudley Buck.*

Mr. Frank Pullein, Parish Church, Wrexham.—Fantasia on 'O Sanctissima,' *Lux.*

Mr. Henry S. Plummer, St. Mary's, Hornsey Rise.—Fantasie overture, *Garrett.*

Mr. J. T. Field, Christ Church, Lee Park.—Sonata in G minor, *Purcell.*

Mr. Roger Ascham, Wesley Church, Pretoria.—Sonata in A minor (Op. 98), *Rheinberger.*

Mr. J. W. Pearson, S. Paul's, Cliftonville.—Grand Chœur in D, *Guilmant.*

Mr. Harry E. Wall, St. Michael's, Burleigh Street, Strand.—Toccata in G, *Dubois.*

Mr. H. Mathias Turton, S. Aidan's, Leeds.—Sonate Pascale, *Lemmens.*

Mr. F. H. Sawyer, St. Leonard's School, St. Andrews.—Pastorale, *Kullak.*

Mr. W. W. Starmer, St. Michael and All Angels, Withyham.—Andante in D, *Silas.*

Mr. A. G. Colborn, Holy Trinity, Stapleton.—Andante con moto, *Hoyte.*

Dr. E. D. Naylor, St. John's College Chapel, Cambridge.—Choral Prelude, 'Vater Unser,' *Bach.*

Mr. Handel Hall, Doddridge Congregational Church, Northampton. — Introduction, Variations and Finale on the tune 'Hanover,' *E. A. Dicks.*

Mr. Maughan Barnett, St. John's, Wellington, N.Z.—Prière, *Callaerts.*

Mr. A. Brown Thompson, Wesley Church, Wellington Quay.—Introduction and Allegro, *F. E. Bache.*

Mr. R. Garrett Cox, St. John the Evangelist, Drury Lane.—Fantasia in the form of an overture, *Smart.*

Mr. Jesse Timson, First Church of Otago.—At Eventide, *Dudley Buck.*

Mr. Franklyn Mountford, Christ Church, Cradley Heath.—Fantasie Pastorale, *Breitenbach.*

Mr. W. E. Belcher, St. Philip's, Southport.—Finale from Sonata (Psalm 94), *Reubke.*

Mr. Thomas J. Crawford, S. Michael's, Chester Square.—Concerto in G minor, *Handel.*

Mr. James Tomlinson, Public Hall, Preston.—Offertoire, *J. F. Barnett.*

Mr. Maxfield, St. John the Evangelist, Altrincham.—Prelude in E minor (from a Suite), *Borowski.*

Mr. J. Matthews, St. Stephen's, Guernsey.—Fantasia, *John E. West.*

Mr. C. H. Mills, Morningside United Free Church, Edinburgh.—March in B flat, *Silas.*

Mr. Reginald Goss Custard, St. Margaret's Church, Westminster.—Sonata in D minor (first time), *Faulkes.*

Mr. H. J. Davis, Christ Church, Bath.—Nocturne in B minor, *Lemare.*

Mr. Chastey Hector, S. Michael's, Handsworth.—Processional March in A, *George Halford.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. W. Ashton Alder, St. Catherine's Church, Feltham.

Mr. J. G. Clarke, St. Mary-le-Bow Church, Cheapside.

Mr. Benjamin J. Dale, Parish Church of St. Luke, Holloway.

Mr. William Ellis, sub-organist of Durham Cathedral.

Mr. J. B. Hallas, Buttershaw Congregational Church.

Mr. F. E. E. Harvey, Parish Church, St. Neots.

Mr. Wilfred Layton, the Robert Browning Settlement, Walworth.

Mr. Willie Mallinson, Fermoy Parish Church, Co. Cork.

Mr. Percy H. Mull, St. Paul's Church, Lisson Grove.

Mr. W. H. Phillips, Holy Trinity Church, Bridgewater.

Mr. A. Shuttleworth, Morton Parish Church, Thornhill, Dumfriesshire.

Mr. Clement K. Stuchbery, Mayfield Wesleyan Church, Dalston.

Mr. Robert F. Virgoe, Parish Church, Lavant, Sussex.

Mr. F. W. Wadely, St. Andrew's Church, Uxbridge.

Mr. Harry E. Wall, St. Michael's Church, Burleigh Street, Strand.

WHERE THE 'MESSIAH' WAS FIRST PERFORMED.

Many performances of the 'Messiah' will be given during the next few weeks, therefore we have pleasure in giving a photograph of the place where Handel's immortal oratorio was first performed—the New Musick Hall, Fishamble Street, Dublin, on April 13, 1742. Fishamble Street is one of the oldest thoroughfares in Dublin. In a record of the 19th year of Richard II. (1396) it is called 'Vicus Piscatorius, in parochia Sancti Johannis' (Fish Street in the parish of St. John), but its date may be traced to a much remoter antiquity. It runs at the east end of Christ Church Cathedral from Castle Street to the

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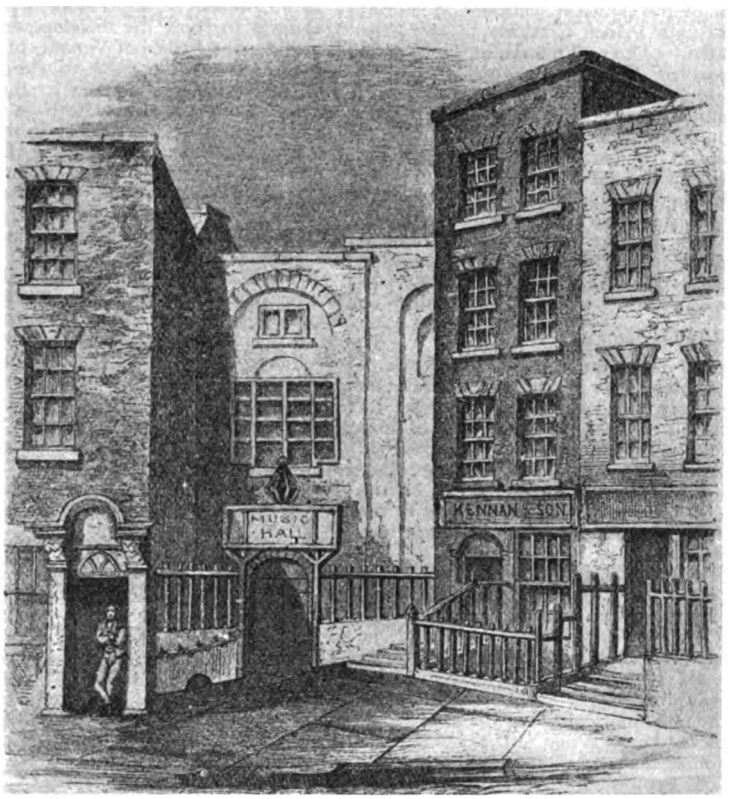
river Liffey. In former days it often witnessed a gay throng of fashion and aristocracy—the Viceregal cortège, ladies in hoops and feathers, 'white-gloved beaux,' in bag, and sword, and chapeau; while scores of liveried footmen and pages, waiting to call coaches, chariots, and sedan chairs, gave additional animation to a typical scene in the Irish capital during the 18th century. *Sic transit gloria mundi* might well be the cry of the stones in Fishamble Street to-day, but a visit thereto, even in imagination, recalls a great event in the realm of music. The New Musick Hall, built by a Dublin music-publisher named Neale (or Neal), was opened October 2, 1741. The room held 600 people, and at once took its place as *the*

> kind in the Kingdom before; and our Nobility and Gentry, to shew their Taste for all kinds of Genius, expressed their great Satisfaction, and have already given all imaginable Encouragement to this grand Musick.

Handel was delighted with Mr. Neal's Musick Hall. Soon after his first 'Entertainment' he wrote a long letter to Charles Jennens, the compiler of the words of the 'Messiah,' which shows that the great George Frederick was in splendid form on his arrival in Erin's Isle. He says: 'The Musick sounds delightfully in this charming Room, which puts me in such Spirits (and my Health being so good) that I exert myself on my Organ whit more then usual success.' The



THE MUSICK HALL IN FISHAMBLE STREET, DUBLIN, WHERE HANDEL'S 'MESSIAH' WAS FIRST PERFORMED.
(From an old print kindly lent by Messrs. Kennan, Dublin.)

rendezvous for important concerts and assemblies. Within three months of the opening of the Hall Handel arrived in Dublin. He gave his first 'Musical Entertainment' in the new building on December 23, 1741, at which were performed his 'L'Allegro' 'with two Concertos for several Instruments, and a Concerto on the Organ.' *Faulkner's Journal* of December 26 to 29, 1741, thus records Handel's first appearance in the Emerald Isle:—

> Last Wednesday, Mr. Handel had his first Oratorio at Mr. Neal's Musick Hall in Fishamble-street, which was crowded with a more numerous and polite Audience than ever was seen upon the like Occasion. The Performance was superior to any thing of the

details relating to the first performance of the 'Messiah' 'in this charming room'—when the Ladies considerately left their hoops at home, and the gentlemen appeared swordless—are too well known to be recapitulated.

The historic Musick Hall, subsequently used by a Musical Society under the presidency of the Earl of Mornington, was added to the premises of Messrs. Kennan, a firm of Dublin ironfounders, established in the year 1773, and, having since been rebuilt, is still in the occupancy of that firm. By the courtesy of Messrs. Kennan we are enabled to give the accompanying view of the old place so interestingly associated with the production of 'Mr. Handel's Sacred Grand Oratorio, THE MESSIAH.'

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Obituary.

SIR HERBERT STANLEY OAKELEY.

The death took place at Eastbourne on October 26 of Sir Herbert Stanley Oakeley, formerly Professor of Music in the University of Edinburgh. The second son of Sir Herbert Oakeley, the third baronet, he was born at Ealing, July 20, 1830, and received his education at Rugby and Christ Church, Oxford. He studied harmony under Stephen Elvey, and the organ with Johann Schneider at Dresden. Much surprise was expressed when, in 1865, Herbert Oakeley, an amateur musician, obtained the post of Reid Professor of Music in the University of Edinburgh. Among various criticisms passed upon the appointment, that which appeared in the *Revue et Gazette Musicale* was one of the most characteristic: 'The vacant chair of music at the University of Edinburgh has been given to Mr. Herbert S. Oakeley, doubtless better known in Scotland than elsewhere.' At the inauguration of the Scottish National Memorial at Edinburgh to the late Prince Consort, in 1876, the Professor was knighted by Queen Victoria at Holyrood; he subsequently received the curious appointment of Composer to the Queen in Scotland. Sir Herbert Oakeley, who did much for the promotion of high-class music in Edinburgh, was a somewhat prolific composer, but he is best known by two excellent hymn-tunes (settings of 'Saviour, blessed Saviour' and 'Sun of my soul, Thou Saviour dear') which have found their way into most hymnals, and by a quadruple chant. He received many distinctions, and in 1891 resigned his Chair at Edinburgh, to the occupancy of which he was succeeded by Professor Niecks. We make further reference to Sir Herbert Oakeley's election to his Professorship on page 792.

MR. SAMSON FOX.

We regret to record the somewhat sudden death of Mr. Samson Fox, which took place at Walsall on October 24, the result of blood poisoning following an operation. He had only recently returned from a tour with his family through Canada and the United States. We cannot do better than reprint the notice of his career which appeared in *The Times*, at the same time calling special attention to his munificent gift of £46,000 to the Royal College of Music, whereby the present commodious buildings were erected:—

'Mr. Samson Fox was a self-made man. John Thomas North and Alfred Cooke were his companions in his youth, and the trio rose from the position of poor lads to that of rich men. The son of a Yorkshire weaver, he discarded weaving at 10s. a week and became a mechanic, being apprenticed to Messrs. Smith, Beacock, and Tannett at the Royal Foundry in Water Lane, Leeds. He superintended the machinery sheds of the firm at the exhibition in London in 1862. When still a young man, under 30, Mr. Fox joined his brother and another partner in the business of Fox, Brother, and Refitt, at the Silver Cross Works, Leeds, the business being that of making special tools. In 1874, having previously embarked on the manufacture of iron, he started the business of the Leeds Forge Company, making boiler plates, and this business developed into the present great concern in Armley Road, Leeds. He was a man of many inventions, and the corrugated flue was one of them. He also invented the machinery by which the flues for machine and stationary boiler purposes can be most effectually corrugated. Pressed steel frames and plates associated with railway rolling-stock also received his attention, and he took out in all some 150 patents relating to metallurgical and mechanical engineering processes; and in most of these he was more successful than in his venture on water gas, in connection with which his name was associated. Ardently devoted to music, he, at the age of 50, offered £30,000 to the then Prince of Wales for erecting the buildings of the new Royal College of Music at Kensington Gore. This handsome gift was made up to £46,000, of which £1,000 was for the adornment of the vestibule. Mr. Fox served both Leeds and Harrogate in municipal life, and was mayor of Harrogate three years in succession, 1889-91. He represented Harrogate on the West Riding County Council.'

Reviews.

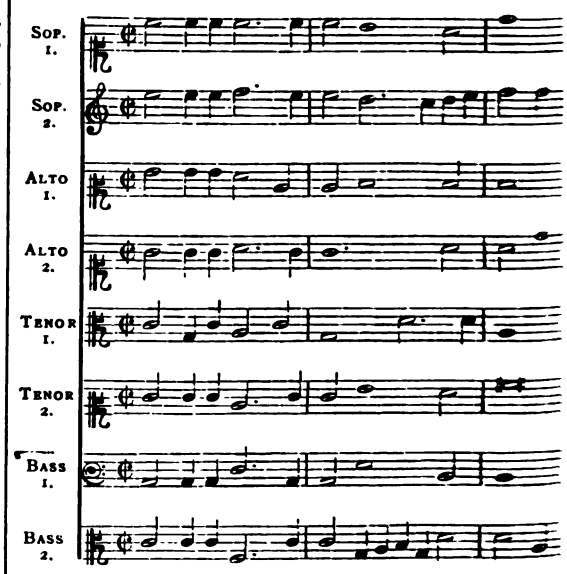
Luigi Torchi—L'Arte Musicale in Italia. (XIV° Secolo a XVIII.) Volume Quarto. Composizioni a più voc. Secolo XVII.

[G. Ricordi and Co.]

The great enterprise on which Signor Torchi has been engaged for some years—the publication of a series of works showing the gradual development of Italian music—is making steady progress. Of the three volumes previously issued, the first and second dealt with the rise of polyphonic vocal music, sacred and secular, while the third was devoted to the works of the early composers for the organ and harpsichord. The volume now before us is in reality a sequel to the second, which contained specimens by the chief composers of the 16th century; this fourth volume is allotted to those of the 17th century.

In his preface Signor Torchi says that the object of the volume is to show the development of the madrigal by Gesualdo, the Prince of Venosa, Marco da Gagliano, and Claudio Monteverde, of all of whom specimens are given. The editor, in the preface to the first volume of the series, tells his readers 'Both in the music and in the text I have scrupulously left in their original state both the form and the substance of the compositions. The scores have been compiled by me precisely from the materials I have found, not modifying nor altering anything. In some places in which it would have been easy to introduce improvements in the notation, I have abstained from it.'

While fully recognising the spirit of reverence for the original which has led Signor Torchi to this decision, we cannot but regret it on practical grounds. Two clefs now entirely obsolete—the mezzo-soprano and the baritone—were in common use in the 16th and 17th centuries; the bass part of many of the madrigals is written either in the baritone or the tenor clef; in others we find four different C clefs for the different voices, and these are by no means always put in the order of their pitch. As an example of the results arrived at, we give an extreme case—a short passage from a psalm for eight voices by Matteo Asola, published in 1599; it will be found on p. 377 of Vol. II. of this collection:—



We suggest to the Royal College of Organists that they should give this passage as a test at their next examination in score playing! The harmony is in reality very simple; but can anything more confusing to read be imagined? We wish that the editor had followed the example set by the late Dr. Chrysander in his edition of Palestrina, and substituted for these irregular and obsolete

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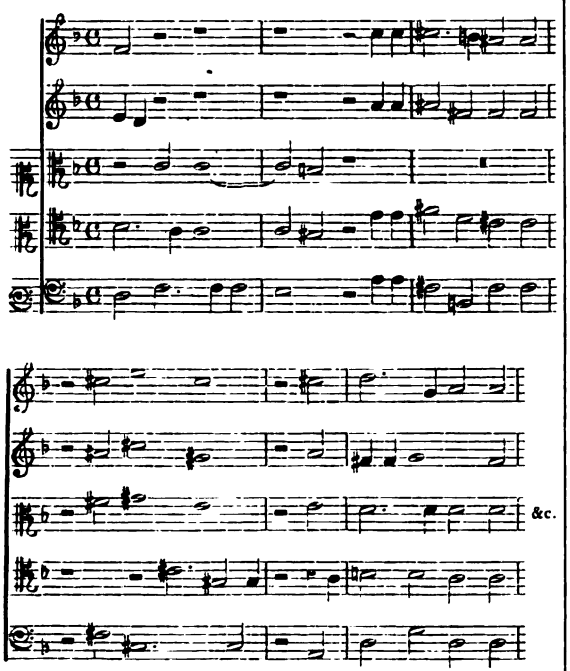
notations the clefs now used—including, of course, the soprano, alto and tenor C clefs—and printing at the beginning of each number the clef of the original. Even a five-part score, when two of the clefs are the mezzo-soprano and the baritone (as in several numbers in the present volume), is needlessly difficult even for experienced score-readers.

The madrigals of Prince Gesualdo are of great musical interest, and in places very remarkable for the boldness of their modulation. In this respect the five-part 'Dolcissima mia vita' is perhaps the most striking. We quote a short passage, using the modern clefs, and showing at the beginning the original notation, after Dr. Chrysander's method above spoken of:—

The key of the piece is G minor, and at the seventh bar, where our extract begins, the composer has already modulated to A minor! But the abrupt plunge into B minor which follows must, by its daring, have astonished musicians three hundred years ago. Our quotation illustrates also another very common feature of this old music—the unequal length of the bars. Though the normal length here is four minims, the fourth bar of this passage contains six, and the fifth bar only two; in the latter part of the madrigal four minims in the bar, and two are used indifferently, without any change of time-signature. Not less remarkable than the above passage is the close of the madrigal; an extremely chromatic progression on the words 'O morire.'

Of the specimens by Marco da Gagliano, the Bacchanalian Madrigal 'Euoè Padre Lieo' is remarkable for its form. It is for five voices, and commences with a *tutti* in 3-2 time, in plain chords, and with hardly an attempt at contrapuntal writing. Then follow three short duets in common time, the first for tenor and bass, the second for alto and tenor, and the third for two trebles. These duets all abound in passages of more or less strict imitation, and after each of them the *tutti* is repeated. It will be seen that we have here the old Rondo form with three episodes. Another madrigal by Gagliano, 'Su l'Affricane arene,' is a very fine example of pure eight-part harmony for a double choir.

Claudio Monteverdi (*sic*)—Signor Torchi does not give us his authority for altering the usual spelling of the name—is well known as the first composer that made use of the chord of the dominant seventh without preparation. The specimens here given of his work show more feeling for modern tonality than is to be seen in the music of his predecessors. In the madrigal 'Cruda Amarilli' will be seen at bar thirteen a very fine example of an unprepared dominant ninth leaping to a dominant seventh, also unprepared. A most interesting piece by Monteverde is a sonata for orchestra on a plain-song 'Sancta Maria.' The orchestra consists of two violins, viola, bass, two cornetti, and three trombones. The style of the music is polyphonic, and considerable contrast of tone-colour is obtained by the alternation and combination of the different groups of instruments.

It is a curious thing that about the same time when Peri and Caccini were making the first experiments in operatic music, many of their contemporaries endeavoured to utilize the polyphonic form of the madrigal as the medium for dramatic expression. This they did by setting to music dramatic poems in madrigal form. The result, from its very nature, cannot be other than unsatisfactory. Three entire specimens of this form of composition are given in this volume: 'I Fidi Amanti,' a pastorale by Gaspare Torrelli; 'L'Amfiparnaso,' a musical comedy by Orazio Vecchi; and 'La Pazzia Senile,' a comic intermezzo or buffoonery, by Adriano Banchieri. It is very curious to find dialogues, solos, choruses, all set in madrigal form. It is unfortunately not in our power to speak of these works in detail, because the words are mostly written in Italian dialects, sometimes with an admixture of Spanish, and we confess our inability to understand much of them. This much can be said, that there is considerable variety of expression in the music. So far as we can judge, Vecchi's work seems the finest. Signor Torchi in his preface is enthusiastic over it, and even compares parts of it, for real comic power, with 'Die Meistersinger.' How far this verdict is correct, we must leave others to judge. We wish Signor Torchi all success in the continuation of his arduous task.

Five Part-Songs for Men's Voices (T.T.B.B.). The words from the Greek Anthology, in English, by Alma Strettell, Richard Garnett, Edmund Gosse, W. M. Hardinge, and Andrew Lang. Composed by Edward Elgar (Op. 45).

[Novello and Company, Limited.]

These five short part-songs (the longest is only 37 bars) are highly characteristic of their composer. There is a certain vein of mysticism (which has been cynically defined as something nobody quite understands) running through the words, which is admirably reflected in the highly original and beautiful music to which they are set. 'Yea, cast me from heights of the mountains' with its vivid contrasts of *ff* and *pppp*, striking rhythmic effects, and grim sternness of expression is an impressive introduction. 'Whether I find thee' is light and tender, and 'After many a dusty mile' is similarly dainty in rhythm, and has besides a charming note of naïve cheerfulness. 'It's oh! to be a wild wind' is a quaint short piece—it consists of only nine bars once repeated—very simple and expressive.

'Feasting I watch,' is one of the most important and the longest of the set. The words (by Dr. Richard Garnett, from the Greek of Marcus Argentarius) read:—

> Feasting I watch with westward-looking eye
> The flashing constellations' pageantry.
> Solemn and splendid; then anon I wreathe
> My hair, and warbling to my harp I breathe
> My full heart forth, and know the heavens look down
> Pleased, for they also have their Lyre and Crown.

These soulful lines afford ample scope for broad, glowing effects—effects which, it is hardly necessary to say, the composer finely realizes in his music. The climax, *molto allargando*, is splendid.

All the five part-songs are intended for unaccompanied singing, and the top part is a real tenor part, A being the highest note. Although the whole set would bear consecutive performance they are not necessarily connected pieces. It is safe to predict that men's-voice choirs in English-speaking countries—and in Germany, for a German translation is provided—will heartily welcome these notable additions to this branch of musical literature.

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Samuel Pepys. A Lover of Musicke. By Sir Frederick Bridge.

[Smith, Elder and Co.]

Mr. Pepys, taken up in any way, is an attractive 17th century Englishman. His foibles, his outspokenness, his journeys, his domestic affairs, and a hundred other things, as set down in the inimitable Diary, are themes fruitful in interest. In the very readable and acceptable volume under notice, Sir Frederick Bridge has given us some pleasant peeps into the old diarist's musical life. Pepys not only practised and loved 'musique' with ardent devotion, but he was most anxious to inculcate that love into others of his household. Beginning with Mrs. Pepys, he says:—

> 'Before dinner making my wife to sing. Poor wretch! her ear is so bad that it made me angry, till the poor wretch cried to see me so vexed with her, that I shall not discourage her so much again, but will endeavour to make her understand sounds and do her good in that way.'

He found a more apt pupil in Miss Mercer, his wife's maid. On one occasion he naïvely records—after he had been singing in the garden with Mrs. Pepys and Miss Mercer—

> 'Coming in, I find my wife plainly dissatisfied with me, that I can spend so much time with Mercer, teaching her to sing, and could never take the pains with her. Which I acknowledge; but it is because that the girl do take musique mighty readily, and she do not, and musique is the thing of the world that I love most.'

On another occasion Mr. Pepys sang in (or with) the Choir of Westminster Abbey. If this incident had only occurred during the present organistship, how interesting it would have been to know what Pepys thought of Sir Frederick, and the latter could have reported upon the diarist's vocal ability, or debility, as the case might be! Sir Frederick Bridge treats of a congenial subject in a genial manner. The book—which makes an opportune appearance in this bicentenary year of the death of Pepys—is enriched with an excellent portrait and a copy of his song 'Beauty Retire.' It may be mentioned that copious extracts from Pepys's Diary relating to music, with connective comments by the late Dr. Hueffer, appeared in THE MUSICAL TIMES during the first half of the year 1881.

SHORT ANTHEMS.

Blessed be Thou, O Lord God. By C. H. Lloyd.

Deliver us, O Lord, and *Lord, we beseech Thee* By Adrian Batten.

[Novello and Company, Limited.]

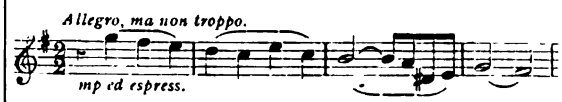
The above numbers of this excellent series of 'short anthems' well deserve wide recognition. Dr. Lloyd's composition is an interesting example of how much effective variety can be included in a short work by a skilled musician. The alternative passages for voices and organ give freshness to the opening portion, and the subsequent entrances of the voices in imitation impart interest to the brief chorus with which the anthem concludes

The settings of 'Deliver us, O Lord,' and 'Lord, we beseech Thee,' have been edited by Mr. John E. West, who manifestly has fulfilled his task well. The composer, Adrian Batten, was organist of old St. Paul's Cathdral from 1624 to 1637, and judging by the anthems under notice he well merited that distinction. It is amusing, however, to note in the first example this old composer writing a 'false relation' in bars three and fifteen, though nowadays we are not at all squeamish about such things. The influence of the ancient modes is very apparent in the setting of 'Lord, we beseech Thee,' and it imparts an archaic distinction to the music which increases its devotional character.

Sonata in E minor (Op. 15), for Violin and Pianoforte. By Alberto Randegger, Junr.

[Novello and Company, Limited.]

Mr. Alberto Randegger's Sonata in E minor for violin and pianoforte was introduced at one of the Broadwood concerts last January, and the favourable impression created on that occasion can be fully endorsed now that the work is published. Space does not permit of a lengthy analysis; but attention may be called to a few of the salient points of this original and versatile composition, one that pulsates with brightness and vigorous life. The opening *Allegro*, given out by the violin—



starts quietly enough, but considerable virile force and ingenuity are displayed in its development, special effect being gained by some striking passages of sweeping arpeggi (*con arcata larga*) for the violin. The *Coda* too is fine and dignified. The *Scherzo* (A minor) which follows is an agreeable contrast to the foregoing by reason of its simplicity. Moreover, the *Scherzo* is further enhanced by the beauty of its *Trio* (E major), built on a particularly happy diatonic theme. Indeed, the composer clearly proves in this movement that it is still possible to be both pleasing and original in a serious work without the aid of abnormal chromaticism The *Andante* (A major) is nobly conceived, and full of rich and artistic colouring. Violinists will revel in its broad and well-written themes. The *Finale*, carried on somewhat after the manner of a sparkling duologue between the two instruments, brings the whole to a spirited and inspiriting climax. If the Sonata demands considerable technical ability from its performers, it must be admitted that Mr. Randegger—himself an excellent violinist—knows how to write, and to write well for his instrument.

Mr. Richard Richards, of Handsworth, writes as follows:—

As a sequel to Dr. E. T. Sweeting's interesting article on 'Dr. Crotch on Bach's Forty-eight,' in the November number of THE MUSICAL TIMES, I venture to send the following description of a book now in my possession, but which formerly belonged to the old Doctor. It is a copy of a full-score of Handel's 'Esther,' the inside of the cover bearing the autograph:—'Wm. Crotch, 1809. 2, Duchess St., Portland Place.'

Scattered throughout its pages are various corrections—some notes being sharpened, some flattened, &c. At the end of the *Allegro* of the Overture Dr. Crotch has written:—'Made from one of his Trios.' The short recit. 'Our souls with ardour glow' is marked 'better out.' The introduction to the air 'Breathe soft, ye gales,' is stated to be 'afterwards used in Alexander's Feast'; and at the entry of the voice he writes the word 'tame.' It is a good thing for Handel's reputation that his critic allows the imitation between the first and second violins in the introduction to the air 'Watchful angels,' to be clever. The beginning of the last chorus, 'The Lord our enemy has slain,' is thus commented upon: 'This sort of accompaniment is clogging, and should not be adopted in giving out of a subject.'

The International Male-Voice Competition to be held in Park Hall, Cardiff, on Boxing-day has in it all the potentialities of an important event. M. Laurent de Rille, the distinguished composer, is coming specially from Paris in order to act as principal adjudicator, and no fewer than nineteen male-voice choirs—including one from Paris!—have entered for the principal competition, the prize for which is £105 and a cup of the value of ten guineas. Many entries, from all parts of England and Wales, have been received for the solo competitions.

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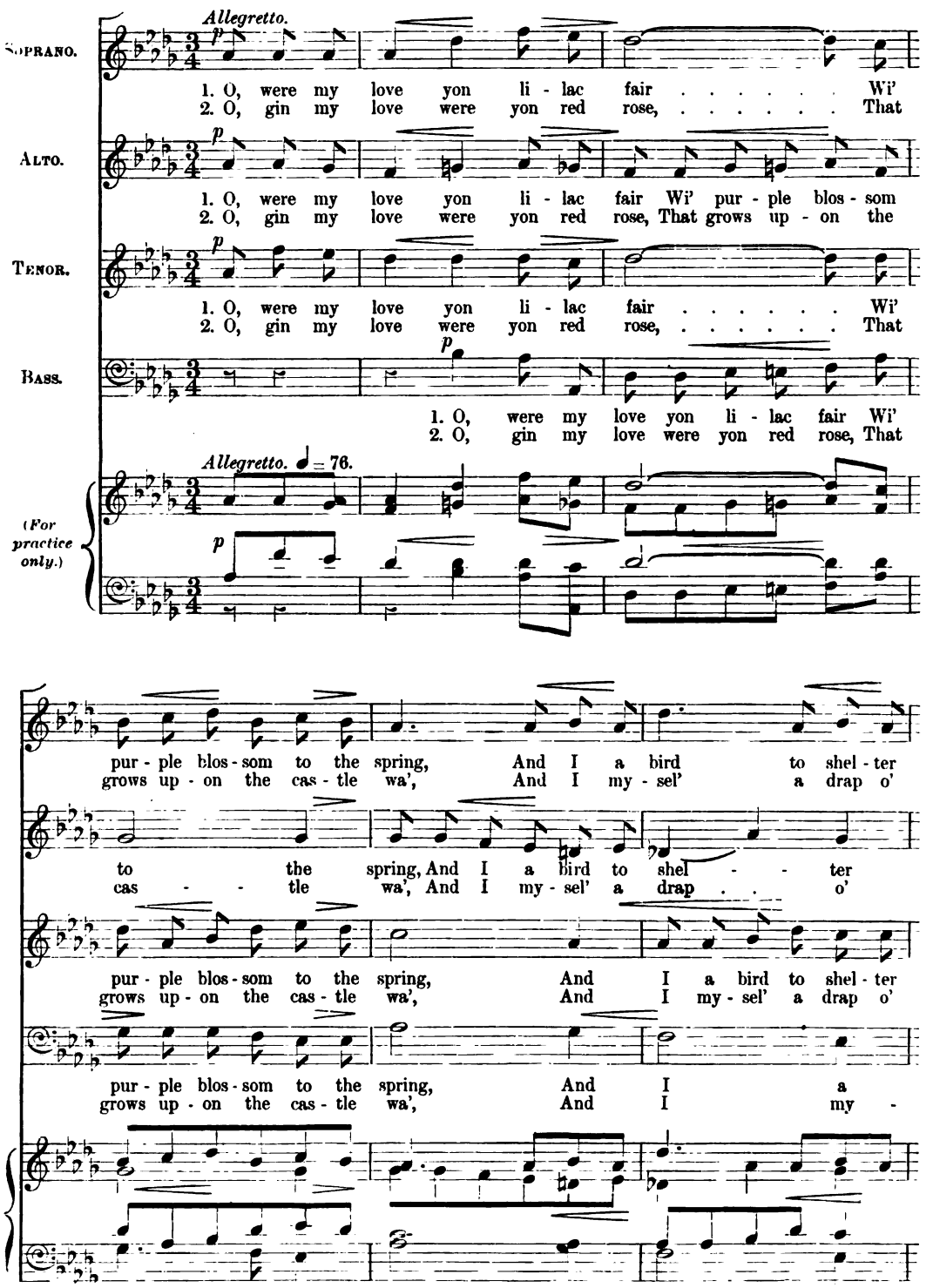
O, were my Love yon lilac fair.

FOUR-PART SONG.

Words by ROBERT BURNS. Composed by H. M. HIGGS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.



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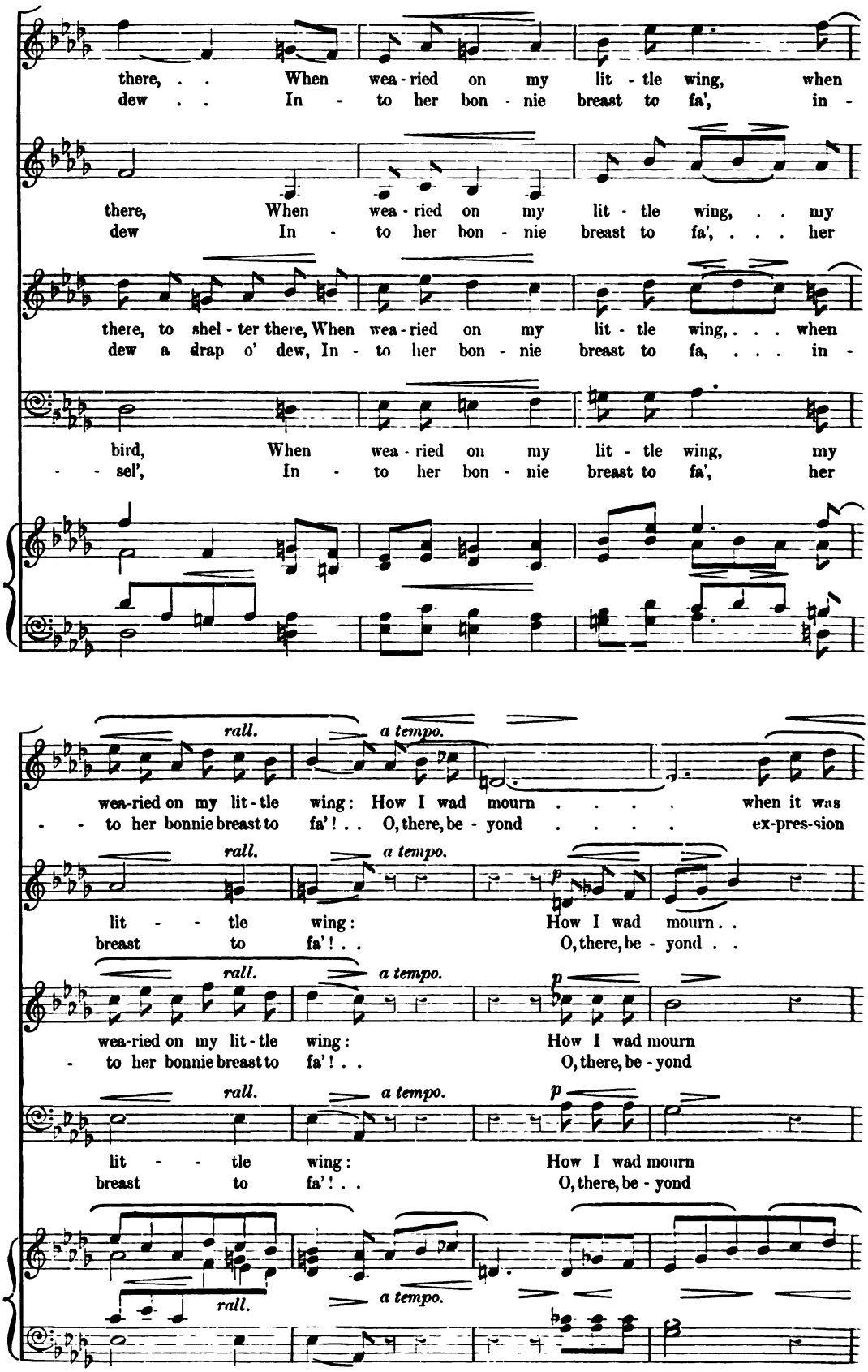
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The Musical Times, **EXTRA SUPPLEMENT.** December 1, 1903.

No. 779. **NOVELLO'S OCTAVO ANTHEMS.** *Price* 3*d.*

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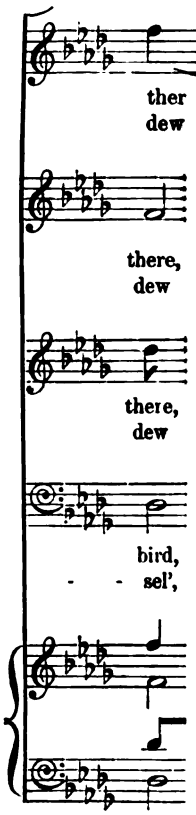

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GLORY TO GOD IN THE HIGHEST

ANTHEM FOR CHRISTMAS

COMPOSED BY

E. MARKHAM LEE.

St. Luke ii. 14, 11; and a few lines of a Hymn.

Price Threepence.

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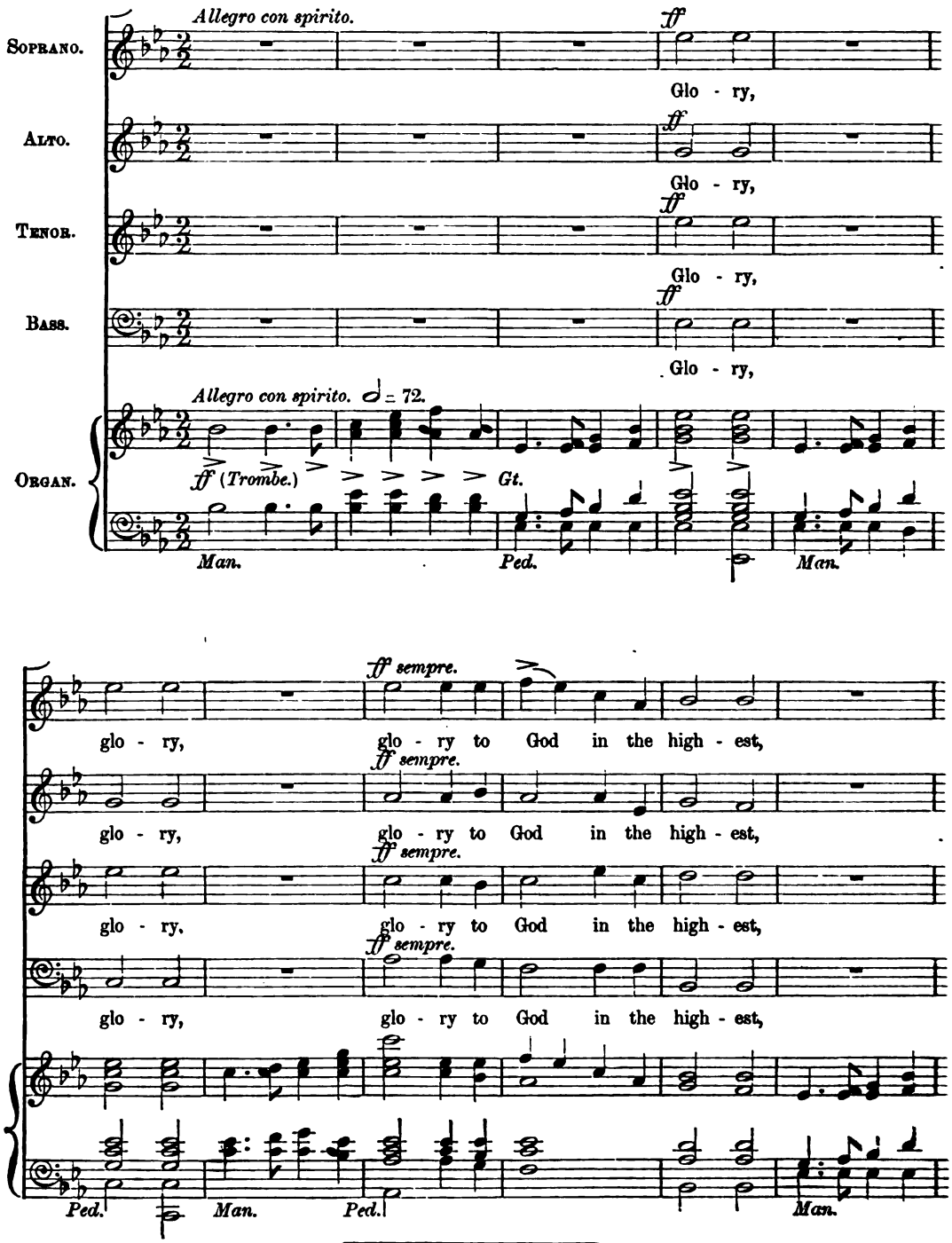
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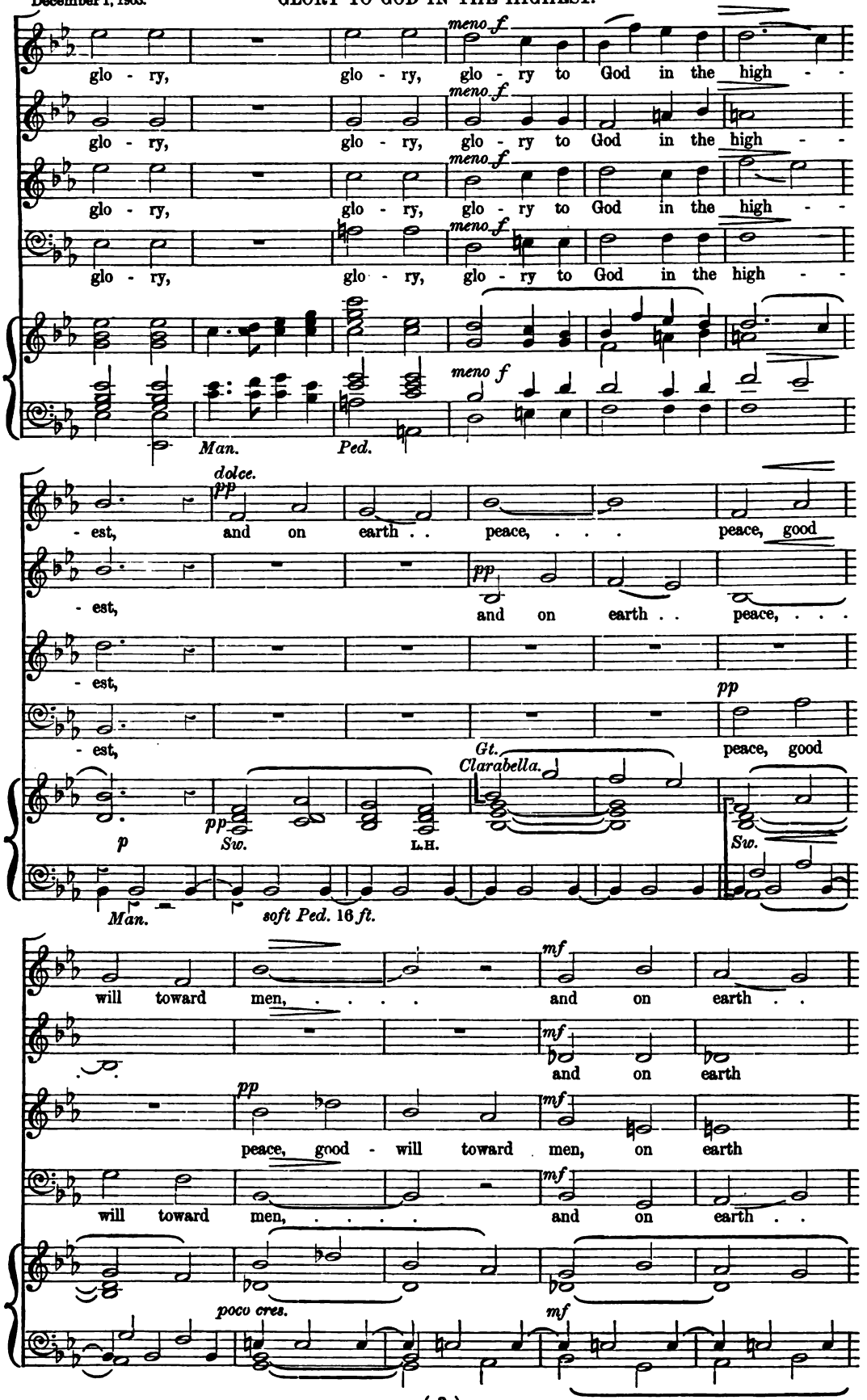
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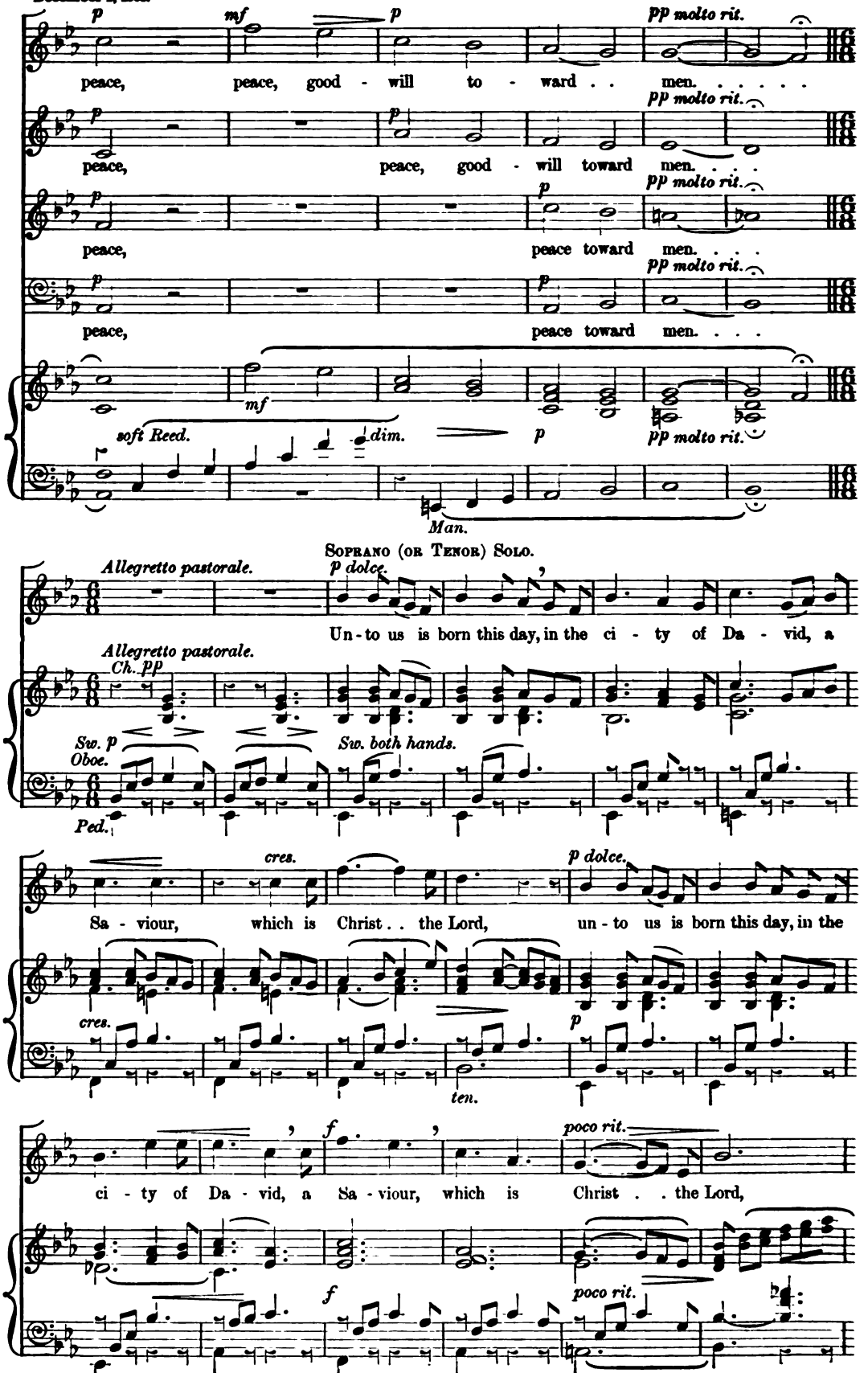
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GLORY TO GOD IN THE HIGHEST.

FULL. *p dolce.*

Un - to us is born this day, in the ci - ty of Da - vid, a Sa - viour, which is

p dolce.

Un - to us is born this day, in the ci - ty of Da - vid, a Sa - viour, which is

pp dolce.

Un - to us . . is born this day . . a Sa - viour, which . . is

pp dolce.

Un - to us . . is born this day . . a Sa - viour, which . . is

pp

Christ . . the Lord, un - to us is born this day, in the ci - ty of Da - vid, a

pp

Christ . . the Lord, un - to us is born this day, in the ci - ty of Da - vid, a

pp

Christ . . the Lord, un - to us . . is born this day, . . a

pp

Christ . . the Lord, un - to us . . is born this day, . . a

pp

pp rit.

Sa - viour, which is Christ, . . a Saviour, Christ the Lord.

pp rit.

Sa - viour, which is Christ, . . a Saviour, Christ the Lord.

pp rit.

Sa - viour, which is Christ, . . a Saviour, Christ the Lord.

pp rit.

Sa - viour, which is Christ, . . a Saviour, Christ the Lord.

Ch. Flutes.

p

rit.

(or Organ with Voices.)

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Tempo 1mo. *ten.*

Re-joice, re-joice, re-joice, and be ex-ceed-ing

Re-joice, re-joice, re-joice, and be ex-ceed-ing

Re-joice, re-joice, re-joice, and be ex-ceed-ing

Re-joice, re-joice, re-joice, and be ex-ceed-ing

Tempo 1mo.

Gt. ff *Ped.* *Ped.*

Poco meno mosso.

glad, This day hath God ful-filled His promised word, This

glad, This day hath God ful-filled His promised word, . . This

glad, This day hath God ful-filled His promised word, This

glad, This day hath God ful-filled His promised word, This

rit.

(*or Organ with Voices*).

day is born a Sa-viour, Christ . . the Lord! This day hath God ful-

day is born a Sa-viour, Christ the Lord! This day hath God ful-

day is born a Sa-viour, Christ the . . Lord! This day hath God ful-

mf *Ped.*

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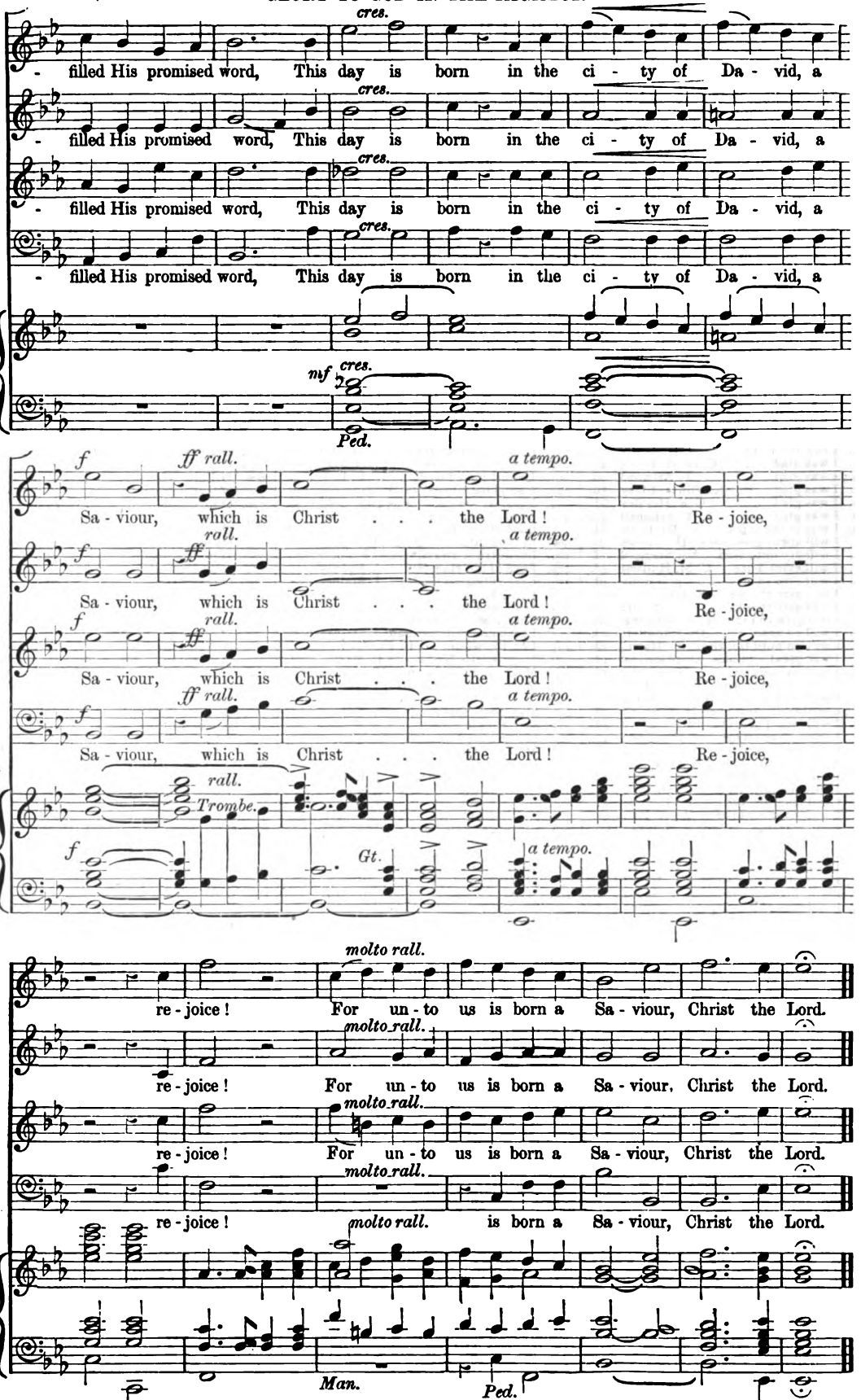
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195. I will lay me down .. H. Gadsby 2d.
209. I will lay me down ... Dr. H. Hiles 3d.
495. I will lay me down A. C. Edwards 3d.
739. I will lift up mine eyes D. S. Smith 3d.
126. I will love Thee, O Lord J. Clark 4d.
594. I will love Thee ... Kingston 4d.
78. I will magnify Thee J. B. Calkin 4d.
27. I will magnify Thee Sir John Goss 3d.
153. I will magnify Thee ... J. Shaw 3d.
405. I will magnify Thee ... O. King 4d.
633. I will magnify Thee ... F. Iliffe 4d.
760. I will magnify Thee W. H. Bell 4d.
154. I will mention ... Sir A. Sullivan 6d.
575. I will not leave you ... B. Steane 2d.
519. I will open rivers E. Pettman 3d.
371. I will set His dominion H. W. Parker 4d.
100. I will sing a new song Dr. Armes 8d.
608. I will sing of the mercies J. Booth 3d.
134. I will sing of Thy power Greene 4d.
192. I will sing unto the Lord Wareing 3d.
6. I will wash my hands Hopkins 3d.
710. If any man hath not H. W. Davies 4d.
53. If we believe that Jesus died Goss 3d.
453. If ye love Me H. W. Wareing 3d.
544. If ye love Me ... ... B. Steane 2d.
469. If ye then be risen (S.A.) M. B. Foster 3d.
58. If ye then be risen ... Dr. Naylor 3d.
61. In Christ dwelleth Sir John Goss 3d.
619. In every place incense J. E. West 3d.
655. In heavenly love ... H. Parker 3d.
403. In my Father's house Crament 3d.
102. In sweet consent ... E. H. Thorne 3d.
278. In that day ... ... Sir G. Elvey 8d.
582. In the beginning ... F. Tozer 4d.
720. In the beginning C. Macpherson 4d.
33. In Thee, O Lord ... B. Tours 3d.
148. In Thee, O Lord ... J. Weldon 3d.
385. In Thee, O Lord S. C. Taylor 3d.
338. In the fear of the Lord J. V. Roberts 3d.
282. In the Lord ... Sir R. Stewart 6d.
659. In the Lord ... C. Macpherson 4d.
467. Is it nothing (S.A.) M. B. Foster 3d.
571. Ditto (4 voices) M. B. Foster 3d.
725. Is it not wheat-harvest T. Adams 3d.
91. It came even to pass Ouseley 4d.
180. It is a good thing ... J. Barnby 6d.
231. It is a good thing T. M. Pattison 4d.
215. It shall come to pass Dr. Garrett 6d.
397. Jesu, lover of my soul ...F. Iliffe 1d
455. Jesus Christ is risen Oliver King 4d.
654. Jesu, Thou joy ... E. H. Davies 3d.
548. Joy in harvest ... ... B. Steane 3d.
7. Judge me, O God ... Mendelssohn 4d.

677. Just Judge of Heaven ... Garrett 6d.
614. Justorum animæ ... ... Byrd 3d.
179. King all glorious ... J. Barnby 6d.
581. Kings shall be thy G. C. Martin 3d.
37. Lead, kindly Light ... J. Stainer 4d.
425. Lead, kindly Light ... R. Dunstan 3d.
528. Lead, kindly Light C. L. Naylor 4d.
589. Lead, kindly Light D. Pugbe-Evans 3d.
706. Let all the world C. W. Jordan 4d.
132. Let God arise ... Dr. Greene 6d.
375. Let God arise T. T. Trimnell 4d.
346. Let my complaint ...E. H. Thorne 3d.
509. Let not thine hand... J. Stainer 3d.
438. Let not your heart ... M. B. Foster 3d.
438.* Ditto (8 v.) M. B. Foster 3d.
226. Let the peace of God J. Stainer 4d.
565. Let the righteous ... R. F. Lloyd 3d.
328. Let the words of my A. D. Culley 3d.
494. Let Thy merciful ears W. B. Bell 2d.
308. Let us now praise ... E. H. Thorne 3d.
96. Lift up thine eyes ... Sir John Goss 6d.
18. Lift up your heads ... J. L. Hopkins 1½d.
409. Ditto S. Coleridge-Taylor 3d.
343. Lift up your hearts ... J. Barnby 4d.
408. Lighten our darkness G. R. Vicars 2d.
595. Light of the world ... E. Elgar 3d.
393. Like as the hart Thomas Adams 3d.
530. Lo, God, our God ... B. Haynes 3d.
711. Look on the fields C. Macpherson 3d.
639. Look upon the rainbow T. Adams 3d.
165. Lord, how are they... H. Clarke 6d.
391. Lord, I have loved... ...F. Iliffe 3d.
722. Lord, I have loved G. W. Torrance 3d.
54. Lord, let me know mine end Goss 3d.
351. Lord of all power ... J. Barnby 2d.
459. Lord of our life ... J. T. Field 3d.
566. Lord of life ... A. C. Mackenzie 3d.
404. Lord of the rich and golden F. Tozer 2d.
411. Lord of the Harvest J. Barnby 4d.
318. Lord, Thou art God... J. Stainer 8d.
434. Lord, Thou hast ... A. Whiting 3d.
274. Lord, what love have I Dr. Steggall 6d.
267. Lord, who shall dwell Dr. Roberts 4d.
335. Lo, summer comes again J. Stainer 6d.
504. Lo! the winter B. Farebrother 3d.
350. Magnify His Name... G. C. Martin 4d.
290. Make a joyful noise A. C. Mackenzie 6d.
108. Make me a clean heart J. Barnby 3d.
431. Ditto A. W. Batson 3d.
436. Man goeth forth ... A. Carnall 3d.
694. Man that is born S. S. Wesley 2d.
222. Me ye have bereaved C. Morales 3d.
527. Mercy and truth are met J. Stainer 3d.
211. Mine eyes look unto Thee H. Baker 3d.
500. Miserere mei, Deus J. Barnby 3d.
665. Ditto ... Novello 2d.
464. Ditto J. Stainer 3d.
518. Ditto E. Pettman 1½d.
765. Morn's roseate hues Chadwick 3d.
512. My beloved spake ... H. Purcell 6d.
428. My God, I love Thee G. J. Bennett 3d.
617. My God, I thank Thee B. H. Lemare 3d.
10. My God, my God ... Mendelssohn 6d.
288. My God, look upon ..J. L. Hopkins 3d.
353. My heart is fixed W. Cruickshank 4d.
460. My heart was glad ... A. Carnall 4d.
564. My heart is inditing M. B. Foster 4d.
199. My hope is in the J. Stainer 6d.
406. My mouth shall speak J. E. West 4d.
190. My soul is weary ... Dr. Beckwith 4d.
586. My soul truly waiteth B. Steane 2d.
295. My soul, wait thou still F. J. Read 4d.
629. Nearer, my God, to Thee T. Adams 3d.
210. Not unto us, O Lord H. Gadsby 6d.
558. Not unto us ... John E. West 4d.
592. Now is Christ risen T. Adams 3d.
612. Now is come salvation C. Harris 3d.
718. Now know I that the M. B. Foster 4d.
695. Now late on the Coleridge-Taylor 3d.
673. Now sinks the sun H. W. Parker 4d.
505. O all ye people ... H. Purcell 3d.
506. O be joyful in the Lord G. Martin 6d.
217. O clap your hands ...T. T. Trimnell 3d.
133. O clap your hands ... Dr. Greene 4d.
82. O clap your hands ... J. Stainer 6d.
80. O clap your hands ...E. H. Thorne 6d.
686. O clap your hands J. L. Hopkins 3d.
656. O come and behold Longhurst 4d.
202. O come before ... G. C. Martin 6d.
241. O come hither ... W. Jackson 3d.
569. O come, let us sing M. B. Foster 3d.
12. O come near to the Cross Gounod 8d.
11. O day of penitence ... Gounod 6d.
730. O death, where is thy A. Hollins 4d.
16. O give thanks ... Sir G. Elvey 3d.
144. O give thanks ... H. Purcell 6d.
17. O give thanks ... William Rea 3d.
66. O give thanks ... S. S. Wesley 4d.
42. O give thanks ...Sir John Goss 3d.

520. O give thanks ... B. Steane 3d.
599. O give thanks ... E. V. Hall 3d.
596. O give thanks .. H. J. King 3d.
35. O God, have mercy... J. B. Calkin 4d.
698. O God, my soul ... F. R. Greenish 3d
106. O God, the King of Glory H. Smart 4d
141. O God, Thou art my God H. Purcell 3d.
585. Ditto. B. L. Selby 4d.
679. Ditto F. Tozer 4d.
34. O God, Thou art worthy A. Sullivan 4d.
188. O God, Thou hast ... H. Purcell 4d
418. O God, Who hast ... A. S. Baker 2d.
430. Ditto A. W. Batson 3d.
507. Ditto J. V. Roberts 2d.
47. O how amiable ... J. Barnby 3d.
233. O how amiable T. M. Pattison 3d.
347. O how amiable ... Oliver King 4d.
752. O how amiable ... E. Faning 3d
48. O how plentiful T. M. Pattison 3d.
490. O Jerusalem, look about E. Naylor 4d.
301. O Jesu! Victim Rev. J. B. Powell 3d.
536. O joyful Light .. B. Tours 4d.
543. O Lamb of God ... J. Barnby 3d.
251. O Lord God ... Ernest Ford 4d.
204. O Lord God ... ... Dr. Clarke 3d.
184. O Lord, look down ... J. Battishill 3d.
702. O Lord, my God ... Nares 3d.
306. O Lord of hosts ... Kate Boundy 3d.
85. O Lord, our Governor H. Gadsby 3d.
395. O Lord, Thou art ... Ch. H. Lloyd 6d.
727. O Lord, Thou art my God J. Goss 3d.
690. O Lord, Thy Word J. F. Bridge 6d.
588. O lovely peace ... Handel 4d.
726. O love most ... A. H. Brewer 3d.
3. O love the Lord Sir A. Sullivan 2d.
460. O my heart was glad A. Carnall 4d.
556. Open to me the gates ... F. Adlam 4d
380. O perfect love ... J. Barnby 3d
124. O praise God ... Dr. Clarke 6d.
40. O praise God T. T. Trimnell 4d
429. O praise God ... G. C. Martin 2d
355. O praise God Theodore Distin 3d
479. O praise our God, ye people Boyce 4d.
14. O praise the Lord ... J. Barnby 4d.
683. O praise the Lord ... Handel 4d.
232. O praise the Lord T. M. Pattison 3d.
178. O praise the Lord ...Sir John Goss 6d.
71. O praise the Lord ... Ouseley 3d
266. O praise the Lord ... Zingarelli 8d.
358. O praise the Lord W. G. Wood 4d
166. O pray for the peace E. H. Thorne 4d
51. O Saving Victim (No. 2) Gounod 4d
486. Ditto ... Rossini 3d.
492. Ditto W. A. C. Cruickshank 3d.
508. O Saviour of the (Male) Roberts 2d.
142. O sing unto the Lord H. Purcell 6d.
551. O sing unto the Lord Cruickshank 4d
8. O taste and see ...Sir John Goss 3d.
863. O taste and see ... A. H. Mann 3d.
87. O that I knew where I Bennett 3d.
772. O that men would J. B. McEwen 3d.
663. O Voice of the Beloved H. J. King 3d.
123. O where shall wisdom Dr. Boyce 6d.
435. O worship the King... E. V. Hall 4d.
135. O worship the Lord ... Dr. Hayes 6d
158. O ye that love the Lord Sir G. Elvey 4d.
196. Ditto H. W. Wareing 3d.
234. Ditto Docker 4d
325. Ditto J. Naylor 3d.
668. Our Blest Redeemer E. V. Hall 3d
392. Our Father, which art J. Barnby 2d.
303. Our God is Lord ... E. Mundella 3d.
176. Out of the deep ... Dr. Naylor 4d.
240. Out of the deep F. E. Gladstone 3d.
242. Out of the deep ... J. B. Calkin 3d
638. Out of the deep H. W. Davies 4d
692. Out of the deep ... G. C. Martin 6d.
81. Plead Thou my cause ... Mozart 6d.
55. Ponder my words ...Henry Gadsby 3d.
300. Ponder my words ... F. J. Sawyer 2d
745. Praised be the Lord C. H. Lloyd 3d
159. Praise God in His holiness B. Tours 3d.
521. Praise, my soul ... E. V. Hall 3d.
641. Praise, O praise our God B. L. Selby 3d
712. Praise our God ... E. V. Hall 4d.
70. Praise the Lord ... Sir G. Elvey 4d
172. Praise the Lord Sir J. Benedict 8d.
137. Praise the Lord ... Dr. Hayes 4d
125. Praise the Lord ... J. Clark 3d
59. Praise the Lord ... S. S. Wesley 6d.
561. Praise the Lord ... J. M. Crament 4d.
577. Praise the Lord... J. H. Maunder 3d
208. Praise the Lord, O my soul Mozart 4d.
21. Ditto Sir John Goss 6d.
381. Ditto J. W. Elliott 3d.
63. Ditto Dr. Garrett 6d.
439. Ditto T. P. Royle 3d.
513. Ditto H. Purcell 6d.
298. Praise the Lord, O Jerusalem Bliss 3d.

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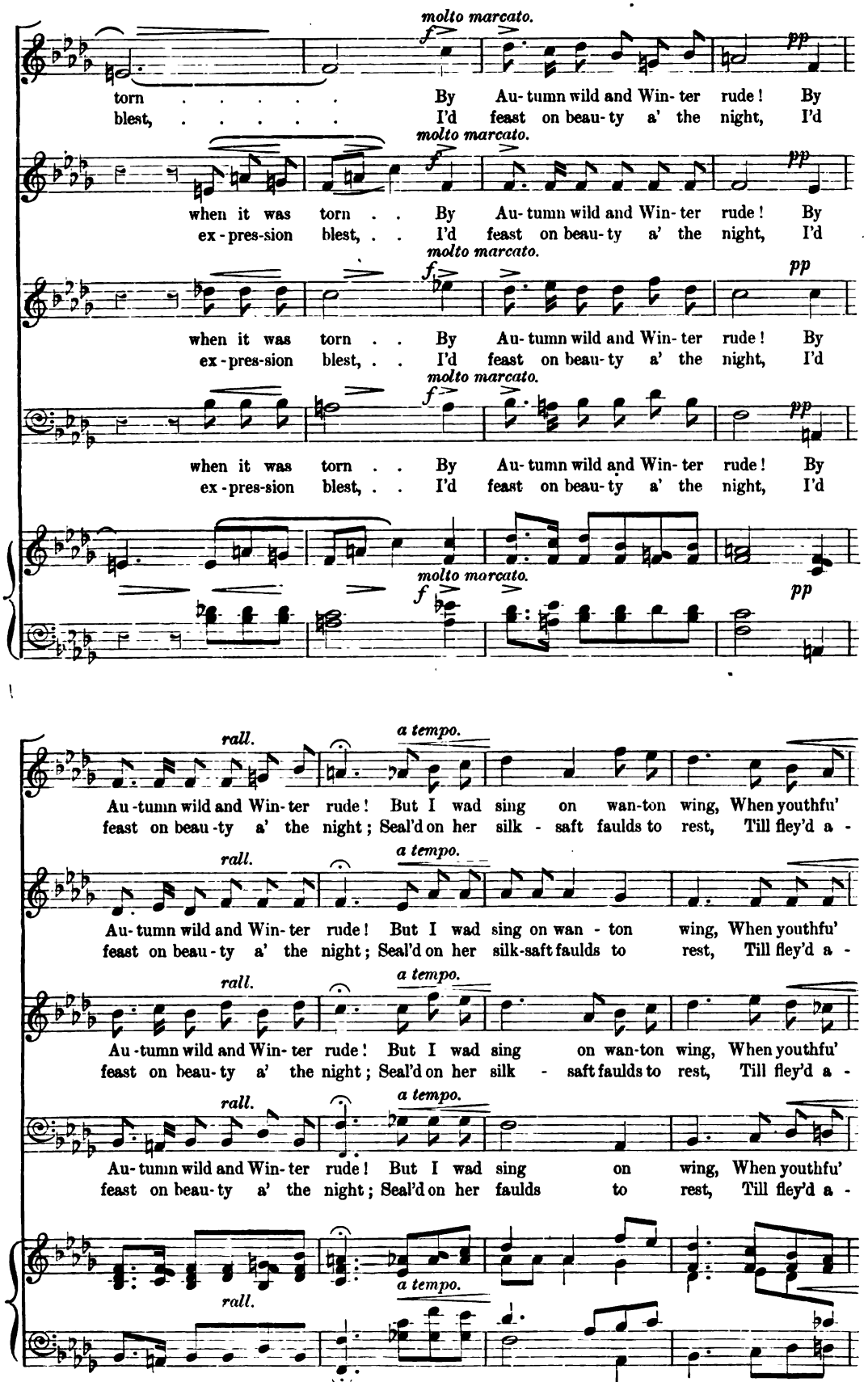
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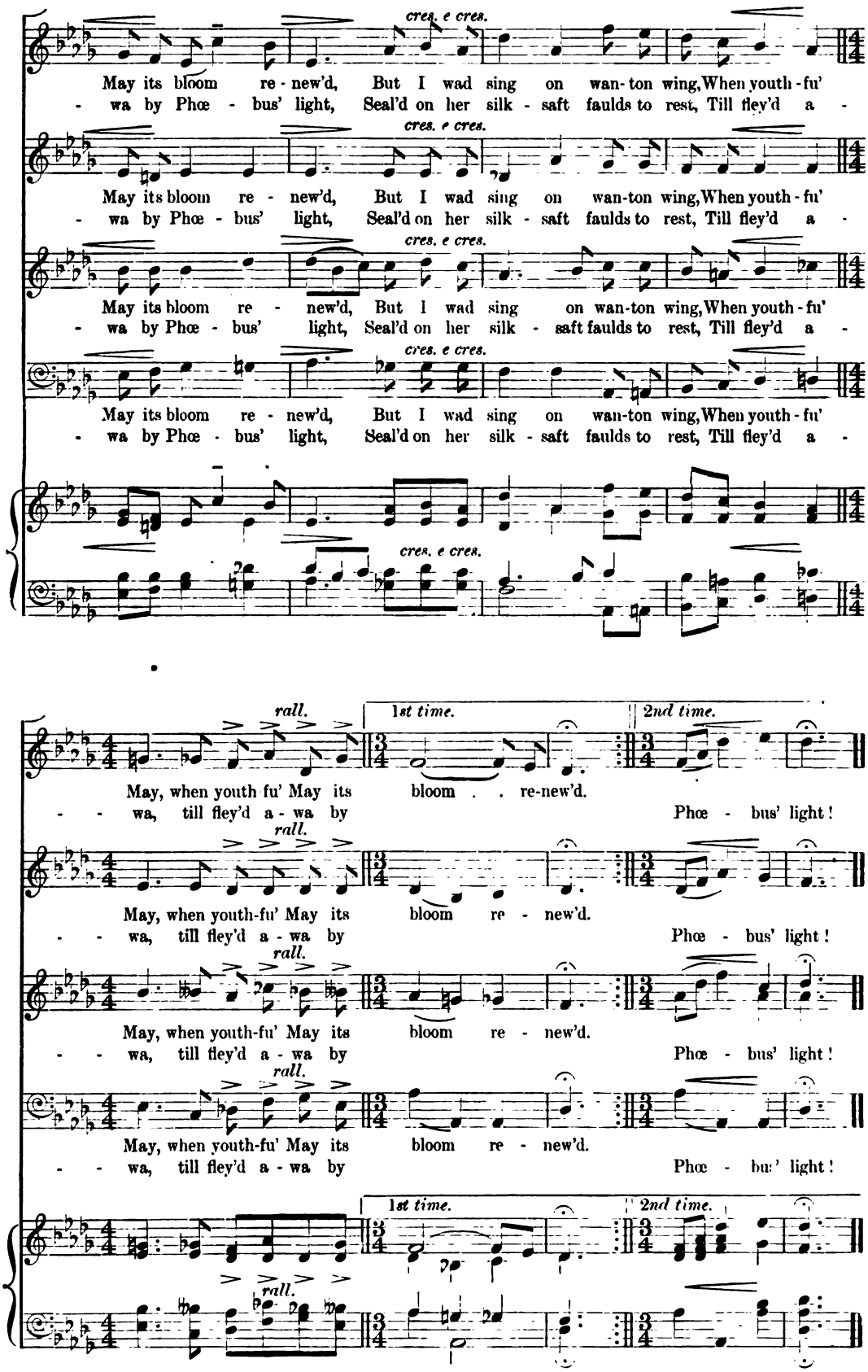
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THE PRINCIPLES OF VOWEL PRONUNCIATION.

At the first meeting of the Musical Association this session—held at the Royal College of Organists on the 10th ult.—a paper was read by Dr. W. A. Aikin on the 'Principles of Vowel Pronunciation.'

The lecturer began by alluding to the work of the phonologist, in studying and bringing to the notice of the musician the scientific facts upon which the principles of sound-production in the human voice depend. The voice-master has to choose between two alternatives—the empirical and the rational. The empirical succeeds only by securing the faithful imitation of an actual model which must be above reproach. The rational, on the other hand, requires the study of phonology, and an intimate acquaintance with the exact physical and physiological facts which alone can give him a foundation for his teaching.

After referring to the importance of regarding the voice as being compounded of two distinct instruments, the vocal reed and the resonator, he described in detail the anatomy of the throat and mouth in order to show that in their most extended position they act as a 'double resonator'—the lower chamber in the neck being widest below and entering the hemispherical cavity of the mouth through a narrow opening behind the base of the tongue. It is this resonator which is alone concerned in the formation of vowel sounds, and it has the power of adding to every note emitted by the reed a characteristic resonant note which impresses upon the sound an effect which we recognize as a particular vowel. This resonant note owes its character to the shape of its vibrations (quality) and not to their frequency (pitch)—for different individuals possessing resonators of various sizes make resonant notes of different pitches, but they all assume approximately similar positions or shapes for the pronunciation of the vowels.

So much latitude is allowed in this respect that it is necessary to define the position for a particular vowel before anything can be gained by examining its resonance. That selected for the vowel A (Ah) was as follows:—

Mouth open; one inch between front teeth.
Lips at rest upon the teeth; not retracted.
Tongue flat on the floor of the mouth, its margin against lower teeth in front and all round, and its base held down so as to give a view of the back of the throat.
Palate held up enough to prevent nasal sound.
Pharynx, or neck chamber, expanded by following actions:—
Head, neck, and shoulders erect.
Chest well expanded.
Larynx held down without strain.

Investigating the whispered resonances in this position, it was found that the two chambers in the neck and mouth were tuned to the same pitch—that is, in unison—and that a nodal point existed at their junction in the throat, as would be expected in a double resonator whose two chambers were thus in agreement. The pitch in men of average size, including himself, was about C″ (in the treble clef)—variations extending only to a semitone or two above or below. In women he had found it about 1½ tones higher on an average, that is, e″♭, their variations also being one or two semitones higher or lower, according to size.

The phonological importance of this arrangement lies in the fact that the most favourable condition in a double resonator is when its two chambers are in unison, or simply related.

Dr. Aikin then proceeded to derive the other vowel sounds from this central position of A (Ah)—the U (o͞o) and three kinds of O (O^1 oh, O^2 = or, O^3 = on) by degrees of closure of the orifice of the lips—and E (eh) and I (ee), and other sounds allied to them, by degrees of moving forwards and upwards the back of the tongue—in every case maintaining the same opening of the jaw (1 inch). There was thus constructed what he has called the Resonator Scale—upon which the 'lip-closing' vowels occupy the first four notes, starting from the fifth below, and the 'tongue-raising' vowels, the seven notes reaching the octave above, the central resonance of A (Ah) which in this instance is C″.

Thus—

I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
U	o^1	o^2	o^3	A	ŭ ä	er	å	ĕ	E	I	I

as in the words—

who oh or on Ah up her at ell ail ill eel

giving the pitches—

f′	g′	a′	b′	c″	d″	e″ / c″	f″ / b′	g″ / b′♭	a″ / a′	b″ / g′	c‴ / f′

The upper notes refer to the upper or mouth cavity, and the lower notes to the back or neck cavity. Unison is maintained from I. to VI. of the scale—after that the two chambers are divided unequally. For the vowels E (eh) and I (ee) they are related as an octave and a twelfth respectively. These noteworthy phonological relations Dr. Aikin holds to be an explanation of the occurrence in all languages of the clear vowel sounds E (eh) and I (ee), and to support strongly the practice of their pronunciation with an open jaw as taught by the old Italian masters.

Having paid tribute to the classical work of Helmholtz in the field of phonology, Dr. Aikin then drew attention to the fact that his own observations did not always agree with those of that great observer. He had found the shape of the resonator for the vowel A (Ah) different from that described by Helmholtz as 'a funnel increasing with tolerable uniformity from the larynx to the lips' (Ton-einpfindungen, Cap. V. 7), which is anatomically impossible—and also a marked difference in resonant pitch between men, women and children, which Helmholtz had found all the same. The latter discrepancy he attributes to the use of artificial aids to the ear, and the absence of a defined pronunciation.

Dr. Aikin draws a distinction between the two functions of the resonator—one to form the characteristic shapes for the vowel sounds, and the other to reinforce the vocal reed notes—and claims for the resonator scale that it is a system by which good positions for the vowels may be acquired, as they always have to be acquired, by education, which will also reinforce the upper partials of the reed notes in a manner possessing the phonological advantages he has described.

Dr. Cummings occupied the chair, and took part in the discussion, as did also Mr. Blaikley, Mr. Karlyle, Dr. Maclean, Dr. McNaught, and Mr. T. L. Southgate.

'HIAWATHA' IN THE COURT OF CHANCERY.

NOVELLO AND CO., LTD. *v.* BROWN-POTTER AND OTHERS.

In this action, tried before Mr. Justice Kekewich on the 20th ult., the plaintiffs claimed an injunction against Mrs. Brown-Potter, Mr. Adolph Mann and Messrs. Ashton and Co., Ltd., Concert Agents, to restrain them from performing an adaptation of Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha' without the consent of the plaintiffs, who are the registered owners of the copyright and performing right in both works.

In December last the defendants were arranging a tour through some fifty or sixty provincial towns, at which it was proposed that Mrs. Brown-Potter should recite selected passages from the two works referred to, while Mr. Mann played, as an accompaniment on the pianoforte, Coleridge-Taylor's music, or an adaptation of it. With a view to obtaining the plaintiffs' consent Mr. Mann sent his manuscript to the plaintiffs, who subsequently gave their consent, subject to certain conditions, which were declined by the defendants, and the negotiations fell through.

While the negotiations were in progress, the plaintiffs noticed in an advertisement that the proposed adaptation would be recited by Mrs. Brown-Potter at Queen's Hall, but the plaintiffs declined to allow it to take place, and it was accordingly abandoned. After the negotiations had failed another attempt was made to perform it

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at the Alhambra, the defendants, Ashton and Co., Ltd., on that occasion sending the plaintiffs a cheque for the amount claimed for a performance in the Provinces. The plaintiffs, however, declined to accept the cheque, and the Alhambra performance was in turn abandoned.

Towards the end of January this year Mrs. Brown-Potter started on her tour with Mr. Mann as her accompanist, and shortly afterwards it came to the knowledge of the plaintiffs that she was reciting portions of Longfellow's work with musical accompaniments played by Mr. Mann, and they quickly satisfied themselves that the music used on several such occasions was that composed by Coleridge-Taylor.

Messrs. Novello accordingly took proceedings against all the defendants, claiming an injunction, damages and costs. The defendants pleaded that the music used was not Coleridge-Taylor's, and asserted that it was music specially composed for the purpose by the defendant Mann.

Mr. Justice Kekewich after hearing the evidence said that the plaintiffs' case had been supported by several excellent witnesses who could not be suspected of partiality, whereas the defendants' witnesses could not be put in the scale against those of the plaintiffs. As regards Mrs. Brown-Potter he considered that she was so wrapped up in her recitation that she did not trouble herself about the actual composer of the music. As regards the defendant Mann the judge severely criticised the way in which he had given his evidence, and came to the conclusion that notwithstanding his denial of the fact, he was well acquainted with Coleridge-Taylor's music, and that there had been an infringement of the plaintiffs' performing rights by Mr. Mann. He also held that, as it was Mrs. Brown-Potter's tour, and Mr. Mann was only her agent, Mrs. Brown-Potter was liable as well as Mr. Mann. As regards Ashton and Co., Ltd., he held, upon the evidence that they had no interest in the tour except as Mrs. Brown-Potter's agents, but that they had so closely associated themselves with the tour, and had so advertised themselves in connection with it, that the plaintiffs were bound to make them defendants. As however they had now shown that they were only agents he dismissed the action as against them, but made them pay their own costs. As regards Mrs. Brown-Potter and Mr. Mann he granted the plaintiffs the injunction, damages and costs which they claimed.

London Concerts.

TWO BERLIOZ CENTENARY CONCERTS.

The first of the Richter Concerts, now under the direction of Mr. Schulz-Curtius, was given at Queen's Hall on the 3rd ult. Taking time by the forelock, the concert was in commemoration of the 100th anniversary of the birth of Berlioz. The great conductor brought with him from Manchester his own band (The Hallé Orchestra) of 100 performers, and it is hardly necessary to say that such a concatenation of circumstances was fruitful in result. The programme, entirely Berliozic, consisted of four Overtures—'Carnaval Romain,' 'Beatrice and Benedict,' 'King Lear,' and 'Benvenuto Cellini'—in addition to the Hungarian March from 'Faust' and the ever-welcome 'Harold in Italy' Symphony. The last-named work was played with singular beauty, and Mr. Simon Speelman, in the important viola obbligato, again proved himself to be a true artist.

Nine days later—on the 12th ult., and in the same building—Professor Johann Kruse gave a Berlioz Centenary Concert, with Herr Felix Weingartner as conductor. Rows and rows of empty benches formed a pitiable sight when it is remembered that Weingartner is one of the finest conductors in the world. In regard to numbers the audience was a disgrace to London; but what it lacked in quantity it atoned for in enthusiasm. And who could help being enthusiastic under Weingartner's magnetic influence? What magnificent playing! Rhythm, tone-colour, transparent clearness of detail, poetic insight, and a mighty grip of the music produced results that reached a very high pinnacle of orchestral interpretation. The 'Carnaval Romain' Overture was performed with such verve and delicacy that it was encored with genuine enthusiasm and full appreciation of the merits of Weingartner and his splendid players. The remainder of the programme consisted of the 'Rob Roy' Overture and the 'Symphonie Fantastique,' a clever but insincere work, in addition to 'Cléopâtre,' a scena for soprano and orchestra, in which Mdlle. Palasara sang the solo portion, performed for the first time on this occasion. 'Cléopâtre,' despite its patches of cleverness, does not show Berlioz at his best. As in the purely instrumental selections, the orchestra came forth as conquerors in their admirable accompaniments, and the concert was a triumph of Herr Weingartner's skill.

ROYAL CHORAL SOCIETY.

Concerning the performance of Mendelssohn's 'Elijah' at the Royal Albert Hall on the 5th ult., with which the Royal Choral Society commenced its thirty-third season, it is sufficient to record an interpretation of the popular Oratorio, which again testified to the fine voices of the choir and the refinement with which they sang the less strenuous portions of the popular oratorio. The principal soloists were Madame Albani, Madame Kirkby Lunn, Mr. Philip Newbury, and Mr. Kennerley Rumford. Sir Frederick Bridge conducted with unabated vigour.

ROYAL ACADEMY OF MUSIC.

The Students' concert at St. James's Hall on the 23rd ult. as usual gave satisfactory evidence of the good work this Institution is doing in training the young idea. An *Andante* in A from a MS. String Quartet by Mr. Arnold E. T. Bax proved somewhat vague in character, but showed musicianly feeling. Four MS. songs, severally entitled 'But One,' 'Farewell,' 'Sleep,' and 'The Swallow,' by Mr. Montague F. Phillips, deserve to be published. They are well laid out for the voice, are furnished with tasteful accompaniments, and possess considerable charm, which was enhanced by the sympathetic singing of Miss Caroline Hatchard. Miss Violet L. Stewart and Miss Margaret Bennett also merit encouragement for their pianoforte playing, and the vocalists—Miss Verena M. F. Mutter, Mr. David Brazell, and Mrs. Dewhurst gave further proof of good training.

BROADWOOD CONCERTS.

The patriotic spirit which so pleasantly pervades the Broadwood Chamber Concerts at St. James's Hall was prominently shown by the second series, which commenced on the 5th ult., being opened with the first performance in London of a String Quintet in C minor, by Mr. Balfour Gardiner, a composer who was born in the Metropolis in 1877, and has written a considerable number of works, which, however, are little known. The Quintet is written for the unusual combination of two violins, two violas, and violoncello, the second-named instruments imparting a peculiar richness, sometimes approaching thickness, of tone to the middle portions of the harmonies. The chief characteristic of the work, however, is geniality, which, combined with terseness of thematic development, secured the Quintet a hearty reception. This was well deserved, for the music is graceful, flowing and manly, and excites a desire to hear more from this composer. The second viola part was played by Mr. Alfred Ballen, but the other strings were entrusted to Messrs. Phillip and George Cathie, T. Morrison, and Arthur Trew, a body of performers who style themselves the Cathie Quartet Party, of whom we should hear much in the future, for their ensemble was admirable. The vocalist of the evening, Miss Susan Strong, is to be commended for including in her selection three neglected examples by Lizst, severally named 'Schwebe, Schwebe, blaues Auge,' 'Bist du,' and 'Wo Weilt er?'

The second concert, on the 19th ult., was particularly interesting and varied, the concerted music being played

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by Mr. Henry J. Wood and the Queen's Hall Wood-wind Quintet Party, consisting of Messrs. Fransella, D. Lalande, M. Gomez, A. Borsdorf, and E. F. James, by whom beautifully-finished interpretations were given of Mozart's Clavier Quintet in E flat, a sprightly *Tarantelle*, or rather *Saltarello*, by Herr Fritz Führmeister for pianoforte and five wind instruments, and two quintets, respectively, a *Pastorale* by M. Gabriel Pierné and an *Aubade* by M. Barthe, for flute, oboe, clarinet, horn, and bassoon. Mrs. Henry J. Wood sang an interesting selection of songs composed by no fewer than five British composers, including first performances of 'There comes an end to summer,' by Mr. Cyril Scott, and 'Summer sweet,' by Mr. Josef Holbrooke, both of which deserve wide acceptance. Mr. Cyril Scott was also represented by three of his taking 'Six Pieces for the Pianoforte,' which were crisply and tastefully played by Miss Suart. Mention is also due of the finished ensemble singing by the Misses K. Cherry, M. Layton, E. Kingsford, and E. Franklin in some of Brahms's trios and quartets for female voices.

THE LONDON CHORAL SOCIETY.—FIRST CONCERT.

The début of the newly-formed London Choral Society at Queen's Hall on October 26 was looked forward to with some interest. The prospectus states that the Society 'is founded on the belief that the ability to develop and appreciate good choral singing is not confined to the North of England. The need for such an organization in Central London has been referred to repeatedly.' The work selected for the first appearance of the choir was 'The Golden Legend.' For executive reasons it was perhaps wise to start the campaign of the Society by selecting a work so well known to singers and players as Sullivan's cantata; but for the purpose of attracting a specially good audience it was not so good a choice. As to the quality of the performance it may be said that it was good, but not particularly so. No doubt as choir, orchestra and conductor get more into touch with one another there will be more life and freedom in their interpretations. The choir of about 240 voices has an excellent tone and is capable of much refinement in execution, and moreover is quickly responsive to the conductor. The string section of the orchestra needs strengthening numerically. The twenty-six players (including only four violas and four violoncellos), although all competent, were not a good balance for the choir or indeed enough for the size of the hall.

The principals were Miss Perceval Allen, Miss Carmen Hill, Mr. Whitworth Mitton, Mr. Frederick H. Gould, and Mr. Ffrangcon-Davies. Mr. Henry Lewis led the band, and Mr. Hedgcock was the organist. Mr. Arthur Fagge conducted.

QUEEN'S HALL SYMPHONY CONCERTS.

How firmly established and widely appreciated are the Queen's Hall Symphony Concerts was emphatically shown by the large attendance at the first performance of the present series on October 31, and again at the second concert on the 14th ult. On the former occasion the Symphony was the E minor of Brahms, which received a very fine interpretation under Mr. Henry J. Wood's direction. Miss Adela Verne gave a legitimate and vivacious rendering of the solo part of Schumann's Pianoforte Concerto, and the first performance in London was given of Mr. Arthur Hervey's tone poems 'On the heights' and 'On the march,' written for, and produced at, the Cardiff Musical Festival of last year. The concert on the 14th ult. is chiefly memorable for the purity, expressiveness, and brilliancy of Herr Kreisler's violin playing in Brahms's Concerto in D, which has rarely received so fine an interpretation. Mozart's delightful Symphony in E flat was also beautifully played, and with Beethoven's 'Coriolan' Overture completed an ideal programme.

THE ALEXANDRA PALACE CHORAL SOCIETY. PERFORMANCE OF PARRY'S 'JUDITH.'

The Alexandra Palace Choral and Orchestral Society is rapidly winning for itself a high position in Metropolitan musical circles. Next to the Royal Choral Society, it is now the largest permanent musical organization of its kind in London. The existence and success of this Society is one of the foundations for hope that after all the conditions of things chorally in London is not so bad as has been dolefully painted. Here we have 500 enthusiastic choralists, wholly recruited from North London, and a competent amateur orchestra of nearly 100 players—which at concerts is augmented by thirty or so professionals. These forces meet for rehearsal in one of the large rooms of the Palace under highly favourable circumstances, and are enabled to give their performances in one of the most commodious halls in London, where there is a magnificent organ and an ample orchestral platform. What more could be desired? An inspiring conductor and an appreciative audience! The former the Society enjoys in the person of Mr. Allen Gill, whose alertness, skill and experience have placed him in the front rank of oratorio conductors. As to the audience, that too seems to be forthcoming.

The mettle of the Society was well tested on the 21st ult. by a performance of Sir Hubert Parry's oratorio 'Judith.' In a work of this type the choralists have splendid opportunities. It is gratifying to report that the Alexandrists rose fully to the occasion. It may be said that the voices did not exhibit the ring and resonance one hears somewhere even farther north. Certainly there was often fine vigour in the attack and a satisfactory assurance in the execution. In short, the whole performance was painstaking and creditable, and proved the capacity of both the choral and orchestral resources. The principals were Miss Agnes Nicholls, Miss Gertrude Lonsdale, Mr. Lloyd Chandos, and Mr. Montague Borwell. The solo parts in the beautiful and pathetic scene with the two children were touchingly sung by two well-trained boys—T. Sampson and A. Ludlow—from Mr. Bates's Training School for Choristers. Mr. George Wilby led the orchestra and Mr. G. D. Cunningham was at the organ. As already stated, Mr. Allen Gill conducted. There was an audience of between two and three thousand.

SOME NEW VIOLINISTS.

The first to appear of several violinists of exceptional ability was Miss Dorothy Bridson, a daughter of the late John Bridson, formerly well known as an excellent baritone singer. This young lady studied for some time at the Cologne Conservatoire under Herr Willy Hess who, it may be mentioned, has now transferred his services to the Royal Academy of Music. Miss Bridson made her début on October 30 at St. James's Hall, supported by the Queen's Hall Orchestra conducted by Mr. Henry J. Wood. She selected as her chief pieces Saint-Saëns's Concerto in B minor and Spohr's 'Dramatic' Concerto, in both of which she made a most favourable impression, and after a brilliant rendering of Paganini's 'Hexen Tanz,' which closed the evening, the débutante was recalled four times. This clever young violinist was heard to still greater advantage at her recital given in the same hall on the 17th ult. On this occasion she was especially successful in her renderings of airs by Tenaglia and Goldmark, and in Wieniawski's 'Carnaval Russe,' rendering the former with admirable breadth of phrasing and warmth of expression, and the latter with great brilliancy. Miss Bridson certainly made her mark.

On the 2nd ult. Miss Marie Nicholls, a native of Boston, Mass., sought London favour and gained it at St. James's Hall by her intellectual and facile playing in Max Bruch's Serenade (Op. 75) for violin and orchestra, which had not previously been heard in England. The work, which bears the impress of being a recent composition, is not of very serious character. The first number, headed *Andante con moto*, of reposeful character, is succeeded by an *Allegro moderato* of somewhat violent contrast, the music being suggestive of a hunting scene. It is followed by a *Nocturne* of feminine character, pensive in expression

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and possessing a certain wistful charm. The *finale, Allegro energico e vivace*, is vigorous and has an old-English ring about it, but the work ends quietly. The music is beautifully written, and full justice was done to the sonorous scoring by the Queen's Hall Orchestra.

Mr. Francis Macmillen, the next new-comer, also engaged the Queen's Hall Orchestra to co-operate with him at his first appearance, at St. James's Hall, on the 6th ult. Purity and sweetness of tone are the chief characteristics of the playing by this artist, who also possesses a brilliant technique, but is somewhat lacking in power and warmth of expression. He was heard at his best in Goldmark's Concerto in A minor (Op. 28), in which he played with a firmness and facility indicative of great attainments.

Yet another lady challenged criticism, on the 11th ult., also at St. James's Hall. Miss Irene Penso had previously been heard at one of the Promenade Concerts at the Queen's Hall. For her concert she too engaged Mr. Henry J. Wood and his Orchestra, and brought to a first hearing in London M. Anton Arensky's Violin Concerto in A minor (Op. 54). This work consists of four movements, between which, however, no break is made. The opening section excites expectation, for the themes are expressive, and their treatment terse and interesting. The slow portion is dignified and graceful, but after this the music declines in value. The valse rhythm is adopted for the third movement, the themes of which are weak, and the *finale* is a somewhat needless repetition of subjects previously heard. Miss Penso not only played with great intelligence and firmness, but her performance was remarkable for neatness and finish.

VARIOUS CONCERTS AND RECITALS.

A fresh series of Saturday and Monday Popular Concerts at St. James's Hall was commenced on October 24. An excellent scheme of music, embracing works in all styles by composers of all European nationalities, has been arranged, and soloists of repute engaged, but the attendances have been small. No new works having been produced, detailed criticism is unnecessary, but it should be said that the concerted music has been played by the Kruse Quartet, comprising Messrs. Kruse, Haydn Inwards, Alfred Hobday, and Percy Such, save on the 14th and 16th ult., when particularly interesting performances of old-world chamber music were given by La Société des Instruments Anciens, of Paris.

The programme of the second Richter concert—Queen's Hall, the 17th ult.—was devoted to Brahms, and consisted of the Academic Festival Overture, Variations on a Theme by Haydn, Symphony in C minor, and the Pianoforte Concerto in D minor, with Signor Busoni as soloist.

Mr. Egon Petri, a pianist of Dutch nationality, made his début in England at St. James's Hall on October 27, assisted by the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, and followed it by a recital which he gave on the 4th ult. On both occasions the young artist played with great brilliancy and showed a powerful technique, but his readings, although intelligent, fell short of the charm to please.

Mr. Harold Bonarius, who we believe is a member of the musical Grimson family, gave a violin recital on the 2nd ult. at Bechstein Hall, and created a very favourable impression by his refined and expressive playing. Mr. Bonarius has still something to learn, but he is already an artist to whom it is a pleasure to listen.

A new 'Romantic Suite' for violin and pianoforte by Miss Liza Lehmann was performed for the first time at Miss Ethel Barns and Mr. Charles Phillips's chamber concert on the 3rd ult. at Bechstein Hall. The work is so simple and unpretentious in character that it is sufficient to say that its six short movements are severally headed 'First-Meeting,' 'Jealousy and Lovers' Quarrels,' 'Love lies bleeding,' 'Reconciliation,' 'Promise' and 'Happy Ending.' At the same concert Miss Barns played for the first time in London a set of 'Russian and Swedish Folk Melodies' by Max Bruch (Op. 79), for violin and pianoforte. These are four in number and proved brilliant and effective pieces. Mr. Phillips's songs included a clever example of modern vocal art entitled 'Voices of Vision' by Mr. Cyril Scott.

Mr. Donald Francis Tovey also engaged Mr. Wood and his merry men for his concert at St. James's Hall on the 4th ult., when he introduced his Pianoforte Concerto in A, a work modelled on the style of Brahms, but one that proved to be more scholarly than attractive. Mention should be made of Mrs. Henry J. Wood's finished rendering of Mozart's rarely-heard independent scena 'Non temer,' for soprano, clavier obbligato and orchestra.

On the 11th ult. Mr. Ffrangcon-Davies sang at his vocal recital at Bechstein Hall, for the first time in London, Jensen's 'Gaudeamus Lieder' (Op. 40). This work comprises four songs severally entitled 'Ausfahrt,' 'Lied Jahrender Schüler,' 'Altassyrisch,' and 'Die Marchbronner Fuge.' They are all so bright and spirited that they should find general acceptance by baritones.

A considerable number of pianoforte recitals have been given in the past month at St. James's Hall. The public was invited on the 3rd and 12th ult. by Herr Josef Hofmann. On October 28 and on the 10th and 18th ult. by Mdlles. Cornelia Hollosy and Ida Kelen, who played duets on pianofortes with fascinating delicacy, crispness and brilliancy. On the 10th ult. Mr. Archy Rosenthal met with a favourable reception. On the 18th ult. M. Mark Hambourg played with remarkable verve and power. On the 19th ult. Herr Schönberger gave a very enjoyable afternoon, and on the 20th ult. Mr. Newstead created a favourable impression. Mention is also due of Señor Motta, who played most tastefully on the 19th ult. at Bechstein Hall. At the same place Signor Busoni on the 21st ult. also gave a memorable recital of Chopin's music.

Amongst other concerts worthy of record are the excellent historical recitals of chamber music given for charitable purposes by the Chaplin Trio at Steinway Hall; the admirable concerts held fortnightly at Leighton House; Madame Blauvelt's concert at St. James's Hall on the 9th ult.; and the excellent rendering of Berlioz's 'Faust,' on the 20th ult. by the Finsbury Choral Society, under the able conductorship of Mr. Allen Gill.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, November 10.

It has been my custom to resume my reports to THE MUSICAL TIMES after the summer's rest with a statement of the promises held out by the season before us as a sort of companion piece to the last letter of the spring, which has usually cast a retrospective glance over the season then just ended. This year I must forego the customary venture, for there is already a large budget of happenings to be disclosed. The concert institutions in the large cities east and west are already hard at it, and the peripatetic virtuosi have already crossed and re-crossed the country from Hell Gate to the Golden Gate. Madame Patti has come to delight the curious of the generation which knew her not. It is forty-two years since she first left our old Academy of Music, where she made her operatic début in 1859, and there are many persons in New York who can recall the time when her parents sang here, and she, a chit of a child, was wont to crawl out of her bed at night, deck herself with bits of gaudy paper, and go through the scenes she had seen enacted by her mother a few hours before. These old-timers have followed her triumphant career with pride largely tinctured with affection. It is an interesting and curious coincidence that her singing of 'Home, sweet home,' at the age of nearly sixty-one years should have called up memories of the fact that Madame Anna Bishop was heard in public here as late as 1882, when she was nearly

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seven years older than Madame Patti is now, and sang at least one of the latter's latter-day numbers, Handel's 'Angels, ever bright and fair.' I can well recall the occasion, and can testify that Madame Bishop at sixty-seven was no less artistic a singer than Madame Patti at sixty, though there was much less beauty left in her voice.

Of the diva's successors three are now touring the country — Mesdames Sembrich, Melba and Nordica. The advance guard of foreign instrumentalists has arrived in the persons of M. Jacques Thibaud and Mr. Harold Bauer, both of whom have been heard in New York. M. Thibaud came as a stranger, but was at once accepted as a prime favourite. The impression which he made on his first appearance, at a concert of the Wetzler Orchestra, will doubtless be deepened this week when he plays at the first two concerts of the sixty-second season of the New York Philharmonic Society, which are to be conducted by his friend and patron M. Edouard Colonne, of Paris.

The coming of M. Colonne, who will spend only ten days in America, marks the inauguration of a new régime in the history of the Philharmonic Society. For the first time in its long and memorable history it is trying the experiment of a series of foreign conductors. M. Colonne is to conduct the first pair of concerts, Herr Gustav F. Kogel, of Frankfort-on-the-Main, the second and third pairs, Henry J. Wood, of London, the fourth, Victor Herbert, of Pittsburgh, the fifth, Felix Weingartner, of Munich, the sixth, Wasili von Safonoff, of Warsaw, the seventh, and Richard Strauss, of Berlin, the eighth. All these men, except Herr Strauss, will visit New York for the express purpose of conducting the Philharmonic concerts, and the experiment will cost a pretty penny, but desperate cases require desperate remedies. There has been a great falling-off in popular interest in the Society's concerts since the death of Herr Seidl, and something noteworthy had to be done to rehabilitate them. In the hope of bringing about such a consummation, a few of its friends, headed by Andrew Carnegie, the president, and E. Francis Hyde, an ex-president, contributed the money, 25,000 dollars or more, to make the engagement of the conductors possible without a draft on the Society's resources. Richard Strauss will also conduct some of his works at the Wetzler concerts, and afterwards direct a Strauss Festival similar to that which enlivened London last season.

A decay, similar to that chronicled concerning our oldest Metropolitan concert organization has also affected the annual festivals at Worcester, Mass., whose directors sought to revive interest by proclaiming that the future of the festivals would depend upon the success of the last, which took place on September 30 and October 1 and 2. The number of concerts were reduced to five, and the only choral works performed were Mendelssohn's 'Elijah' and Tinel's 'Franciscus,' in neither of which, I am told, did the choir distinguish itself. The conductors were Wallace Goodrich and Franz Kneisel, the latter having charge of the instrumental department of the festival, which was the most successful.

There is nothing cheering to report as to the orchestral situation in Chicago concerning which I made mention in my last letter to THE MUSICAL TIMES printed last May. From a report and appeal just issued by the Trustees of the Orchestra over which Theodore Thomas has presided for twelve years, it appears that the sum of 341,273 dollars is still needed to complete the fund of 750,000 dollars on the creation of which the continued existence of the band is to depend. The deficit of last season is to be paid by the old guarantors, who will also assume responsibility for the season just begun 'in order to give time for a last effort to complete the permanent endowment or music hall fund commenced last season.' November 28 has been fixed as the date on which the final decision is to be made. It will be a sad blow to high-class music if this fine organization goes under, and doubtless will end the public activity of Mr. Thomas.

A final note: the New York Oratorio Society, which produced 'The Dream of Gerontius' last March, will repeat it next week and will perform Edward Elgar's 'The Apostles' next February.

H. E. KREHBIEL.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, Nov. 15.

It has gradually become the custom to open our musical season in October. The Concert Society, which has done so much to improve public taste, has commenced its popular Sunday and Thursday concerts, and the more serious and classical the music performed, the greater the attendance; this shows that these concerts supply what is generally wanted. The twelve symphonic concerts (six on Tuesdays, six on Wednesdays) given by the Society are of special importance. Of novelties already given there may be mentioned the symphonic poem 'L'apprenti sorcier,' by Dukas, and Elgar's 'Cockaigne' Overture. The former work, in spite of its excellent technical qualities, is objective rather than subjective; it does not suggest the true deep content of the Goethe poem. Elgar's Overture impresses by its brilliancy, yet the impression created was not so deep as that produced last year by the 'Orchestral Variations.'

The Philharmonic concerts have had an unpleasant experience. Shortly before the concerts commenced, Hellmesberger, the conductor, resigned his post, and the management was thus left in the lurch. The committee sought the services of foreign conductors, and first of all Ernst von Schuch, who achieved great success with a Haydn-Mozart-Beethoven programme. The next conductor will be Sofonoff, director of the Moscow Conservatoire.

The 'Vienna a Capella Choir' has given a programme of old music—a Bach motet, works by Josquin de Près, Orlando Lasso, &c.—under the direction of its diligent conductor, Eugen Thomas.

Serious endeavours have been made within the last few years to promote the cause of music in districts of the city far removed from its centre. For instance, a performance of Handel's 'Hercules' was recently given by the Hietzing Society, composed entirely of amateurs, under the direction of Josef Reiter, a schoolmaster who has become famous as the composer of some male-voice choruses. If this performance did not stand the test of severe criticism, it showed a praiseworthy, ideal aim. Other memorable concerts were those given by Schumann-Heink of Dresden, and by the Berlin vocalist Gertrud Lucky. The Italian tenor Alessandro Bonci attracted a large audience, and a native tenor, Naval, who a few years ago was a favourite with opera-goers, also achieved success.

The Rosé, Prill and Fitzner quartet parties have commenced, as usual, their various series of concerts. The new 'Prager Quartet,' an association similar to that of the famous Bohemian Players, has created a highly favourable impression. A permanent Pianoforte Trio recently established for the production of praiseworthy novelties has made an excellent start.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

For several years past Belfast has enjoyed an annual series of chamber concerts organized by Dr. Lawrence Walker, himself a sound musician and accomplished pianist. Dr. Walker's concerts have now become merged in a new Society called the Queen's College Musical Society, and in the Examination Hall of the College his chamber concerts and lectures on music will henceforward be given. This Society held its first meeting on October 26, when Dr. Henry Hiles gave a lecture on 'Architectural Form in Music,' and on the 10th ult. the same Society gave its first concert, at which the major part of the work fell on the Verbrugghen Quartet. Dr. Walker joined them in Dvorák's Quintet (Op. 8), and Miss McKisack sang a number of songs, all by German composers and with German words, which no doubt speaks well for her catholicity if not for her feeling of nationality.

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MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The concert season proper began on October 27 with the first of the Halford orchestral concerts. The programme included Bruckner's Fourth Symphony (the 'Romantic'), a novelty here. It was well played, but its excessive length and want of charm wearied the audience. Mr. Carl Fuchs was the soloist in Haydn's Violoncello Concerto in D (revised by F. A. Gevaert), which went very well, and was entirely acceptable. Mr. Halford conducted fine performances of Gluck's 'Iphigenia in Aulis' and Mendelssohn's 'Hebrides' Overtures. The second concert, on the 10th ult., was more attractive, and the Town Hall was better filled. For this concert Herr Eugène D'Albert had accepted an engagement, but the production of his opera at Prague caused him to cancel his visit. His place was taken by Mr. Egon Petri, who, in Tschaïkovsky's First Pianoforte Concerto proved himself to be an artist of high attainments. A first performance of Norman O'Neill's Overture, 'Hamlet,' was conducted by the composer. There is so much merit in this work that it ought soon to be heard in London. The composer was enthusiastically applauded and recalled. Other pieces were Bach's Orchestral Suite in D, new to Birmingham, and Schubert's 'Unfinished' Symphony, beautifully played under Mr. Halford's skilful direction. Miss Gleeson-White gave vocal selections from Tschaïkovsky and Verdi.

The first Harrison concert took place on the 2nd ult., when the Town Hall was crowded. The artists were Herr Kubelik (violin), Miss Catherine Goodson (pianoforte), Miss Marian Iceton (vocalist), and Mr. Ludwig Schwab (accompanist).

On the 5th ult. Mr. Max Mossel began his new series of drawing-room concerts at the Grosvenor Rooms. M. Zacharewitsch, a violinist new to Birmingham, was heard in pieces by Spohr, Tschaïkovsky and Sarasate, and with M. Benno Schönberger gave a refined rendering of Beethoven's Sonata in C minor (Op. 30, No. 2). The pianist's principal solo was Schumann's 'Études Symphoniques.'

Mr. William Sewell's Male-Voice Choir and Ladies' Choir gave a successful concert in the Town Hall on October 24; a week later Mr. Joseph H. Adams conducted a performance of his cantata 'A Song of Thanksgiving,' first produced in 1899, and on the 7th ult. the Midland Musical Society, conducted by Mr. A. J. Cotton, revived Rossini's 'Stabat Mater,' with which was bracketed Coleridge-Taylor's 'Hiawatha's Wedding-Feast.'

A choral contest in connection with the National Temperance Choral Union was held in the new Central Hall on the 14th ult. The building is one of the finest in Birmingham; the hall seats 2,000 persons, and has a fine organ and well-arranged orchestral platform. Dr. W. J. Reynolds, organist of St. Martin's Church, was the adjudicator. The Portsmouth Temperance Choral Union retained the challenge shield and medals; and in the B division the first prize was awarded to the choir from Bristol, the second going to singers from Ombersley. In the evening the combined choirs gave a concert, with Miss Beatrice Vernon and Mr. John Ridding as soloists.

The 'Savoy' company brought 'Merrie England' to the Grand Theatre on the 9th ult., and remained a week. The opera was well mounted, and good performances were given, under the direction of Mr. Hamish McCunn.

The City Choral Society has decided to give Elgar's 'The Apostles'; we shall therefore have two performances of that work during the season.

At the annual concert in connection with the elementary schools given in the Town Hall on October 30 a choir of 800 children sang, conducted by Mr. J. Wiseman. Mr. C. W. Perkins was at the organ. On the 16th ult. the Sunday School Union began its Annual Festival in the same Hall, when Mr. Thomas Facer had under his baton a choir of 550 voices. The programme, entitled 'The Harvest of the World,' was of a miscellaneous and attractive description.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

Meetings have been held at the Imperial Hotel in order to form a musical club of professional and amateur musicians. Most of the leading professionals of the city have become members, and it is arranged that, in addition to social intercourse, there shall be periodical performances of music. At the meeting held on the 10th ult. a String Quartet by Beethoven and Dvorák's Pianoforte Quintet were given.

On the 9th ult. a concert was given by the choir of Eastville Chapel, with Mr. George Riseley at the organ. Under the careful direction of Mr. F. Stone, anthems and choruses were rendered, and solos were contributed by Miss Amy Perry and Miss Maude England.

The second season of the Clifton Chamber Concerts was commenced on the 12th ult. at the Victoria Rooms, and there was a large audience. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). A satisfactory performance was given of César Franck's Pianoforte Quintet in F minor and Grieg's Quartet in G minor (Op. 27). Mr. Parsons contributed three movements from the works of Brahms, and Mr. Lewis was much applauded for his interpretation of Boellmann's Variations Symphoniques (Op. 23). Miss Florence Bulleid was the vocalist.

At the Victoria Rooms on the 14th ult. the Bristol Male-Voice Excelsior Choir sang glees with pleasurable acceptance, under the direction of Mr. Slocumbe, and there was a performance upon the organ by Mr. Harry Venn.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

Our winter season has at last commenced. On the 2nd ult. the Chamber Music Recitals at the Royal Dublin Society were recommenced by a pianoforte recital given by Signor Esposito, who has not played at these music-makings for the last two seasons. The popular pianist presented a very interesting programme before a large and appreciative audience. Special interest attached to his performance of some pieces by Alessandro Scarlatti which are still unpublished, and which he obtained from the library of one of the Italian Conservatoires. He also played a Suite in four movements composed by himself, in addition to Brahms's Variations on a theme of Handel and Chopin's Sonata in B flat minor. Mr. Charles Marchant gave an organ recital at the same place on the 9th ult. The instrument has been improved during the summer and made less harsh and penetrating in tone. The programme included Bach's choral prelude on 'Komm, heiliger Geist,' Mendelssohn's First Organ Sonata, Wagner's 'Walkürenritt' and Weber's 'Der Freischütz' Overture.

We have had visits from Madame Blauvelt and party, Kubelik and Busoni, and Miss Marie Hall has played at the Pavilion, Kingstown, which was only opened at the beginning of the summer season. The place has been so far a great success; several good bands have been engaged, besides concert parties, and the attendances have been most encouraging to the Company that has erected the building and laid out the grounds.

The Dublin Orchestral Society has been reconstituted, and bids fair to be a really successful organization. A large number of annual subscribers has been secured as well as annual donors of various sums. The first orchestral concert was given on the 18th ult. Special interest was attached to the performance of the 'Burleske' for pianoforte and orchestra by Richard Strauss, as it was the first time an orchestral work by this composer had been played in Dublin. Mr. Archy Rosenthal was the pianist and acquitted himself well in the difficult solo part. Beethoven's First Symphony (two movements), the Notturno and Scherzo from Mendelssohn's 'Midsummer Night's Dream' music, and the 'Meistersinger' Overture completed the programme. The attendance was very good, and promises well for the success of the Society during the season just commenced.

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MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Mr. Robert Burnett's vocal recital on the 4th ult. attracted a large audience to Freemasons' Hall, and proved an artistic treat of no mean order. Mr. Burnett, who steps out of the beaten path in procuring material for his programmes, sang twenty songs, covering the ground from Handel to Richard Strauss, Edward MacDowell and Granville Bantock. Of hardly less importance were the performances of Miss Mabel Barrons, a young local pianist by whom Mr. Burnett was assisted. In her excellent interpretations, Miss Barrons displayed finished technique combined with artistic insight into the composers' meanings. Mr. George Short was an able accompanist.

Very interesting was the pianoforte recital given in the same Hall on the 12th ult. by Miss Muriel Kerr-Brown, a young and very talented local pianist, pupil of Mr. Della Torre. For two hours she commanded the rapt attention of her audience, and was rewarded with frequent expressions of cordial appreciation.

The only choral music to be recorded is that of Mr. Moonie's Ladies' Choir, which sang with great success in some charming part-songs at the concert of the Young Women's Christian Association on the 4th ult., and the Edinburgh Select Choir, conducted by Mr. J. W. Cowie, which gave a very enjoyable concert on the 11th ult.

At a social meeting held in the Synod Hall on the evening of the 10th ult., Mr. T. H. Collinson, Mus. B., the much-esteemed organist of St. Mary's Cathedral, was presented with a purse of sovereigns and other handsome gifts by the congregation and choir of the Cathedral. The Bishop of Edinburgh in making the presentation spoke in most eulogistic terms of the brilliant services rendered to the Cathedral by Mr. Collinson during his long tenure of the post of organist—a period of twenty-five years.

Miss Helen and Mr. Peter Macgregor gave their annual violin and pianoforte recital on the 18th ult., presenting as chief novelty César Franck's Duet Sonata in A major, which had not before been heard here. It was beautifully rendered and well received, as indeed was all the programme.

The first of Professor Niecks's Four Historical Concerts took place in the University Music-Class Room on the 18th ult., and took the form of a masterly rendering, by Messrs. Arthur Dace and Francis Gibson, of original pianoforte duets, dating from the second half of the 18th century to the present day, interspersed with songs composed by Jensen, artistically rendered by Miss Marion Richardson.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Mr. August Hyllested, the recently-appointed principal professor of pianoforte at the Athenæum School of Music, gave a very successful recital on the 3rd ult. Mr. Hyllested, who studied under Liszt, has achieved distinction as a solo pianist on the Continent and in America, and his initial performance in this city fully justified his high reputation. His programme included somewhat stereotyped pieces by Bach, Beethoven, Schumann, Chopin and Liszt, and in the Chopin numbers Mr. Hyllested was probably at his best. Mrs. Hyllested's fine singing of songs by Gluck, Schumann and Brahms added greatly to the evening's enjoyment. A most enjoyable concert was given on the 12th ult. by Madame Clara Butt and Mr. Kennerley Rumford, assisted by some first-rate instrumental soloists. In addition to many well-known items, the programme included some vocal novelties, the best of which was Mr. W. H. Squire's duet 'The Harbour Lights.'

Under the careful direction of Mr. J. K. Findlay, the choir of St. John's United Free Church performed Handel's 'Samson' on the 18th ult. Although lacking somewhat in volume of tone, the choruses were sung with commendable accuracy and steadiness, and the solo music received adequate interpretation from the Misses Dixon and Dykes and Messrs. Adams and Bain. A small string band, ably supplemented by Mr. Thomas Berry at the organ, gave the accompaniments very effectively.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The first of the series of chamber concerts, under the direction of Miss Rosalind Ellicott and Miss Isabel Hirschfeld, for the present season was held in the Guildhall, Gloucester, on October 29. The artists were: Miss Hirschfeld (pianoforte), Mr. Fredericksen (violin), and Mr. J. E. R. League (violoncello). The programme included a Pianoforte Trio in D by Miss Ellicott, which was well received. Miss Mildred Jones made a good impression with her songs, while Mr. Fredericksen and Miss Hirschfeld played admirably Grieg's Sonata in F for pianoforte and violin.

Mr. Riseley's famous Royal Bristol Orpheus Society sustained the whole of the programme at a concert given in Stroud, on October 29, in aid of the funds of the local hospital. A very representative selection of part-songs was given with all the taste and finish for which the Bristol Orpheus has gained a deserved reputation. Mr. Riseley conducted, and the concert was in every respect an artistic success.

Mr. Joseph Bennett presided at the annual meeting of the Gloucester Choral Society, and gave a resumé of the provincial festivals. He promised to make himself responsible as President of the Society for the last concert, and also to deliver a lecture (with musical illustrations) on Hector Berlioz on the day of that musician's centenary. Berlioz's 'Childhood of Christ' has been decided upon for performance at the second of the Society's concerts to be held in December.

Mr. Franklin Higgs, in recognition of his forty years' continuous service in the cause of Music in Gloucester, has been made the recipient of many handsome presentations. Mr. Higgs's father was one of the founders of the Gloucester Choral Society, and he himself has been one of its longest and most active supporters.

A general meeting of the stewards of next year's Gloucester Musical Festival was held on the 14th ult., over which the Dean of Gloucester presided, when it was decided to perform Dr. Elgar's 'The Apostles,' and also that Sir Hubert Parry and Mr. A. Herbert Brewer should be requested to write new works for the Festival.

The concert of the Cheltenham Philharmonic Society has had to be postponed until January 28, in consequence of the new Town Hall not being ready at an earlier date.

The first concert this season of the Cheltenham Musical Festival Society was held in that town on the 17th ult. The first part of Haydn's 'Creation' and Rossini's 'Stabat Mater' were adequately performed. The soloists were Miss Estella Linden, Miss Marguerite Gell, Mr. Philip Newbury, and Mr. Charles Knowles. A capital band was led by Messrs. E. G. Woodward and F. Mann, and Mr. J. A. Matthews conducted.

The Tewkesbury Philharmonic Society has decided to give Smart's 'Bride of Dunkerron' at its forthcoming concert.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A melancholy interest attached to the concert of the Orchestral Society which took place on October 24, in that it was the occasion when the late Mr. A. E. Rodewald (whose lamented death is referred to in another column) made his last public appearance as director of the distinguished Society of which he was the founder. The programme included Wagner's 'Faust' Overture; Dvorák's Symphony in G (Op. 88); the 'Good Friday Music' from 'Parsifal'; and the 'Casse Noisette' Suite of Tschaïkovsky. Mr. Plunket Greene was the vocalist, and the audience one of the largest and most enthusiastic in the history of the Orchestral Society. I may say that up to the present no information is forthcoming concerning the future direction of the organization, but Dr. Richter is to conduct a Rodewald Memorial Concert in the Philharmonic Hall on the 5th inst.

The first Società Armonica concert of the season was given on the 4th ult. in St. George's Hall. Spirited

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performances of the Overtures to 'The Flying Dutchman,' 'Tannhäuser,' and 'Die Meistersinger' were given, and the Misses McCullagh and Mr. Frederick Austin vocally contributed to the programme.

On the 10th ult. the third of the Philharmonic Society's concerts was given, when the long-anticipated performance of Saint-Saëns's 'Samson and Delilah' took place, with Miss Muriel Foster, Mr. Ben Davies, Mr. Andrew Black, Mr. David Hughes, Mr. T. J. Jones, Mr. Thomas Barlow, and Mr. Fred Owen as solo vocalists. The chorus on this occasion sang with more than their usual care and precision.

Mr. Alfred Ross, one of the most cultivated violinists in this district, played with all his usual skill at St. George's Hall on the 1st ult. The Methodist Choral Union distinguished itself on the 3rd ult. with an exceptionally fine performance of 'Elijah,' with Madame Sadler-Fogg, Miss Maud Turner, Mr. Charles Saunders, and Mr. Fowler Burton as principals. Mr. John Lawson gave a successful concert in the Small Concert Room, St. George's Hall, on the 3rd ult., when the orchestra, under the concert-giver's able direction played a Larghetto of Elgar, the Overture to 'Figaro,' and that to Marschner's 'Hans Heiling.'

Mr. Reginald Goss Custard gave an organ recital on the splendid new instrument in St. Saviour's Church on the 19th ult., and we have had a visit from Kubelik.

MUSIC IN MANCHESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Hallé concerts have opened this year with somewhat unusual insistence on the purely instrumental side of music. Throughout the first four concerts the human voice was never once heard, the only soloists having been Miss Evelyn Suart, Mr. Kreisler, and Mr. Frederic Lamond. It happened, too, that among the orchestral selections there was nothing of the kind that is popular with the greater public, except the 'Symphonie Pathétique,' given at the second concert. Such austere indifference to popular tastes did not pass without unfavourable comment. After the fourth purely instrumental concert, which was given under circumstances of peculiar depression—on the day of Mr. Rodewald's funeral—and received by the public with more definite coldness than any other Hallé concert in recent years, the murmurs of discontent became much more generally audible. Fortunately, however, at the fifth concert there was absolutely nothing with which any serious fault could be found. Elgar's 'Dream of Gerontius' was given for the second time and drew one of the most enormous and enthusiastic audiences ever seen in the Free Trade Hall. Nor was there any serious disappointment in connection with the performance. Slightly defective attack in the Demon Choruses, and slight loss of intonation on the part of the semi-chorus in the latter part—strange to say, not in the early parts, which gave so much trouble at Sheffield—were almost the only unsatisfactory points upon which the vigilant adjudicator could seize. Mr. John Coates, Miss Muriel Foster, and Mr. Andrew Black all nobly justified the choice of soloists, and the instrumentalists gave unfailing response to the conductor's indications.

Notwithstanding the lack of public enthusiasm, there were a good many points of artistic excellence and great musical interest in the earlier concerts. The 'Harold' Symphony was given with extraordinary mellowness and picturesque power at the first, Mr. Speelman once more proving the best possible exponent of the characteristic viola obbligato; at the second the Orchestra gave one of the very best recent examples of their quality in the 'Leonora, No 2,' and once more did full justice to the virility and fine balance of Dr. Richter's interpretation in the great Tschaïkovsky Symphony. At the third, Mr. Kreisler gave a most masterly rendering of the solo part in Brahms's Violin Concerto, his cadenza being by a long way the best ever heard here, and at the fourth, the E flat Concerto by Liszt was played by Mr. Lamond and the Orchestra with more repose and more plastic power—by which I mean due prominence of those lines which ought to be prominent and due subordination of the less important—than ever before here.

The first two Gentlemen's Concerts have indicated that the committee is at present suffering from too great a sense of responsibility as representing the oldest concert institution in the kingdom. Their minds have been running on the obsolete and the obsolescent, and the concerts have been less interesting than usual. The best features were the 'Oberon' Overture and the singing of Miss Agnes Nicholls, who gave the beautiful Micaela air with the same success as at Leeds two years ago. The acoustics of the new Midland Hall proved to be deplorable in orchestral and choral music. On the last day of October Mr. Brand Lane gave his first concert of the season with the Philharmonic Choir, whose madrigal-singing showed improvement in delicacy and good tone when not singing *forte*, and a long array of London stars. His 'Elijah' performance a fortnight later again packed the Free Trade Hall with an imposing mass of humanity. The soloists were Madame Albani, Mr. Santley, Mr. Ben Davies, and a young local singer (pupil of Mr. Lane) named Dora May, who made a fairly successful début as the contralto soloist, showing more self-possession than most novices, and doing generally well, but for a certain harshness in one part of the register—D to F nearest middle C.

As yet there has been only one concert of the Brodsky Quartet, but that one, which was held on the 4th ult., was interesting both for the masterly rendering of Quartets by Haydn and Schubert, each in D minor, the latter being the most popular of all the Schubert Quartets, with the 'Death and the Maiden' variations, and for the first opportunity in Manchester of hearing Mr. Arthur Friedheim, the new professor of the pianoforte at the Royal Manchester College. In association with Dr. Brodsky and Mr. Fuchs, Mr. Friedheim gave a sound and level-headed performance of Beethoven's B flat Trio—the later one, of course (Op. 97). The same Quartet by Schubert was played again on the following Saturday at the first Schiller concert by the Verbrugghen Quartet, in whose rendering there was plenty of technical power, but too much display and not enough repose. With Mr. Isidore Cohn at the pianoforte, Mr. Verbrugghen gave at the same concert an enjoyable rendering of the 'Rondo Brillante' by Schubert,—formerly very popular, latterly rather neglected—and Mr. Kenneth Carne Ross (baritone) sang effectively in songs by Alessandro Scarlatti, Elgar, Reynaldo Hahn and others. The concert ended with a fearful and wonderful Septet by Saint-Saëns for pianoforte, trumpet, two violins, viola, violoncello and double-bass, which is at least curious as the most extreme case of incongruous styles and incongruous tone-values ever yet offered as a serious contribution to musical art. An interesting pianoforte and vocal recital was given on the 14th ult., in the course of which several vocal pieces and one instrumental, by Graham Peel, were introduced, giving an impression of a young composer with a pretty but as yet small talent.

The performance by the Preston Choral Society on the 4th ult. of Sullivan's 'Golden Legend' and Elgar's 'Coronation Ode' was interesting as showing the progress made by the Society under the conductorship of Dr. Coward, of Sheffield, appointed rather more than a year ago. The excellent work done by the Southport Orchestral Society, conducted by Mr. R. H. Aldridge, was exemplified on the 20th ult., when an orchestra containing about sixty-five per cent. of amateur and thirty-five per cent. of professional talent gave an enjoyable rendering of Dvorák's 'New World' Symphony, Weber's 'Oberon' Overture, Liszt's Rhapsody, No. 2—nearly identical with the No. 12 of the Pianoforte Series—and other pieces, the audience being very large and enthusiastic.

The Guildhall School of Music has instituted an examination for the diploma of Licentiateship which will be open to all who choose to enter. The first examination will be held in January next. All particulars may be obtained on application to the Secretary of the School

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MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Under the auspices of the Newcastle and Gateshead Choral Union, the Queen's Hall Orchestra gave a concert on the 18th ult., at which Tschaikovsky's 'Symphonie Pathétique' and 'Casse-Noisette' Suite, and Richard Strauss's 'Don Juan' tone-poem were performed, the last-mentioned for the first time in Newcastle-on-Tyne. Kubelik played to a rather small audience, and M. de Pachmann delighted the members of the Chamber Music Society with his matchless renderings of Chopin.

Mr. McConnell Wood, a local teacher of singing, has lectured on 'The Songs and Ballads of Schubert and Loewe,' and Mr. N. Kilburn delivered an erudite and interesting paper on 'The Chamber Works of Brahms, Dvorák and Richard Strauss.'

The Middlesbrough Musical Union announces 'The Creation' and Dvorák's 'Spectre's Bride' for two of its three forthcoming concerts, and for the other the somewhat novel but commendable idea of a programme chiefly consisting of unaccompanied part-songs and interspersed with performances by the Willy Hess Quartet.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The winter musical season in the district was commenced by the annual concert given in aid of the Railway Guards Universal Friendly Society on October 22, which attracted a considerable audience. The vocalists were Mesdames Amy Sherwin and Kirkby Lunn, and Messrs. Charles Saunders and H. Lane Wilson, and Mr. Dettmar Dressel performed some solos on the violin.

The Saturday organ recitals and popular concerts organized under the auspices of the Corporation, and produced under the direction of Dr. Bunnett, have been resumed, and while they are contributing greatly to the raising of musical taste in Norwich, they attract an audience of not far short of a thousand in number weekly.

A concert was given by the City Police on the 17th ult., which attracted a very large audience. The programme was well selected and above the average of usual 'miscellaneous' concerts.

The committee of the Norfolk and Norwich Musical Festival announces two concerts, one on the 3rd inst. and the other in March, under the conductorship of Dr. A. H. Maun. At the first the programme will consist exclusively of a 'Handel' selection, including excerpts from 'Acis and Galatea,' 'Judas Maccabæus,' 'Samson,' and other oratorios and operas. At the second concert Brahms's 'Requiem' will be given.

The Norwich Philharmonic Society is also in full rehearsal for its three concerts, at the first of which, to be held in the month of December, Mr. Plunket Greene, Miss Gertrude Peppercorn (pianoforte), Mr. Dettmar Dressel (violin), and Mr. Bertie Withers (violoncello) will appear.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Since the commencement of the season Nottingham has had the opportunity of hearing Kubelik and Madame Clara Butt, as well as Dr. Richter's Orchestra. The last-named has some claim to special notice, in that Miss Cantelo was on that occasion (the 6th ult.) heard in the solo part of Schumann's Pianoforte Concerto, a performance which those who heard are not likely to forget. At the same performance the Berlioz Centenary was answerable for the inclusion of the 'Carnaval Romain' Overture.

On the 10th ult. Madame Marie Fromm gave her first concert of the season, when she was supported by M. Max Mossel (violin) and Dr. Theo Lierhammer (vocalist). The concert-giver was heard to advantage in Schumann's 'Carnaval,' in addition to pieces by Henselt, Jensen and Saint-Saëns. The declamatory rendering of songs by Dr. Lierhammer was a splendid addition to a very attractive programme. The new organ built by Messrs. Musson and Compton of this city for Emmanuel Church was opened on the 12th ult. by Mr. Haydon Hare, of Great Yarmouth.

The Long Eaton Orchestral Society gave its first performance, with Mr. Robert Radford as vocalist, on the 3rd ult.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two important musical developments have taken place during the past month. The first is the establishment of a representative and influentially-supported Society devoted to the cultivation of chamber music. The Sheffield Chamber Music Society is the outcome of a movement started a few months ago to provide local lovers of chamber music with opportunities for the hearing of the best of that class of music performed by the leading players. The scheme of the season consists of six concerts, and among the instrumental parties engaged are those led by Mr. Kruse, Dr. Brodsky and Mr. Josef Holbrooke. At three of the concerts the programmes will be performed by local musicians. The membership of the Society, numbering 150 music-lovers, was speedily filled up, and the first concert was given on the 10th ult. The Kruse Quartet (Messrs. Kruse, Haydn Inwards, Alfred Hobday and Percy Such) gave a fine performance of Brahms's C minor Quartet (Op. 51), and that by Beethoven in B flat (Op. 18, No. 6). Professor Kruse played the *Adagio* from Spohr's Ninth Violin Concerto, and Mr. Percy Such contributed two movements from Boccherini's Sixth Sonata to the accompaniment of Mr. J. A. Rodgers.

The other event alluded to is the acceptance on behalf of the Sheffield University committee of an offer made by Mr. Charles Manners to provide a festival week of high-class opera for bare expenses, the proceeds to be devoted to the University building fund. The Moody-Manners Company has been giving a successful series of performances here, and the offer arose in consequence of some suggestions in a local newspaper respecting the company's repertoire during that visit. The proposal is being warmly taken up in the city. The forces of the two largest of Mr. Manners' touring companies will be combined, and Wagnerian operas will figure prominently in the scheme.

The month's music has included several excellent performances by suburban choral societies. On the 8th ult., at Heeley, the Society connected with Ann's Road Church gave a creditable rendering of 'Judas Maccabæus,' under Mr. Maurice Tomlinson's direction; and on the following evening the Walkley Musical Society performed 'The Creation' in a successful manner under Mr. H. Brown. Haydn's popular work was also given on the 22nd ult. at Oxford Street Chapel, Sheffield, conducted by Mr. Joseph Kaye.

The Doncaster Musical Society had a full programme for its first concert which took place in the Corn Exchange on the 12th ult. Elgar's 'King Olaf' and Coleridge-Taylor's 'Meg Blane' afforded the large and well-trained chorus of the Society scope for effective display, and rarely have Mr. T. Brameld's enthusiastic choralists been heard to better advantage than in these two exacting works. The soloists were Miss Helen Jaxon, Mr. Charles Saunders, and Mr. Herbert Brown.

The 'Dream of Gerontius' was performed by the Sheffield Musical Union on the 17th ult. in the Albert Hall with the greatest possible success. Every seat was sold prior to the concert, the liveliest interest being manifested in this the Society's most ambitious venture. The experiment of limiting the orchestra almost entirely to the city's resources was tried, and the Sheffield Orchestra played the difficult accompaniments creditably. The soloists were Miss Muriel Foster, Mr. Charles Saunders and Mr. Joseph Lycett. The first- and last-named sang with great beauty of tone and the correct devotional fervour. Mr. Saunders was indisposed and therefore sang under trying conditions.

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Everything paled, however, before the superb singing of Dr. Coward's 350 choristers. The imposing 'Praise to the Holiest' created a never-fading impression, and in the beautiful 'Be merciful, be gracious' and the closing scene the choral-singing was a marvel of expression and finish. The Demons' Chorus was vividly coloured and dramatic in the extreme. The Orchestra opened the concert with a delightful performance of Schubert's 'Unfinished' Symphony. Dr. Coward conducted, Mr. W. S. Jessop and Mr. J. H. Parkes acting as organist and leader respectively.

Among the musical doings of the month were an orchestral concert given by the newly-formed violin classes in connection with St. Matthew's Schools, at which a juvenile orchestra, numbering fifty, played Mozart's Symphony in G; a lecture at University College on 'Henry Purcell' by Dr. Coward, with musical illustrations; a successful festival of Sunday School children at Attercliffe, where some excellent singing was done by a choir of 100 voices under the direction of Mr. L. Chadwick.

Notice of the concert announced to be given on November 26 by the re-organized Sheffield Choral Union must be deferred till next month.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

So far as the number of concerts affords any criterion, Leeds has shown a remarkable activity during the past month, for I find I have no fewer than ten concerts—most of which deserve at least a brief mention—to record. First of all, the Leeds Musical Union, which cultivates concerted music for male voices, gave a concert on October 26, the programme of which included a glee by Mr. Bernard Johnson, the Society's conductor, a musicianly and melodious setting of Cowley's 'Awake, my lyre,' distinguished by part-writing of more than common excellence. On the following day the first of the Messrs. Haddock's Musical Evenings deserves mention for the very successful production of H. Lane Wilson's charming cycle of Old English melodies entitled 'Flora's Holiday,' which was sung with piquancy and expression by Miss Evangeline Florence, Miss G. Lonsdale, Messrs. Hast and Denham Price. On October 28 an event of real importance occurred in the admirable performance by the Leeds Philharmonic Society of Parry's 'War and Peace,' in which the soloists were Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. W. Green and Mr. Ivor Foster. For breadth, warmth of feeling, and bigness of style the work seemed to me—sympathetically given as it was under the composer's direction—to be among his most successful compositions, and made a really deep impression. Sir Hubert also conducted his Symphonic Variations, and Sir Charles Stanford the first Act of Schumann's 'Genoveva,' which, since the chances of hearing it on the stage are so rare, one cannot but welcome in the concert-room.

The following evening the English Ladies' Orchestral Society, under Mr. J. S. Liddle, gave a successful concert at Leeds. They included in a generally interesting programme Max Bruch's E flat Symphony (Op. 28) and Parry's genial 'Lady Radnor's Suite,' which the composer conducted.——A concert on the 3rd ult. by a newly-formed Ladies' Caledonian Vocal Society deserves a word of mention. The conductor, Mr. E. P. Stead, has got together a small, but very capable, chorus, whose only drawback is that it is too distinctively Yorkshire to do full justice to the linguistic peculiarities of Scottish Song.——On the 4th ult. the Leeds Choral Union, under Mr. Alfred Benton, distinguished itself by an exceedingly smart performance of the whole of Coleridge-Taylor's 'Hiawatha' trilogy. Miss Agnes Nicholls, Mr. Webster Millar and Mr. Charles Tree were the soloists, and the chorus sang with great point and vigour, albeit Mr. Benton was happier in suggesting brightness than in his treatment of the tender episodes.—The interest of the first Municipal Orchestra's concert, which I mentioned a month ago, was fully sustained at the second concert on the 7th ult., when Mr. William Wallace appeared to conduct a couple of his compositions, one a cycle of 'Four Sea-Songs,' ably sung by Mr. Dan Billington, but owing not a little of their effectiveness to the careful playing of the picturesque orchestral accompaniment. The other was a capital piece of musical humour, a setting of Bon Gaultier's 'Massacre of the Macpherson' for male-voice choir (that of the Leeds Musical Union) and orchestra. The burlesque character of the music, full of comical and appropriate plagiarisms, is in exact keeping with the amusing verse, and, in spite of a rather spiritless performance, was very effective. Another novelty was a set of three very pretty dances for orchestra, entitled 'Faerie Suite,' by Mr. Bernard Johnson. Mr. Fricker conducted Schubert's 'Unfinished' Symphony and other pieces with marked ability, and the concert was exceedingly enjoyable.——On the 10th ult., Miss Clara Winder, a young Leeds soprano, gave her first concert, and made a good impression by her agreeable singing.——At the second concert of the Philharmonic and Subscription series on the 17th ult., Mr. H. J. Wood and the Queen's Hall Orchestra made their first appearance at Leeds, and excited great interest and enthusiasm by their brilliant performance of a programme of which the most important feature was Tschaïkovsky's Fifth Symphony. Richard Strauss's 'Sturmlied' was sung with admirable refinement by the Philharmonic chorus, which did justice to its rhythmic subtleties and nuances of expression.

BRADFORD.

On October 30 the Bradford season may be said to have been begun by the first of the Subscription series of concerts. Dr. Richter conducted a brilliant performance of Berlioz's 'Harold in Italy,' but the feature of the concert which will linger longest in one's memory was the superb playing of Beethoven's Violin Concerto by Mr. Kreisler, who made a triumphant début in the West Riding on this occasion. In this and in Tartini's 'Trillo del diavolo' he showed himself to be a great interpreter as well as a brilliant virtuoso, while his musicianship was, in addition, displayed in the admirable cadenzas which he has written for these works. Like D'Albert on the pianoforte, he made one forget the executant and think only of Beethoven, which is surely praise as high as can be bestowed on an interpretative artist. On the following day the Permanent Orchestra began its operations for the season with a programme of which its most noteworthy feature was Mackenzie's Scottish Concerto, and of this only two movements were played. The soloist was Miss Ethel Bird, a careful player, if not yet a very forceful one. Mr. Allen Gill conducted. On the 9th ult. Miss Marie Lummert, assisted by Mr. Ellenberger, (violin), and Mr. Carl Henrich (pianoforte), gave a vocal recital, her programme showing the breadth and excellence of her taste no less than her musicianship. On the 10th ult. the Old Choral Society, under Mr. J. W. Fitton, gave an interesting performance of Gluck's 'Orpheus,' with Miss G. Lonsdale in the chief rôle, and Miss Ada Beecroft and Miss Bradbury in the other parts. In Beethoven's Choral Fantasia the solo part was efficiently played by Mr. E. J. Pickles.

OTHER YORKSHIRE TOWNS.

At Halifax the Choral Society gave, on the 13th ult., with the help of the Hallé Orchestra under Dr. Richter, a most interesting concert of choral and orchestral music. Under the former head came Brahms's 'Song of Destiny' and Stanford's 'Revenge,' both sung with great technical refinement and accuracy, if leaving room for some little criticism on the score of lack of sufficient dramatic expression. Schumann's First Symphony and Tschaïkovsky's delightful Suite for Strings were the most important orchestral compositions.——The Halifax Orchestral Society on the 19th ult. gave a programme including Haydn's Symphony in E flat (No. 3), Weber's Concertstück, and the 'Francs Juges' Overture of Berlioz. Miss Senior was the vocalist, and Mr. H. van Dyk was both solo pianist and conductor,

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and deserves congratulation on the advance made of late by his orchestra, which is chiefly amateur in its composition.

The Wakefield chamber concerts, which are managed by a local amateur, Miss A. C. Clarkson, of Alverthorpe Hall, were resumed on the 11th ult., when the excellent Brodsky Quartet Partv played Volkmann's C minor Quartet, and joined Miss Fanny Davies in a brilliant performance of Schumann's popular Pianoforte Quintet.

At Harrogate the indefatigable Messrs. Haddock gave, on the 2nd ult., a 'festival,' consisting of a couple of orchestral concerts, conducted by Mr. Edgar Haddock. Mr. Willibald Richter's highly-artistic playing of Saint-Saëns's Pianoforte Concerto in G minor and of Liszt's Rhapsody for Pianoforte and Orchestra was one of the happiest features of the event, and another was the artistic singing of Madame Siviter. Raff's 'Leonore' Symphony and Schubert's 'Unfinished' were played carefully and with expression under Mr. Haddock's energetic beat.

Miscellaneous.

The annual dinner of the Musical Association was held at the Holborn Restaurant on the 10th ult., the President, Sir Hubert Parry, Bart., in the chair. Excellent speeches were made by the President, Sir Alexander Mackenzie (who announced his intention of joining the Association), Sir Frederick Bridge, Dr. W. H. Cummings (who proposed the health of Sir August Manns, to which the new Knight responded in felicitous terms), Mr. Otto Goldschmidt, and Mr. Clifford B. Edgar, Mayor of Richmond and the worthy Treasurer of the Association. The capable artists associated in the musical selections at this Musical Association feast were Miss Phyllis Lett, a Scholar of the Royal College of Music; Mr. John Thomas, the King's Harpist; Mr. W. Silverwood, and Miss Deborah Ries (pianoforte); while the Alexandra Part-Singers, by their acceptable renderings of male-voice part-music, added to the enjoyment of a very pleasant and successful function.

On the 7th ult. the choir and orchestra of the Goldsmiths' Institute, New Cross, gave their first concert of the season, when they performed Claudius H. Couldery's cantata 'Christ's entry into Jerusalem,' and Spohr's oratorio 'The Last Judgment.' Mr. Couldery's work in its then form was performed some years ago at the Royal Academy of Music, but since that time he has practically re-modelled and to some extent re-written his work, so that this was in reality a first performance of the cantata in its present shape. The choruses are all vocal and effective, and the simple chorale forms a large portion of several of these numbers. The orchestral scoring is effective and the solos are melodious and grateful for the vocalists. The principals were Madame Josephine Simon, Miss Florence Bulleid, Mr. James Gawthrop, and Mr. Daniel Price. Mr. C. J. Smith was at the organ and Dr. C. J. Frost, the head of the music section, conducted. At the close of the work Mr. Couldery was called for and received quite an ovation.

The Berks, Bucks, and Oxon Competitive Musical Festival, of which Princess Christian is President, is being vigorously promoted. Two meetings in furtherance of its commendable aims have recently been held—the first, at Oxford, on the 3rd ult., the second, at Reading, on the 17th ult. At the former meeting Sir Hubert Parry, Professor of Music at the University, presided, and speeches in support of the Festival were delivered by Sir Hubert, Dr. C. H. Lloyd, Mr. W. H. Hadow, and Dr. McNaught. At Reading the chair was taken by Sir Walter Parratt, and among the other speakers were Miss Wakefield, the Rev. Dr. W. Russell, Vice-Principal of Brasenose College, Oxford, and Miss Cecilia Hill, the enthusiastic founder of the Festival and its organizing Honorary Secretary. Miss Cecilia Hill's address is The Cedar House, Salt Hill, Slough.

Preliminary examinations for thirteen free open scholarships at the Royal College of Music will be held on January 27, 1904, in various local centres throughout the United Kingdom. The scholarships to be competed for are as follow:—Composition, one; singing, three; pianoforte, one; organ, one; violin, two; violoncello, one; in addition to four scholarships to be competed for among performers on the flute, clarinet, bassoon, horn, and harp. The scholarships are open to all classes of His Majesty's subjects within the ages stated in the particulars issued to applicants. They entitle the holders to free musical education at the College, and are as a rule tenable for three years. In some cases grants towards maintenance are added. Further information and official forms of entry may be obtained from the Registrar, Royal College of Music, Prince Consort Road, South Kensington, London.

Music has played no unimportant part in Mr. Charles Fry's Costume Recitals given last month at the Royalty Theatre. In 'Julius Cæsar,' for instance, a special and appropriate feature was an ancient song (believed by Mr. Abdy Williams and other experts to be authentic) known as Pindar's 'Pythian Ode,' and composed 474 B.C. This was sung to the accompaniment of a guitar, as most nearly representing a lyre, played by Mr. F. A. Cramer. The incidental music at the Series was played by Messrs. Edward G. Croager and W. F. Croager.

The Dulwich Philharmonic Society opened its eighth season on October 31 at the Crystal Palace by a performance of Sullivan's 'Martyr of Antioch.' The soloists were Miss Lilian Coomber, Miss Bertha Salter, Mr. John Probert, and Mr. Frederick H. Gould. The band and chorus of 320 performers acquitted themselves well, and the general rendering of Sullivan's beautiful cantata was completely satisfactory. It was preceded by a selection from the same composer's incidental music to the Masque in 'The Merchant of Venice.' The organist was Mr. Walter W. Hedgcock, and Mr. Arthur Fagge was at his usual post as conductor.

The song competition promoted by the Barns-Phillips chamber concerts brought forth no fewer than 407 entries. This outpouring of creativeness must have taxed the patience of the judges—Mr. Coleridge-Taylor, Mr. Plunket Greene and Mr. Charles Phillips—who awarded the prize of five guineas to Dr. Ernest Walker, organist of Balliol College, Oxford; the 'highly-recommended' were Messrs. Percy Godfrey, Charles Carter, E. Beck-Slinn, G. von Holst and Miss Margaret Royds.

The pianoforte manufacturing firm of C. Bechstein has recently concluded the first fifty years of its existence. In accordance with the principles of the Firm, this Jubilee was celebrated quietly and without fuss. Since the foundation of the Bechstein house upwards of 64,200 pianofortes have passed through its factories, at which some 800 hands are employed in preparing the annual output of 4,500 instruments. In London the Bechstein Hall, where 300 concerts are given year in and year out, is well and favourably known.

A testimonial concert to Mr. Robert Newman is to be given by the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, on Wednesday evening the 2nd inst., at Queen's Hall. The programme contains some of the most popular compositions in the Orchestra's repertoire, and the occasion is one that should attract a large audience for the benefit of Mr. Newman.

Mr. Edgar F. Jacques delivered an interesting lecture on 'The Music of India' at the London Institution on the 5th ult. On the 19th ult. Dr. Aubrey lectured on 'National and Patriotic Songs.' Miss Aubrey was the solo vocalist on the occasion; part-songs were rendered by a quartet choir, and Dr. Leonard Fowles was at the pianoforte.

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The West End Hampstead Choral Society is one of the latest suburban organizations that has sprung into existence. The conductor is Mr. H. C. Colles, organist of Emmanuel Church, under whose guidance the new Society may be expected to flourish abundantly.

Messrs. Rudall, Carte and Co. have issued their 'Professional Pocket Book, or daily and hourly engagement Diary for 1904.' This useful and almost indispensable publication needs no commendation to professional musicians.

Sullivan's delightful 'Tempest' music has been an attractive feature at the recent representations of Shakespeare's play at the Royal Court Theatre. Miss Dorothy Firmin, as *Ariel*, sang 'Where the bee sucks' with peculiar charm.

Mr. John Francis Barnett has completed the full score of his Mass in C, a work written on a large scale and intended for concert performances.

The Rt. Hon. Herbert J. Gladstone, M.P., has been elected President of the Western Madrigal Society, vice Mr. Alexander K. Hichens, retired.

The death took place suddenly on the 12th ult. of Mr. James William Standen, who for many years did valued work for the Royal Society of Musicians.

As we go to press we hear, with regret, of the death of Mr. Julian Marshall, which took place on the 21st ult. at 13, Belsize Avenue, N.W.

Foreign Notes.

ARNHEIM.

A musical festival was held here on October 17 and 18 under the direction of Martin S. Heuckeroth. Among other works performed were Bach's 'God the Lord is a sun and shield,' Handel's 'Ode to St. Cecilia,' Beethoven's 'Choral' Symphony, Mahler's Third Symphony, and, by way of novelty, Jan von Gilse's 'Sulamith' for soli, chorus, and orchestra.

BERLIN.

Professor Siemering's Haydn-Mozart-Beethoven monument to be erected near the Gold Fish Pond in the Thiergarten is to be unveiled next May.

BRUNSWICK.

History repeats itself. On October 25, 1853, Berlioz gave a concert in this city at which a rising artist, Joseph Joachim, made his appearance as soloist. On the fiftieth anniversary of that day, the Hofcapelle gave a concert the programme of which consisted principally of Berlioz's music, and Professor Joachim, the veteran violinist, was invited, and was of course received with boundless enthusiasm.

BRUSSELS.

The Belgian Prix de Rome has been won by Albert Dupuis, aged twenty-four, composer of the opera 'Hans Michel.' The prize is worth £800. Dupuis is at present engaged on an opera entitled 'Ducasse,' which will be produced this winter at La Monnaie.

COLOGNE.

Two choral works were produced for the first time at the first Gürzenich concert: 'Damajanti' (scenes from the Indian poem of that name) by Max Bruch, and 'Das hohe Lied' (The Song of Songs) by Enrico Bossi.

DARMSTADT.

A festival concert was recently given by the Musical Society in honour of Willem de Haan, who has been its conductor for twenty-five years. The programme included his choral ballad 'Arpa,' and Dr. Elgar's 'Dream of Gerontius' with the solo vocalists Mesdames Else Bengel and Minna Obsner, and Messrs. Oscar Noë and Alexander Heinemann.

HEIDELBERG.

A three-days' Festival (October 24-26) was held in the new Town Hall under the direction of Dr. Wolfrum. On the first day the programme commenced with Bach's Organ Fugue in E flat, performed by Dr. Wolfrum on the new and powerful organ, and it included among other works Liszt's 'Dante' Symphony and Richard Strauss's 'Tod und Verklärung.' The second concert was devoted to chamber music. The Petri Quartet from Dresden played quartets by Mozart and Beethoven, and Dr. Wolfrum and Professor Julius Buths from Düsseldorf performed Rheinberger's transcription for two pianofortes of Bach's 'Goldberg' Variations. Of other works may be mentioned Dr. Wolfrum's 'Festmusik zur Zentenarfeier der Universität Heidelberg'; Bruckner's Ninth Symphony in D minor, but without the 'Te Deum' as finale, with Richard Strauss as conductor; and that composer's new work 'Taillefer' for soli, chorus and orchestra.

HELSINGFORS.

Madame Aino Ackté-Renvall, who is a native of this city, and who has distinguished herself at the Paris Opera for several years, gave the first concert of the winter season. Giovanni Sgambati gave a concert in which he appeared as composer, conductor and pianist. The programme included his Symphony in D and his Pianoforte Concerto.

MILAN.

The international jury (Messrs. Massenet, Hamerik, Breton, Humperdinck, Alea, Blockx, Campanini, and Galli) has selected the three works to be performed at the Lyric Theatre of this city, after which one of the composers will be declared the winner of the prize offered by the well-known publisher Sonzogno. The names are Franco da Venezia, professor of the Turin Liceo; Gabriel Dupont, of Paris; and Lorenzo Filiasi, of Naples; and their operas, 'Domino azzurro,' 'La Cabrera,' and 'Manuel Menendez' respectively. It is interesting to note that the jury refused to take into consideration operas, however good the music, if they were not based on a good libretto, and *vice versâ*.

MUNICH.

After Wagner, Mozart. It seems as if the order ought to be reversed; as if after the imposing music-dramas of the former the operas of the latter would sound thin and possibly old-fashioned. The musical public here seems to be somewhat of this opinion, for we learn that the Mozart cycle consisting of 'Figaro,' 'Don Juan,' 'Così fan tutte,' and 'The Magic Flute,' which a week after the close of the Wagner cycle at the Prinzregenten Theatre took place at the Residenz Theatre, was not well attended, and moreover that the small audiences consisted principally of foreigners. And yet such an opportunity of hearing these operas is practically unique. Wagner worked on larger lines and made use of a larger orchestra, but the man is to be pitied who cannot appreciate the greatness of Mozart because the means he used were simpler.——Since the death of Hermann Zumpe various surmises have been made as to his successor. The matter has now been settled: Felix Mottl, who has long been honourably connected with the Carlsruhe Theatre, has been appointed chief Capellmeister, and he will enter upon his duties next summer at the Prince Regent Wagner Cycle. Mottl, who was stage conductor at the production of the 'Ring' at Bayreuth in 1876, has specially distinguished himself as a Wagner conductor at Carlsruhe, but he also proved himself a zealous partisan of Berlioz; he not only gave the first complete performance on any stage of 'Les Troyens' (Part I., 'La Prise de Troie,' and Part II., 'Les Troyens à Carthage'), in the year 1890, but in 1893 a Berlioz cycle at which the French master's three works for the stage were produced.

PARIS.

M. Camille Chevillard announces his plans for his coming season of concerts. He will give less Wagner, whose works he considers more suitable for the stage than for the concert-room, and the statement below shows that the opportunities of hearing Wagner's music-dramas in this city are neither few nor far between. M. Chevillard

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intends to cultivate Liszt, and will show his enthusiasm for Mozart by performing five of his symphonies in chronological order. The young French School: de Breville, Busser, Erlanger, Debussy, &c., also Strauss, will figure on his programmes. He also announces a novelty, a Symphony by Vincent d'Indy, the composer's first attempt in that important branch of the art.

In 1861 the Parisians would not tolerate 'Tannhäuser': they hooted and hissed, so that after three stormy performances Wagner withdrew his work. Forty years later—*i.e.*, during the year 1901, forty-four evenings were devoted to the German master, and in 1902, fifty-four out of 224 performances, 'Siegfried,' new to Paris, being given nineteen times. *Tempora mutantur, et nos mutamur in illis!* It is, however, only just to say that the verdict of 1861 was not purely on musical grounds.

Haydn's 'Seasons' will be performed at the series of Conservatoire Concerts which commenced on the 22nd ult. The entire work has not been given in this city for forty-three years. On the 6th and again on the 13th inst. Berlioz's 'Romeo et Juliette' will be performed.

Massenet's 'Herodiade' was performed at the Gaité (Théâtre Lyrique) on October 21. The work was actually produced at the Monnaie, Brussels, as far back as 1881 (December 19). It was given in Paris at the Théâtre-Italien in 1884 (with Madame Fidès Devriès, the two de Reszke's, and M. Maurel). After that, however, the composer made important changes, so that the work has been practically heard here for the first time. The cast included Mdlle. Calvé (*Salomé*), Mdlle. Pacary (*Hérodiade*), M. Renaud (*Hérode*), and M. Jérôme (*Jean-le-Baptiste*). The work, given under the direction of M. Luigini, achieved a brilliant success, and seems likely to have a long run.——'La Flamenca,' musical drama in four acts, libretto by MM. Henri Cain and Eugène and Édouard Adenis, music by M. Lucien Lambert, was produced at the same house ten days later. The scene of action is Havannah, and the period, the Insurrection of 1897.

STUTTGART.

A monument to Franz Liszt has just been unveiled in the Royal Park of this city. The ceremony was to have taken place on October 22, the 92nd anniversary of the birth of the great pianist, but the event was postponed until October 28. The monument, the work of the sculptor Adolf Fremd, displays the head of Liszt in Carrara marble; on the pedestal is represented in relief Orpheus in pensive mood playing on his lyre. The idea of erecting such a monument originated with the court pianist Frau Johanna Klinckerfuss, a former pupil of the master, and in order to carry it out she herself contributed towards the expense, the remainder being raised by concerts which she gave with the assistance of other artists. The ceremony of the unveiling was followed in the evening by a stage performance of the 'Legend of St Elizabeth,' under the direction of Herr Pohlig. Among the distinguished guests who took part in the festivities were Frau Hofrath Klinckerfuss and her family, also Frau Geh. Rath Thode and Siegfried Wagner, granddaughter and grandson of Liszt.

Country and Colonial News.

BRIEFLY SUMMARIZED.

BOLTON.—The Philharmonic Society opened its season on the 11th ult. at the Victoria Hall with a miscellaneous programme including good performances of Haydn's Symphony No. 7, in C, and the Gavotte from 'Mignon' (Ambroise Thomas). The part-songs 'Waterlilies' (Sachs) and 'My love dwelt' (Elgar) and the last-named composer's 'Scenes from the Bavarian Highlands' were sung by the choir with admirable effect. Miss Edith Robinson gave a successful interpretation of Beethoven's Violin Concerto, and the vocalist was Miss Lillie Wormald. Mr. C. Risegari was a skilful conductor.

DARLASTON.—The Choral Society, conducted by Mr. T. Johnson, performed the 'Messiah' on the 12th ult. The band and chorus numbered 150, and the solo vocalists were Madame Siviter, Miss Lakin, Mr. J. Whitehouse and Mr. W. J. Ineson. Mr. C. W. Perkins presided at the organ.

DUNEDIN (N.Z.).—The Choral Society, conducted by Mr. Jesse Timson, gave a performance of Costa's 'Naaman,' with full orchestra and chorus, at His Majesty's Theatre on September 4. The solo vocalists were Miss Anita Moss, Mrs. Evans, and Messrs. Bone, Slater, and Thomson.

HANLEY.—The North Staffordshire District Choral Society opened its season on the 19th ult. in the Victoria Hall with Mendelssohn's 'Walpurgis Night' and Bach's cantata 'Sleepers, wake' as the salient features of the programme. The singing of the choir in these works was altogether admirable, displaying fine tone and intelligence, the enunciation being particularly clear. The orchestration, however, lost much of its effect by the substitution of a pianoforte and American organ, although the performers, Miss E. R. Taylor, Mr. Hind, and Mr. W. Sherratt, were fully efficient. The solo parts were in the capable hands of Miss Agnes Nicholls, Mr. Lloyd Chandos, and Mr. Dan Price. Mr. James Whewall, who conducted, deserves much credit for his excellent training of the choir.

INVERCARGILL (N.Z.).—The Musical Union gave a concert in Zealandia Hall on October 9, when the chief feature of the programme was Sterndale Bennett's 'May Queen,' the solo parts in which were undertaken by Miss Amy Murphy, Mrs. Drummond, Mr. A. S. Cookson and Mr. Porteous. The choir sang throughout with much spirit and were also successful in some unaccompanied part-songs, which included 'Phyllis' and 'Music when soft voices die,' by Sir Hubert Parry, and the orchestra was specially effective in the Pageant music in the cantata. Mr. Charles Gray was an able conductor.

NAILSWORTH.—Mendelssohn's 'St. Paul' was performed in Shortwood Chapel on the 12th ult. with a chorus of about eighty and a small orchestra supported by the organ (Mr. H. W. Antill). The solos were well rendered by Miss Tabram, Miss N. Tabram, Mr. D. P. Rice, and Mr. P. N. Edmonds. Mr. W. Antill conducted with care.

SMETHWICK.—The Choral and Orchestral Society gave a successful rendering of Cowen's 'The Rose Maiden' in the Town Hall on the 9th ult. Madame Aston, Miss Elsie Millard, Mr. W. Whitehouse and Mr. J. E. Matthews were the principal vocalists, and the band and chorus (numbering 90) were conducted by Mr. W. J. Peters.

SOUTHPORT.—A complimentary concert was given to Mr. J. C. Clarke, Conductor of the Vocal Union, at the Cambridge Hall on the 21st ult. The Union, which is a male choir of sixty voices and has been successful in numerous competitions, sang its most recent contest pieces, and the solo artists who assisted were Miss Edina Thraves, Mr. Ernest Lunt, Mr. J. C. Clarke, Miss Hilda Jenks (violin) and Mr. Edward de Jong (flute).

Answers to Correspondents.

S. F.—(1) Yes. Weber was included in Mr. Joseph Bennett's sketches 'The Great Composers, sketched by themselves,' which appeared in THE MUSICAL TIMES—see the issue of October, 1877. (2) An English version, by J. Palgrave Simpson, of Baron Weber's Life of his father (the composer), was published in 1865, but the two volumes are out of print and can only be procured at a second-hand bookseller's. (3) See the chapter on 'Weber' in Sir Hubert Parry's 'Studies of Great Composers' (Routledge).

HARMONY.—(1) Begin with Stainer's Harmony Primer, and then go on to Bridge and Sawyer's 'A Course of Harmony.' (2) Two hours' pianoforte practice a day is hardly sufficient, but by close concentration during that time you may accomplish much. Many thanks for your kind words of appreciation.

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R. L. S. B.—For particulars concerning Dr. Arne's songs 'Rule, Britannia' and 'Where the bee sucks,' see THE MUSICAL TIMES of April, 1900 (p. 228), and January, 1896 (p. 18), respectively. It is more than probable that Handel was acquainted with the strains of Arne. He had a remarkably retentive memory. There is a story to the effect that during a stormy crossing of the Channel, an English sailor was singing 'Rule, Britannia, Britannia rule the waves' when a *mal-de-mer* Frenchman remarked to him, 'I vish zat Britannia vould rule de vaves straight!'

J. B. J.—Dr. H. J. Gauntlett and his wife are buried in Kensal Green Cemetery. The most complete 'Life' of Dr. Gauntlett is the article on him in 'The Dictionary of National Biography'; the references to authorities at the end of that article will be found useful.

ORGAN.—For a brief programme annotation of Lemmens's organ piece 'The Storm,' see Dr. A. L. Peace's 'Programme Notes.' Your own imagination may amplify it if need be. In a concert-room its performance is often received with thunderous applause.

DOUBTFUL.—You ask 'Which is the most scarce in the profession of tenors, contraltos, or basses?' and 'of which voice of the three has the greater scope for success?' We give it up.

D. T.—The best biography of Tschaïkovsky in the English language is by Mrs. Newmarch. Enquire of the publisher, Mr. Grant Richards, Leicester Square, whether the book is out of print or not.

D. M. C.—The pianoforte pieces you enumerate are hardly up to the technical standard required for the examination you mention.

T. W.—A Life of the Rev. Dr. J. B. Dykes was written by the Rev. J. T. Fowler in 1897, and published by Mr. John Murray.

W. W. J.—The 'History' of the young lady you mention is quite unknown to us, as is also the Polka named after her; but we do know a part-song entitled 'Phyllis died her tresses black.' You doubtless treasure her photograph.

D. S.—Yes. Messrs. John Broadwood and Sons, Ltd., obtained the 'Grand Prix' at the Paris Exhibition of 1900, the highest possible award for pianofortes.

H. D.—Johann Strauss, Junr. 'The Waltz King,' died at Vienna, June 3 or 4, 1899.

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DURING THE LAST MONTH.

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DURING THE LAST MONTH—*continued.*

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DURING THE LAST MONTH—*continued.*

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Glory to God	Bach	2d.
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* 3.	A Virgin unspotted	Traditional.
* 4.	Come, ye lofty	Elvey.
* 5.	Come, tune your hearts	Ouseley.
* 6.	The First Nowell	Traditional.
* 7.	Jesu, hail	J. Stainer.
* 8.	Good Christian men	Old German.
* 9.	Sleep, holy Babe	Dykes.
*10.	Good King Wenceslas	Traditional.
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32.	In Bethlehem, that noble place	Ouseley.
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74.	Christ was born on Christmas Day.	80.	O'er the hill and o'er the vale.
75.	Earth to-day rejoices.	81.	Good King Wenceslas.
76.	Good Christian men, rejoice.	82.	Toll! toll! because there ends.

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84.	The shepherds	Eaton Faning.
85.	Hymn of the angels	G. M. Garrett.
*86.	The anthem of peace	J. Barnby.
87.	The Desert	Emma Mundella.
88.	Bethlehem	Myles B. Foster.
89.	Daybreak	Berthold Tours.
90.	In the manger	J. Barnby.
91.	The Mother and Child	Myles B. Foster.
92.	Christ is born	J. F. Bridge.
93.	Christmas Day	Battison Haynes.
*94.	Sweet Christmas Bells	J. Stainer.

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96.	Softly the night	J. M. Crament.
97.	Sleep, Holy Babe	J. T. Field.
98.	Now dies in David's City	J. Swire.
99.	There dwelt in Old Judea	R. Jackson.
100.	Good people, give ear	J. Swire.
101.	Carol for Christmas Day	J. T. Field.
102.	Ye stars of night	J. Swire.
103.	Ring out, ye bells	J. H. Wallis.
104.	Two thousand troubled years	J. F. Bridge.

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*105.	Shepherds! shake off your drowsy sleep.	
106.	Come, shepherds, come! shake off your sleep.	
107.	Now sing we all full sweetly.	
108.	The good men all of Chastres.	
109.	Whence comes this rush of wings afar?	
110.	Come with us, sweet flowers, and worship. / Infant so gentle, so pure, and so sweet! } 1d.	
111.	O Night, peaceful and blest!	
112.	Of the Father's love begotten.	
113.	We saw a light shine out afar.	
114.	Christmas hath made an end.	
115.	Now farewell, good Christmas.	

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117.	O'er her Child the Virgin weeps. / The stars are bright. } 1d.	120.	Outside the city gates.
118.	On this day was born.	121.	On Asia Minor's sunny shore
		*122.	Across the desert sands by night.

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PART II. (Old French Melodies).

123.	The Shepherds glad.	127.	Round the Virgin gently sleeping.
124.	Merrily ring the Christmas bells.	128.	The Circumcision.
125.	The sombre shadows.	129.	In the golden lands afar.
126.	Poising bright on golden wing.	130.	A Legend of the Flight.

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132.	The Manger Throne	C. Steggall.
133.	Sleep, Holy Babe	Dykes.
134.	Good Christian men, rejoice	Old German.
135.	'Twas in the winter cold	J. Barnby.
136.	Good King Wenceslas	Helmore's Carols.
137.	Come! ye lofty	Elvey.
138.	God rest you merry, gentlemen	Traditional.
139.	Listen, Lordings	Ouseley.

*** The Carols marked thus * may be had in Tonic Sol-fa.

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NOVELLO'S CHRISTMAS CAROLS—*continued.*

140. The First Nowell ... ... Traditional.
141. When Christ was born ... ... Arthur H. Brown.
142. Jesu, hail! O God most holy ... ... J. Stainer.
143. The seven joys of Mary ... ... Traditional.
144. What Child is this? ... ... Old English.
145. The Waits' Song (The moon shines bright) ... Traditional.
146. The Virgin and Child ... ... C. Steggall.
147. The Holly and Ivy ... ... Old French.
148. The Lord at first ... ... Traditional.
149. The Incarnation ... ... Traditional.
150. The Cherry-Tree Carol ... ... Traditional.
151. A Cradle-song of the Blessed Virgin ... ... J. Barnby.
152. Jacob's Ladder ... ... Traditional.
153. Dives and Lazarus ... ... Traditional.
154. The Wassail Song ... ... Traditional.

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BRAMLEY, H. R. } Christmas Carols New and Old. Two-
STAINER, JOHN } part arrangement by W. G. MCNAUGHT.
Three-Halfpence each.

155. Good King Wenceslas.
156. Good Christian men, rejoice.
157. Christmas hath made an end.
158. God rest you merry.
159. The First Nowell.
160. A Virgin unspotted.
161. The Wassail Song.
162. { I hear along our street. / The Boar's Head Carol. } 1½d.
163. The seven joys of Mary.
164. Hark! how sweetly the bells.
165. The Holly and the Ivy.

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FOX, GEORGE—Carols for Christmastide. Set to Music for Little Singers. Three-Halfpence each.

166. Good King Wenceslas.
167. I hear along our street.
168. Brightly shone the Eastern star.
169. As Joseph was a-walking.
170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
177. Why in tones so sweet and tender.
178. { The moon shone bright. / All you that in this house. } 1½d.
179. Clearly in the East it shone.
180. { Shepherds at the Grange. / These good people. } 1½d.
181. { Nuns in frigid cells. / Washerwomen old. } 1½d.
182. The Holly and the Ivy.
183. { How grand and how bright. / Hosanna to the living Lord. } 1½d.
184. { Lo! a heavenly form appearing. / The Boar's Head Carol. / In excelsis gloria. } 1½d.

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186. The Midnight Masse.
187. The bells of Christmas.
188. Pastor Bonus.
189. Rejoice! Christen men.
190. A Children's Carol.
191. Caraula Pastorum.
192. Wassail Song.
193. Kings of Orient.
194. Good Christians all.
195. Cometh the day.
196. Ye Angelus Bell.

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*198. { O Babe! in manger lying ... ... / The Virgin is hushing ... ... / What Child is this? ... ... / Darkness fell on the weary earth ... } J. Barnby. 1½d. (Words only, 3s. per 100.)

199. Holy night! peaceful night! ... ... J. Barnby. 2d.
200. In excelsis gloria ... ... J. M. Crament. 1½d.
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202. What Child is this? ... ... J. T. Field. 1½d.
203. { There were whisperings ... ... J. T. Cooper. / Shades of silent night ... ... S. Gee. } 1½d.
*204. The Legend of Good Saint Christopher... F. J. Sawyer. 1½d.
205. I hear along our street ... ... E. Silas. 4d.
*206. In dulci Jubilo ... ... Pearsall. 3d.
207. Caput apri defero ... ... Pearsall. 3d.
*208. Holly berries ... ... Westbrook. 1½d.
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225. In the ages past ... ... F. A. J. Hervey. 1½d.
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234. Come and sing the wondrous story J. Varley Roberts. 1½d.
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238. The old news ... ... Robin H. Legge. 1½d.
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THE TIMES, OCTOBER 15, 1903.

Dr. Elgar has treated his subject with a fitting sense of dignity and awe, and everywhere his reverence, sincerity, and conviction are clearly manifested. Much of his writing is in the best manner of genuine Church music, much of it is in the right sense mysterious, as it should be. And precisely because it is the direct outcome of conviction so it carries conviction with it. . . . Dr. Elgar has succeeded in a huge task before which most composers might well have quailed.

DAILY TELEGRAPH, OCTOBER 15, 1903.

It is a good omen that at last a man of our own race and nation has come to the extreme front and drawn to himself the wondering admiration of all who profess and call themselves musicians and lovers of the art. There is something impressive in the position now occupied by Elgar. He is not an intriguer. He does not compass heaven and earth making proselytes to believe in his own powers, neither does he trim his sails to catch the varying breezes of popular opinion. Having something to say in the fashion which appears to him best, he says it straight out, and leaves the issue to the Fates. Yet, though sturdily independent, courting nobody, he now occupies the position of a man with whom most people are determined to be pleased. There must be something in him—much more than common—to bring about this result. . . . This remarkable Oratorio is worth any amount of care in the handling. It is not a work of a mere trafficker in musical goods. Its sincerity is unquestionable, the loftiness of its aim cannot be denied, and its strength must be taken into account, whatever may be thought of its methods.

DAILY TELEGRAPH, OCTOBER 16, 1903.

Leaving consideration of method for the greater satisfaction of touching upon evidence of the lofty powers with which the composer is endowed, and by the strength of which he has taken a foremost place amongst the composers of the world—perhaps even more than in "Gerontius," where the subject was less varied and expansive—those powers assert themselves in the new work. . . . Whether he shows us the ineffable gentleness and dignity of Christ, the penitence of Mary Magdalene, the despair of Judas—whether he picture storm or calm, suggests the tragedy of Golgotha or the glory of the Ascension, we are conscious of power, sincerity, and truth.

STANDARD, OCTOBER 15, 1903.

There can be no question concerning the lofty purpose of the composer and his consummate mastery of the resources of his art. The work is the product of fervid imagination controlled and guided by keen intellectual perception, a masterful expression in music of spiritual convictions, and in its essence a sacred music drama permeated with the spirit of the preacher. . . . The keynote of Dr. Elgar's work is lofty mysticism, suggesting the spiritual in a peculiar and often strangely beautiful manner.

MORNING POST, OCTOBER 15, 1903.

The deep sincerity which pervades the work, the splendid technique, the power, and, in many instances, the great charm that are revealed demand immediate recognition before any criticism be passed. . . . As an expression of lofty purpose, as an example of consummate musicianship, and as revealing both imagination and originality there can be but one opinion. The instrumentation of the work is a study in itself.

GLOBE, OCTOBER 15, 1903.

Dr. Elgar's command of every orchestral resource is proverbial, and in "The Apostles" he handles vast choral masses with no less signal success, and his solo writing, if not exactly melodious in the old-fashioned sense, is always dramatic and expressive. . . . Those who know Dr. Elgar's music best will understand how fully he has availed himself of the many opportunities given him by the most moving story the world has ever known, what treasures of musical science he has expended upon it, and with what dazzling resources of orchestration he has enriched it. . . . The work must be pronounced a worthy successor to "The Dream of Gerontius."

PALL MALL GAZETTE, OCTOBER 15, 1903.

A masterpiece; an invaluable contribution to the art of the world; a score of pure gold throughout—a work so great, so remote from the common things of the earth, that to follow the composer into the distant fastnesses of his mind is, at all events, on a first hearing, something of a heroic virtue. He tries one, not because he wishes to compel endurance, but because he has carved out his way, and it is nothing to him whether you follow or not. There is the secret of his wonderful art: it is nothing to him if you take his score or reject it; and there follows the inevitable result that immense indifference invariably conquers those who are eager. Immense indifference, however, implies a sort of personal work which, granted a powerful brain as the origin from which that work springs, makes for ultimate triumph; and such power was certainly displayed to-day. . . . I write in this somewhat ecstatic strain because the work deserves it. . . . And such music as rises to Elgar's—to this great master's—heart is of the finest possible quality; it is of "meaning most decisive."

WESTMINSTER GAZETTE, OCTOBER 17, 1903.

Without any doubt "The Apostles" is worthy of great and admiring attention, a superb instance of English imagination and musical craftsmanship. I yield to none in my satisfaction that we have a composer so able and so masterful that he compels inquiry and commands applause . . . I find "The Apostles" in some respects in advance of anything Elgar has previously done; as a specimen of mere mastery of material it shows a surer grasp, and though there is the same effort to impress by prodigies of polyphony, which amount to but little in the end, the effort here is more successfully made.

OBSERVER, OCTOBER 18, 1903.

As the days pass since I was one of a closely-packed and deeply attentive audience in the massive town hall the conviction increases in my mind that I was present at the birth of not only a masterpiece, but an epoch-marking work in the history of oratorio. Musically it may be described as a sacred drama on the lines of Wagner's "Parsifal." . . . That the motives are always appropriate may unhesitatingly be said; that the passages in which they are used with special purpose carry conviction is undoubted, and that the composer has gone beyond all forms and reached the bedrock of musical expression is incontrovertible.

SUNDAY TIMES, OCTOBER 18, 1903.

The choral writing in the "Apostles" is among the finest ever written, at any time, by any musician. Its difficulty, as those who know the trend of Dr. Elgar's genius will need no telling, is enormous; but the complexities he so delights in inventing are so obviously the outcome of a desire to express convictions (artistic and spiritual) that none who value sincerity in art would dare suggest that this great representative of British music should curb the fire of his Pegasus, or (to change our metaphor) attempt to trim his sails to the breeze of critical opinion . . . "The Apostles" is real music—that is to say, music which means something; music which expresses the inner sense of the words to which it is set.

REFEREE, OCTOBER 18, 1903.

I very much doubt, however, if two-thirds of those who were present apprehended the greatness of the music they were listening to. Small blame to them, however, for the work is laid out on the same lines as Wagner's "Parsifal," and the themes have consequently to become familiar before the significance of the music can be wholly understood. That which may be said to have been apparent to all was its spirituality. It is this which gives the music its distinctive individuality. . . . The deep impression made by the work was shown by the momentary silence which ensued after the last note had died away, for although a stupendous tonal climax is worked up, the end is calm and gentle, as the spirit of the faith the music illustrates.

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Printed by NOVELLO AND COMPANY, Ltd., at the Novello Works, Soho, and published at 1, Berners St. (W.), and 80 & 81, Queen St. (E.C.). Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row (E.C.).—Tuesday, December 1, 1903.

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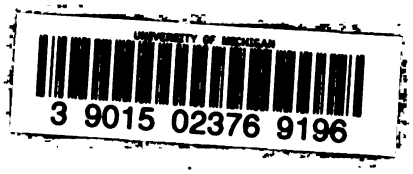

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